Participatory Design with Young People: exploring the experiential, relational and contextual dimensions of participation

Appendices

Marianne McAra

Appendices submitted in partial fulfilment
of the requirements of
The Glasgow School of Art
for the degree of Doctor of Philosophy

February 2017

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Appendix 1

Literature Review Search Criteria

Search Dates	Search Databases	Search Terms	Sources	Journals and Conference Proceedings	
Initially in year one of the study, I searched for all dates to explore the work of both contemporary and seminal authors. Returning to the literature in year three to update it, I searched for contemporary literature published in the last five years (2011-2016).	ACM Digital Library Elsevier Google Scholar JStore Oxford Journals Taylor and Francis Sage Journals Springer The Glasgow School of Art Library The National Archive (UK and Scottish Legislation) The University of Edinburgh Library The University of Glasgow Library Wiley Youtube	Agency Artefacts (Co)Design Design Research Collaboration Empowerment Engagement Ethics Interaction Participation Participatory Design Marginalised Relational Sensitive Contexts Teenagers Tools Visual (Research) Vulnerable Young People Youth	Books (primary and secondary sources) Conference Proceedings Journal Articles PhD Theses Policy Documents and Reports Study Reports Web Publications Websites Films	**Design:**	**Other:**
				The Journal of Participatory Design	The Journal of Youth Studies
				CoDesign (Journal)	Visual Studies (Journal)
				Participatory Design: Issues and Concerns	Visual Methodologies (Journal)
				The International Journal of Art and Design Education	The International Journal of Qualitative Studies in Education
				Scandinavian Journal of Information Systems	The International Journal of Qualitative Studies in Education
				Design Issues (Journal)	Studies in Art Education
				The Interdisciplinary Journal of Human-Computer Interaction	Qualitative Research (Journal)
				Participatory Design Conference (Conference Proceedings 1999-2016)	Contemporary Social Sciences: Journal of the Academy of Social Sciences
				Scandinavian Journal of Information Systems	Children's Geographies
				Design Research Society (Conference Proceedings 2002-2016)	International Society of the Learning Sciences
				Interactions (Journal)	Journal of Education
				Interaction Design and Children (Conference Proceedings 2002-2016)	Qualitative Inquiry (Journal)
					Sociological Imagination
				Design Studies (Journal)	Graduate Journal of Social Science
				International Conference for Design Education Researchers (Conference Proceedings 2011-2016)	Childhood (Journal)
				The International Journal of Human-computer Studies	The Journal of Educational Research
				European Academy of Design (Conference Proceedings 1995-2016)	Sage Visual Methods Research in Post Compulsory Education

Appendix 2

16MM FILM PROJECT

INFORMATION

AND

CONSENT FORM

Signing this form lets me know that you would like to take part in this project. Please tick the boxes you agree with. Any boxes not ticked will help me tailor the research to suit your needs.

Your name.....

Your signature.....

Date.....

Researcher's name.MARIANNE.MCARA

Signature.....

Date.....

I understand that...

- ☐ I do **NOT** have to take part if I do not want to
- ☐ I do **NOT** need to answer any question I do not want to
- ☐ I can leave the research whenever I want without having to give a reason, and know that any data I have provided up until then will not be included in the research
- ☐ Information I provide will **NOT** be personally linked to me
- ☐ I will **NOT** be identified in the research

I agree...

- ☐ that during the research, I will be respectful of other people's points of view and behave in a respectful manner
- ☐ that during the event, I will be audio recorded and maybe quoted in the research and in future research, but will never be identified or personally linked to any quotes
- ☐ the researcher can use the things I make during the focus group in her research and future research

Hello
My name is Marianne McAra and I am a design research student from the Glasgow School of Art.

My Project
I am researching young people's identity and what they plan to do when they leave school. I am interested in talking to you about school life, plans of the future, your community and hobbies.

You are invited to...
Take part in a series of workshops where we will explore aspects of your lives through creative making activities to produce a collaborative animated film using direction animation.

What is Direct Animation?
Direct Animation is a really creative and easy technique of animation where you draw, scratch, and paint directly onto 16mm film strips (like the film found in a disposable camera). The technique produces very quick results, where you can also choose what music or sound should be played alongside your film.

What's the point of this research?
Your thoughts, experiences and ideas are really valuable as they teach others about what it is like to be you.

Where will it be taking place?
The workshops will take place in your school over a double school period on Monday mornings.

How long will the event last?
Each workshop will last a minimum of 1 school period and a maximum of 2 school periods.

How will the workshops be recorded?
If everyone agrees, the workshops will be audio recorded.

What will happen after the workshops?
Any information you provide, apart from your age and gender, will never be linked to you. I will be using the information you provide in my research but no one will ever know that you personally said it. However, for your own protection, anything said that puts yourself or anyone else in danger will be reported to your teacher.

Parent/ Guardian Information Sheet

Dear Parent/ Guardian,
My name is Marianne McAra and I am a design PhD student from The Glasgow School of Art. Thank you so much for taking the time to read this project information sheet and consent form.

My Project
I am researching young peoples' identity and what they plan to do when they leave school. I am interested in talking to young people in 3rd and 4th year about school, plans for the future, their communities and hobbies. I would really appreciate your help by allowing your son/ daughter to take part in this research project.

Participants are invited to...
Take part in a series of creative workshops exploring aspects of their lives through creative making activities to produce a collaborative animated film using a method called Direct Animation.

What is Direct Animation?
Direct Animation is a really creative but low-tech form of animation where participants will draw, scratch and paint directly onto 16mm film strips (similar to film used in a disposable camera). The film strips can then be attached together to form a film reel and viewed through a 16mm reel-to-reel projector.

What's the point of this research?
Participants' thoughts, experiences, stories and ideas are really important as they provide far richer and more valuable data. Through creative design activities, the workshops are aimed to be fun and exciting for the participants.

Where will it be taking place?
The workshops will be taking place at *** [name of high school omitted], during a double period on Monday mornings.

How long will these workshops last?
Each workshop will last a minimum of one school period (55 minutes) and a maximum of two school periods (1 hour and 50 minutes).

How will these workshops be recorded?
The workshops will be audio recorded. All recordings will be made anonymous.

What will happen with the data after each workshop?
Any information the participants provide, apart from their age and gender, will never be linked to them. I will be using the information in my research but no one will ever know who personally said anything. Places, events, and any other individuals mentioned will also be made anonymous.

A teacher will be present at all times during the research. I have been Disclosure Scotland vetted. For the protection and wellbeing of the participants and myself, anything said that is deemed inappropriate or places the participants at risk of danger to themselves or/by others, will be reported to their teacher. This research is strictly follow The Glasgow School of Art's ethical code of conduct.

Parent/ Guardian Consent Form

Signing this form lets me know that you are allowing the young person in your care to participant in this research. Please tick the box **agree** with. Any boxes not will ticked will help me tailor the research to your preferences. If you have any questions or would like more information please get in contact: m.mcara1@gsa.ac.uk

I understand that...

- ☐ Participants do **NOT** have to take part in they do not want to
- ☐ **Participants can leave the research whenever they want** without having to give a reason and know that any data they have provided up until that point will not be included in the research
- ☐ Information participants provide will **NOT** be personally linked to them
- ☐ Participants will **NOT** be idenitfied in the research

I agree...

- ☐ that during the research, participants must be respectful of other people's points of view and behave in a respectful manor.
- ☐ that during the workshops, participants will be audio recorded and many be quoted in the research and in future research, but will be **never be identifyed or personally linked to any quotes**
- ☐ the research (Marianne McAra) can use the things the participants makein the workshops in the research and in future research

I consent on the behalf on....

Name (BLOCK CAPS).....to take part in this research.

Your Name (BLOCK CAPS).....

Signature.....

Date.....

Research Student.....

Signature.....

Date.....

INTERVIEW INFORMATION AND CONSENT FORM

Signing this form lets me know that you would like to take part in this project. Please tick the boxes you agree with. Any boxes not ticked will help me tailor the research to suit your needs.

Your name.....

Your signature.....

Date.....

Researcher's name.MARIANNE.MCARA

Signature.....

Date.....

I understand that...

- ☐ I do **NOT** have to take part if I do not want to
- ☐ I do **NOT** need to answer any question I do not want to
- ☐ I can leave the research whenever I want without having to give a reason, and know that any data I have provided up until then will not be included in the research
- ☐ Information I provide will **NOT** be personally linked to me
- ☐ I will **NOT** be identified in the research

I agree...

- ☐ that during the research, I will be respectful of other people's points of view and behave in a respectful manner
- ☐ that during the event, I will be audio recorded and maybe quoted in the research and in future research, but will never be identified or personally linked to any quotes
- ☐ the researcher can use the things I make during the focus group in her research and future research

Hello
My name is Marianne McAra and I am a design research student from the Glasgow School of Art.

My Project
I am researching young people's identity and what they plan to do when they leave school. I am interested in talking to you about school life, plans of the future, your community and hobbies.

You are invited to...
Take part in an interview with your classmates.

What sort of questions will I be asked?
You don't have to answer any questions you don't want to. We will have an informal conversation about your thoughts on school and education, and your plans for the future. You will be in either small groups or with one of your other classmates. You can choose who you would like to be interviewed with.

What's the point of this research?
Your thoughts, experiences and ideas are really valuable as they teach others about what it is like to be you.

Where will it be taking place?
This interview will be taking place in your school over a double period in Monday mornings.

How long will the event last?
The interview will last a minimum of 1 school period and last a maximum of 2 school periods.

How will the event be recorded?
If everyone agrees, I will record the interview with an audio recorder.

What will happen after the interview?
Any information you provide, apart from your age and gender, will never be linked to you. I will be using the information you provide in my research but no one will ever know that you personally said it. However, for your own protection, anything said that puts yourself or anyone else in danger will be reported to your teacher.

Parent/ Guardian Information Sheet

Dear Parent/Guardian,
My name is Marianne McAra and I am a design PhD research student from the Glasgow School of Art. Thank you so much for taking the time to read this project information sheet and consent form.

My Research
I am researching young people's identity and what they plan to do when they leave school. I am interested in talking to young people in 3rd and 4th year about their experiences of school and their plans for what they want to do when they leave. I would really appreciate your help by allowing your son/daughter to take part in this research project.

Participants are invited to…
Take part in an interview. The interview will be in pairs or in a small group of their classmates and is really just an informal conversation. During the interview, there will be small creative tasks including drawing and model making. A teacher will be present in all interviews.

What's the point of this research?
Participants' thoughts, experiences, stories and ideas are really important as they provide far richer and more valuable data. Through the use of creative activities, the interviews are aimed to be fun and interesting for the participants and a safe and confidential space to express themselves.

Where will it be taking place?
The interviews will be taking place in at *** [name of school omitted] school during class time.

How long will the interview last?
Each interview will last no longer than one school period (55 minutes)

How will the interview be recorded?
The interview will be recorded using audio recorders. All recordings will be made anonymous so no one will ever be identified or linked to what was recorded.

What will happen with the data after the interview?
Any information the participants provide, apart from their age and gender, will never be linked to them. I will be using the information in my research but no one will ever know that individuals personally said it. Places, events and any other individuals mentioned will also be made anonymous.

A teacher will be present at all times during this research. I have been Disclosure Scotland vetted.

For the protection and wellbeing of the participants and the researcher, anything said that is deemed inappropriate or places participants at risk of danger to themselves or/by others, will be reported to their teacher. This research is strictly following Glasgow School of Art's ethical code of conduct.

Parent/ Guardian Consent Form

Signing this form lets me know that you are allowing the young person in your care to participant in this research. Please tick the box **agree** with. Any boxes not will ticked will help me tailor the research to your preferences. If you have any questions or would like more information please get in contact: m.mcara1@gsa.ac.uk

I understand that...

- ☐ Participants do **NOT** have to take part in they do not want to
- ☐ **Participants can leave the research whenever they want** without having to give a reason and know that any data they have provided up until that point will not be included in the research
- ☐ Information participants provide will **NOT** be personally linked to them
- ☐ Participants will **NOT** be idenitfied in the research

I agree...

- ☐ that during the research, participants must be respectful of other people's points of view and behave in a respectful manor.
- ☐ that during the interviews, participants will be audio recorded and many be quoted in the research and in future research, but will be **never be identifyed or personally linked to any quotes**

I consent on the behalf on....

Name (BLOCK CAPS).....to take part in this research.

Your Name (BLOCK CAPS).....

Signature.....

Date.....

Research Student.....

Signature.....

Date.....

Professional Participant Information Sheet

Hello
My name is Marianne McAra and I am a design PhD research student from the Glasgow School of Art. Thank you so much for taking the time to read this project information sheet and consent form.

My Research
I am researching young people's identity and what they plan to do when they leave school. I am interested in talking to you about your experiences of working with young people.

Participants are invited to…
Take part in an interview.

What's the point of this research?
Participants' thoughts, experiences, stories and ideas are really valuable as they provide far richer and more authentic data in socially conscious research. The interview will give you a chance to voice your professional perspective and experiences.

Where will it be taking place?
The interviews will be taking place in at *** [name of school omitted] at a time of your convenience.

How long will the interview last?
Each interview will last no longer than one school period (55 minutes)

How will the interview be recorded?
The interview will be recorded using audio recorders and later transcribed by the researcher. All the recordings will be made anonymous so no one will ever be identified or linked to what was recorded.

What will happen with the data after the interview?
Insights from the interview will be used in the researcher's PhD thesis. On occasions the researcher quote something that you have said. Any quote or insight used will always be made anonymous and never directly linked to any individuals, events, or places. The only information that will be reported is your professional status at the school, and your age and gender. Any places, events and any other individuals out with the research mentioned will also be made anonymous.

For the protection and wellbeing of the participants and the researcher, anything said that is deemed inappropriate or places participants at risk of danger to themselves or/by others, will be reported to the Head Teacher and/or the police. This research is strictly following Glasgow School of Art's ethical code of conduct.

Professional Participant Consent Form

Signing this form lets me know that you are consenting to participating in this research. Please tick the box **agree** with. Any boxes not will ticked will help me tailor the research to your preferences. If you have any questions or would like more information please get in contact: m.mcara1@gsa.ac.uk

I understand that...

- ☐ I do **NOT** have to take part if I do not want to
- ☐ **I can leave the research whenever I want** without having to give a reason and know that any data I have provided up until that point will not be included in the research
- ☐ Information I provide will **NOT** be personally linked to me
- ☐ I will **NOT** be identified in the research
- ☐ I do **NOT** have to answer any questions that I do not want to

I agree...

- ☐ that during the interviews, I will be audio recorded and many be quoted in the research and in future research, but will be **never be identifyed or personally linked to any quotes**

I consent on the behalf on....

Name (BLOCK CAPS).....to take part in this research.

Your Name (BLOCK CAPS).....

Signature.....

Date.....

Research Student.....

Signature.....

Date.....

ACTIVITY-BASED FOCUS GROUP INFORMATION AND CONSENT FORM

Signing this form lets me know that you would like to take part in this project. Please tick the boxes you agree with. Any boxes not ticked will help me tailor the research to suit your needs.

Your name.....

Your signature.....

Date.....

Researcher's name.MARIANNE.MCARA

Signature.....

Date.....

I understand that...

- ☐ I do **NOT** have to take part if I do not want to
- ☐ I do **NOT** need to answer any question I do not want to
- ☐ I can leave the research whenever I want without having to give a reason, and know that any data I have provided up until then will not be included in the research
- ☐ Information I provide will **NOT** be personally linked to me
- ☐ I will **NOT** be identified in the research

I agree...

- ☐ that during the research, I will be respectful of other people's points of view and behave in a respectful manner
- ☐ that during the event, I will be audio recorded and maybe quoted in the research and in future research, but will never be identified or personally linked to any quotes
- ☐ the researcher can use the things I make during the focus group in her research and future research

Hello
My name is Marianne McAra and I am a design research student from the Glasgow School of Art.

My Project
I am researching young people's identity and what they plan to do when they leave school. I am interested in talking to you about school life, plans of the future, your community and hobbies.

You are invited to...
Take part in an group discussion with your classmates, where we will reflect on your experiences of being part of the XL Club through a creative making activity.

What sort of questions will I be asked?
During the focus group, you'll be asked to reflect on your time in the XL Club and talk about your experiences and achievements as a club member. You don't have to answer any questions you don't want to. And remember that there are no right or wrong answers.

What's the point of this research?
Your thoughts, experiences and ideas are really valuable as they teach others about what it is like to be you.

Where will it be taking place?
The focus group will be taking place in your school over a double school period on Tuesday 5th May in the morning.

How long will the focus group last?
The focus group will last a minimum of 1 school period and last a maximum of 2 school periods.

How will the focus group be recorded?
If everyone agrees, I will record the focus group with an audio recorder.

What will happen after the interview?
Any information you provide, apart from your age and gender, will never be linked to you. I will be using the information you provide in my research but no one will ever know that you personally said it. However, for your own protection, anything said that puts yourself or anyone else in danger will be reported to your teacher.

Parent/ Guardian Information Sheet

Dear Parent/Guardian,
My name is Marianne McAra and I am a design PhD research student from the Glasgow School of Art. Thank you so much for taking the time to read this project information sheet and consent form.

My Research
I am researching young people's identity and what they plan to do when they leave school. I am interested in talking to young people in 3rd and 4th year about their experiences of school and their plans for what they want to do when they leave. I would really appreciate your help by allowing your son/daughter to take part in this research project.

Participants are invited to…
Take part in an activity-based focus group. The focus group will be in pairs or in a small group of their classmates and is really just an informal conversation. During the interview, there will be small creative tasks including drawing and model making. A teacher will be present in all interviews.

What's the point of this research?
Participants' thoughts, experiences, stories and ideas are really important as they provide far richer and more valuable data. Through the use of creative activities, the interviews are aimed to be fun and interesting for the participants and a safe and confidential space to express themselves.

Where will it be taking place?
The focus group will be taking place in at *** [name of school omitted] school during class time.

How long will the focus group last?
The focus group will last no longer than two school periods (1 hour and 50 minutes)

How will the focus group be recorded?
The interview will be recorded using audio recorders. All recordings will be made anonymous so no one will ever be identified or linked to what was recorded.

What will happen with the data after the focus group?
Any information the participants provide, apart from their age and gender, will never be linked to them. I will be using the information in my research but no one will ever know that individuals personally said it. Places, events and any other individuals mentioned will also be made anonymous.

A teacher will be present at all times during this research. I have been Disclosure Scotland vetted.

For the protection and wellbeing of the participants and the researcher, anything said that is deemed inappropriate or places participants at risk of danger to themselves or/by others, will be reported to their teacher. This research is strictly following Glasgow School of Art's ethical code of conduct.

Parent/ Guardian Consent Form

Signing this form lets me know that you are allowing the young person in your care to participant in this research. Please tick the box **agree** with. Any boxes not will ticked will help me tailor the research to your preferences. If you have any questions or would like more information please get in contact: m.mcara1@gsa.ac.uk

I understand that...

- ☐ Participants do **NOT** have to take part in they do not want to
- ☐ **Participants can leave the research whenever they want** without having to give a reason and know that any data they have provided up until that point will not be included in the research
- ☐ Information participants provide will **NOT** be personally linked to them
- ☐ Participants will **NOT** be idenitfied in the research

I agree...

- ☐ that during the research, participants must be respectful of other people's points of view and behave in a respectful manor.
- ☐ that during the focus groups, participants will be audio recorded and many be quoted in the research and in future research, but will be **never be identifyed or personally linked to any quotes**
- ☐ the research (Marianne McAra) can use the things the participants makein the workshops in the research and in future research

I consent on the behalf on....

Name (BLOCK CAPS).....to take part in this research.

Your Name (BLOCK CAPS).....

Signature.....

Date.....

Research Student.....

Signiture.....

Date.....

EVALUATION EVENT

INFORMATION

AND

CONSENT FORM

Signing this form lets me know that you would like to take part in this project. Please tick the boxes you agree with. Any boxes not ticked will help me tailor the research to suit your needs.

Your name.....

Your signature.....

Date.....

Researcher's name.MARIANNE.MCARA

Signature.....

Date.....

I understand that...

- ☐ I do **NOT** have to take part if I do not want to
- ☐ I do **NOT** need to answer any question I do not want to
- ☐ I can leave the research whenever I want without having to give a reason, and know that any data I have provided up until then will not be included in the research
- ☐ Information I provide will **NOT** be personally linked to me
- ☐ I will **NOT** be identified in the research

I agree...

- ☐ that during the research, I will be respectful of other people's points of view and behave in a respectful manner
- ☐ that during the event, I will be audio recorded and maybe quoted in the research and in future research, but will never be identified or personally linked to any quotes
- ☐ the researcher can use the things I make during the focus group in her research and future research

Hello
My name is Marianne McAra and I am a design research student from the Glasgow School of Art.

My Project
I am researching young people's identity and what they plan to do when they leave school. I am interested in talking to you about school life, plans of the future, your community and hobbies.

You are invited to...
Take part in a group discussion with your classmates, where we will reflect on your experiences taking part in this research project.

What sort of questions will I be asked?
You don't have to answer any questions you don't want to. During this discussion, we will be talking about your experiences taking part in this research. Your feedback is really important as it lets me know what you enjoyed and how to improve it, so please be honest and know that there are no right or wrong answers.

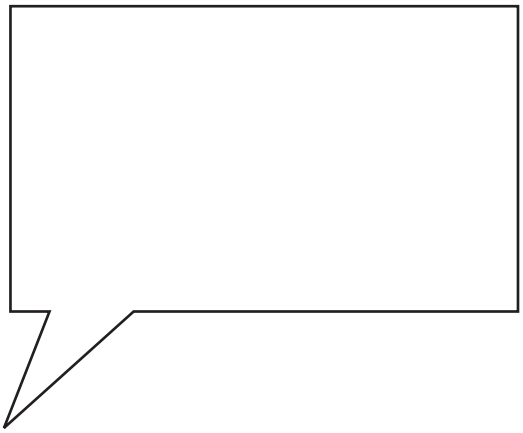
What's the point of this research?
Your thoughts, experiences and ideas are really valuable as they teach others about what it is like to be you.

Where will it be taking place?
This event will be taking place in your school over a double period on Friday 29th April in the morning.

How long will the event last?
This event will last a minimum of 1 school period and a maximum of 2 school periods.

How will the event be recorded?
If everyone agrees, the event will be recorded with an audio recorder.

What will happen after the event?
Any information you provide, apart from your age and gender, will never be linked to you. I will be using the information you provide in my research but no one will ever know that you personally said it. However, for your own protection, anything said that puts yourself or anyone else in danger will be reported to your teacher.



Service and Support Contact Sheet

Here are some details of organisations you can contact if you want to talk someone about a problem or get advice:

National Helplines

Childline: 0800 1111

Samaritans: 0845 7 909090

Childwatch: 01482325552

Victim Support: 0845 6039213

Quarriors: www.quarriors.org.uk

Breathing Space Scotland: 0800 838687

Health

The Youth Health Service: 0141 2765202

LGBT Youth Scotland: 0141 552 7425

Local Services:

Police - Family Protection: 0141 532 300

Social Care Direct: 0141 287 0555

Out of Hours Social Work Services: 0800 811 505

Local Citizen's Advice Bureau: 0141 552 5556

Antisocial Behaviour Hotline: 0800 027 3901

Crimestoppers: 0800 555 1111

Youth Services

YoungScot: www.youngscot.org

YoungScot Law Line: 0808 801 0801

The Lowdown: www. getthelowdown.co.uk

Appendix 3

Participant Interview Topic Guide and Prompts

How do you think most young people feel about going to high school?

What do you think are the problems, if any, a young person may face at high school?

Do you think a young person's behaviour changes throughout their time at high school? If so, in what sort of ways?

What do you think influences young people's behaviour? Do you think your friends influence how you behaviour? Both in a good and bad way?

At this school, are there certain subjects where pupils behaviour better and worse? Has it got anything to do with the type of lesson? Or a particular teacher? Or friendship group?

Do you think young people may misbehave on purpose, even though they know they might get in trouble for it?

What do teachers do when this happens?

Are there certain teachers you think young people trust more than others at high school? If yes, why do you think this is?

What kind of class do you prefer? The more arty ones or more academic ones like math and science? Why? Are there certain classes you go to where you get more freedom than others? Being able to experiment?

What kind of activities help you learn more/ make you enjoy the lesson more? Motivate you? Are there particular ways of learning you prefer? What keeps you determined?

Do you think that young people, even though they are really good at something or have the ability to do something, sometimes pretend not to be good at it? If so, why do you think people act like this?

So what subjects do you think you are good at? Have there ever been times where, even though you know you are good at something, you pretend not to be? Can you remember seeing anyone you know do this? Why do you think this is? Is it 'cool' to be seen by your friends as good at a subject? Do you think being good at school has anything to do with the people you are friends with?

When are the times when you feel proud? When do you feel a sense of achievement? Is it when a teacher says how well you have done or when your friends have said anything? Or your family?

Why did you choose to become part of the XL Club? / How did you become part of the XL Club?

What do you think about being in the XL Club?

What you do think other people think about the XL Club?

How do you think the XL Club has helped you, if at all? Do you think it has helped you in your other subjects?

What do you think young people most look forward to when leaving school? What do you think young people are most scared or worried about?

Where do you see your ideal self by the time your aged 25?

Is that different at all from what you think might happen? Are they any barriers you can predict at this stage?

What do you think are the main influences on a young person's future? Their career? Their friends/family? How well they did at school or college?

How responsible do you feel for your future?

How do you think school affects who you become as an adult? Your future choices? Are friends a big influence? Friends inside of outside of school? Family?

Professional Participant Interview Topic Guide and Prompts

How do you think most young people feel about going to high school?

What do you think are the problems, if any, a young person may face at high school?

Do you think a young person's behaviour changes throughout their time at high school?

What do you think influences young people's behaviour? Do friends have an influence on a young person's behaviour? Positively? Negatively?

At this school, are there certain subjects where pupil's behaviour changes? Positivity? Negatively? Does the type of lesson have any effects? Particular teachers? Presence of friendship groups?

Could young people purposely misbehave even if they know they could get in trouble?

Are there certain teachers you think young people trust more than others at high school? If yes, why do you think that is?

What do young people look for in a teacher? Have you felt roles not fulfilled outside of school have been substituted by adults in school? Are these assumed roles teachers are expected to fulfil? There is the attachment teacher here? Can you tell me more about this role?

What kind of classes do you think young people prefer? Learning orientations? Are there classes where pupils have more freedom/ opportunities to experiment?

What kind of actives do you think motivate young people to learn?

How long has the XL Club been going at this school? Have you seen a difference in the school over all from when the club and the Curriculum for Excellence was introduced?

What is the criteria for nominating a young person to join the XL Club? What is your select process during the interviews?

What do you think other pupils, outside of the XL Club think about the XL Club?

What do you think young people most look forward to when leaving school?

What do you think young people career most or worried about? Have pupils who have left early ever regress - return to school?

When it comes to make the decision to leave or stay on at school - the young person's, the family, teachers?

What do you think are the main influences on a young person's future? Choice/ direct in careers? Their friends? Family members?

How responsible do you think young people feel for about their future beyond compulsory education?

Appendix 4

Key

Symbol	
[...]	pauses or interruptions in conversation flow
***	omitting a recognisable name/ place/ work
[ ]	additional information
{ }	time reference in relation to audio recording
	basic premise codes
	nascent themes
	compound themes
	interview nodes and gestures in various colours for different voices

Scots Colloquialisms

Scots Colloquialism	Translation
tae	to
dae	do
wi	with
yur	your
aye	yes
aw	all
hund	hand
cannie	can't
fra	from
fur	for
naw	no
ma	my
wance	once

Phase One: Observation

Entry One: 13/3/14 (55 minutes)

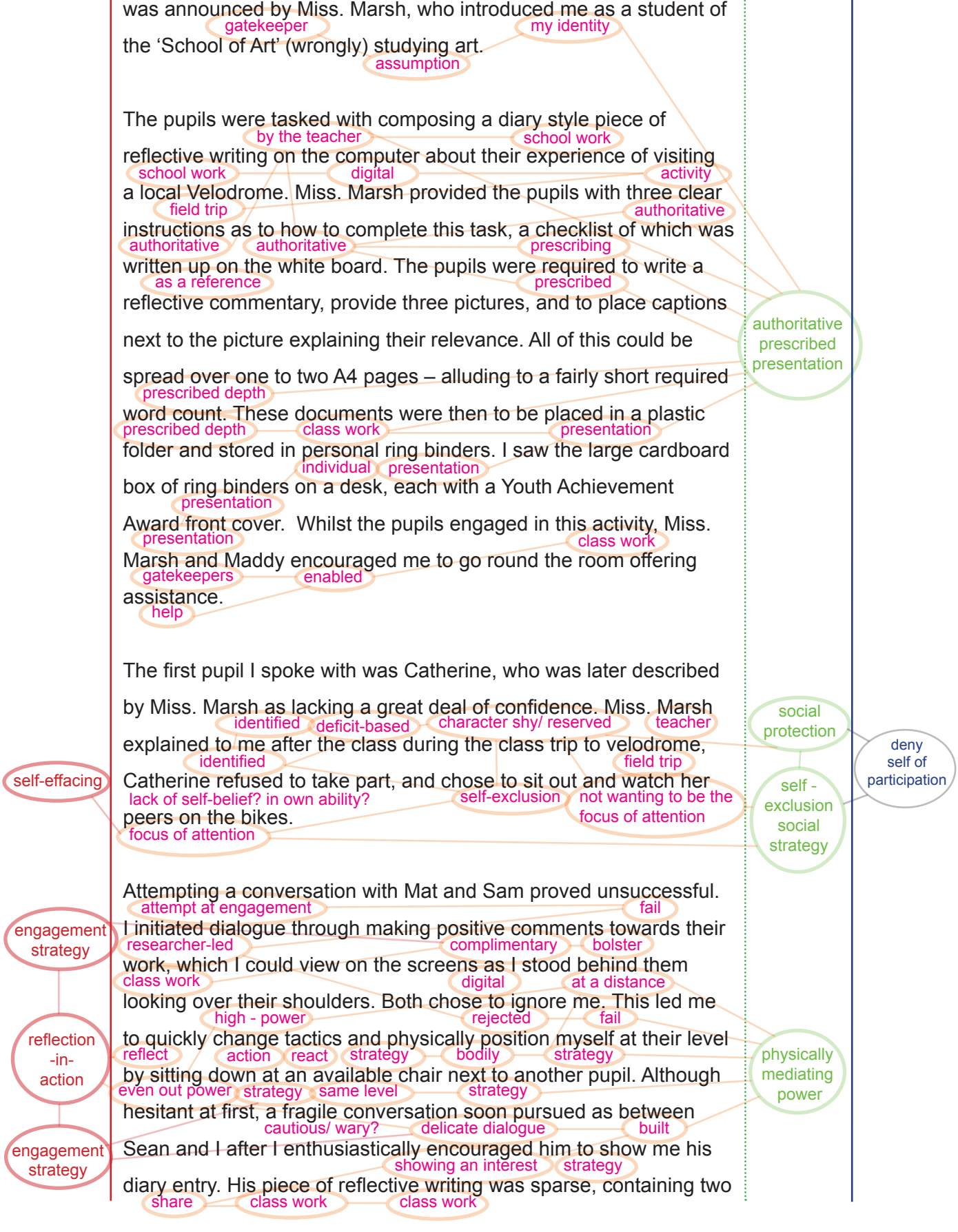
Scrap Paper

Observation of a class completing a task for their Youth Achievement Award; a diary of visiting a Velodrome. Present was Miss. Marsh and Maddy (the classroom youth worker). My presence was announced by Miss. Marsh, who introduced me as a student of the 'School of Art' (wrongly) studying art.

The pupils were tasked with composing a diary style piece of reflective writing on the computer about their experience of visiting a local Velodrome. Miss. Marsh provided the pupils with three clear instructions as to how to complete this task, a checklist of which was written up on the white board. The pupils were required to write a reflective commentary, provide three pictures, and to place captions next to the picture explaining their relevance. All of this could be spread over one to two A4 pages – alluding to a fairly short required word count. These documents were then to be placed in a plastic folder and stored in personal ring binders. I saw the large cardboard box of ring binders on a desk, each with a Youth Achievement Award front cover. Whilst the pupils engaged in this activity, Miss. Marsh and Maddy encouraged me to go round the room offering assistance.

The first pupil I spoke with was Catherine, who was later described by Miss. Marsh as lacking a great deal of confidence. Miss. Marsh explained to me after the class during the class trip to velodrome, Catherine refused to take part, and chose to sit out and watch her peers on the bikes.

Attempting a conversation with Mat and Sam proved unsuccessful. I initiated dialogue through making positive comments towards their work, which I could view on the screens as I stood behind them looking over their shoulders. Both chose to ignore me. This led me to quickly change tactics and physically position myself at their level by sitting down at an available chair next to another pupil. Although hesitant at first, a fragile conversation soon pursued as between Sean and I after I enthusiastically encouraged him to show me his diary entry. His piece of reflective writing was sparse, containing two



containing two sentences. He described the entire velodrome experience as ‘OK’. I probed for further details, asking him about the bike, the speed he went at, how much he felt he had improved. His apathetic responses were one-word answers. Registering his resistance, I quickly diverted attention away from his writing to the large collection of images he had taken from the Internet, each one followed by large sections of html coding. Reminding him that he only required three images, I assisted him in deleting the coding as he indicated which images out of the collection he wanted to keep.

Throughout the session both Miss. Marsh and Maddy was consistently alert and vigilant to any misbehaviour. There was a clear level of control. Miss. Marsh insisted the documents be completed and printed within the short time frame of the period. As the pupils started printing out their finished documents, the printer began to falter, smudging ink near the bottom of each page. As the supply of white A4 paper ran out, Miss. Marsh directed Hailey to load the printer with light green paper, which I saw was scattered in what appeared to be a pile of recycled scrap paper. As she had designed her document with a bright red background, Hailey was anxious to use the green paper. When it printed out, I encouraged her it looked ‘cool’, hoping this would reassure her.

I found it intriguing that, for the purposes of the Youth Achievement Award ring binder, Miss. Marsh (perhaps unwittingly) found it adequate for the pupils to print out an entry on scrap paper, the appearance additionally spoiled by the distortion of the ink at the bottom of each page. I question what kind of message this sends out, when the pupils are encouraged to produce reflective and considered pieces of work, the value of which completely undermined when instructed to print using materials which are considered ‘scrap’. Could such actions, or a series of such actions, instigated by the Miss. Marsh or Maddy, in turn be internalized by the pupils? Resorting to the use of scrap paper could be connotative of how Miss. Marsh really views the quality and level of the pupils’ work. Notions of unimportance and worthlessness may then be implicitly imbued in the pupil’s own attitudes towards work when witnessing their teacher’s actions, indicative of her attitude, of devaluation (through choosing to print on scrap paper with a faulty printer). Could experiencing such notions over time could cause an adjustment in the pupil’s attitudes toward their work and indeed themselves? These entries into their ring binders, sabotaged by the choices and actions of someone in a position of power, could be cementing these notions.

reflection-in-action
echoing the teacher
attempting to reaffirm/ empower
my reflection

field trip
trivial
inquired
helping him to reflect
prompts
prompts
prompts
despondent
despondent
reflection-action
negative action-reflection-react
strategy
academic
digital
digital
reference to teacher - authority
the rules: teacher’s expectation
help
help him to follow the rules
complied
authority
authority
control behaviour
hierarchy
subordination
strict instruction
class work
setting the goal
instilling goal/ aim
quickly
goal
goal
goal destroyed
goal destroyed
subordination
goal destroyed
uncared for/ worthless
uncared for/ worthless
invested/considered
class work
class work
goal destroyed
bolster
bolster
bolster
presentation
authority
class work goal
uncared for/ worthless
presentation
uncared for/ worthless
uncared for/ worthless
negative connotation
communicates
goal
investment
uncared for/ worthless
authority
uncared for/ worthless
authority
authority
directed
authority
authority
inferring negative connotation
affect
uncared for/ worthless
interpreted
uncared for/ worthless
devaluation
devaluation
inferring negative connotation
authority
inferring negative connotation
directing
uncared for/ worthless

struggles to reflect
authoritative power
arbitrary goals
sabotage
authority inadvertently sabotage
sabotage internalised personified
sabotage indicative of perception

authority under pressure
negative influence of authority
impact of authority in self realisation

becoming/ enacting these perceptions

internalising external perceptions

uncared for/ worthless
mirrored
uncared for/ worthless
devaluation
class work
presentation
out with their control
prescribed
following authority
instilling uncared for/ worthless

my reflection

Entry Two: 20/3/14 (School Trip)

One of the Boys; female behaviours in a male dominated environment

I was invited by Miss. Marsh to attend a class trip to a university in the city centre for a presentation of the launch of the Princes Trust project. As this was the launch of a new project across all institutions taking part in the Princes Trust scheme, in collaboration with the engineering department at the university, present were five other groups of school pupils and their teachers, as well as other university staff, totalling approximately 50 people in the room.

To begin with, we sat through a presentation outlining the project, lasting approximately 20 minutes. The presentation was in a power point format, with some *youtube* videos throughout. The presentation speaker gave a dynamic performance, effectively engaging the pupils' attention, asking questions directly at certain individuals she picked out of the crowd, and making clear analogies when explaining a point. The selected *youtube* videos were a thought provoking addition to the presentation, captivating the pupils, thus for the duration of the presentation, the pupils were attentive and some eager to voice their opinion and knowledge.

engaged · enchanted · confident · harnessing agency

The subject of the presentation, and thus the project, was the international space station and the day to day life of the astronauts who can live there for up to six months at a time, and their wellbeing. The videos depicted astronauts' daily struggles due to zero gravity – washing, shaving and brushing their teeth without running water, having to exercise for two hours a day to maintain suppleness and strength in the muscles and bones, dried foods from packets without being able to cook and substituting foods that are likely produce crumbs. There was also a video showing how astronauts sleep vertically within pod like structures in a sleeping bag anchored to wall. The project challenge was then announced by a further video of a man from NASA. Although the video itself had a patronising tone, discerning the actual task of the project was

undermining

difficult. My interpretation of the challenge was to explore how 3D printing technology, used in situ, can meet the needs of astronauts

digital

living on the space station, as a means of enhancing wellbeing.

After the presentation, we were ushered through to another room where large tables were set for each school group to sit round. Again it was not clear what we were about to be doing or why. Sitting at one end of the table, I immediately noticed the distance the table had physically created between the pupils and myself. The room was already becoming noisy, and I was struggling to hear individuals talk. The physicality of the table (as well as the room layout in general) allowed the pupils to alter their behaviour, giving them license to, in the eyes of the Miss. Marsh and Maddy, misbehave. However, it was within this misbehaviour, I was able to discern a great deal more about the pupils, the hierarchy of power within this particular class, and the subtle negotiations and struggle of hegemonic and subordinate individuals striving for status.

opportunistic · authority · rebel · rebel · social hierarchy · social hierarchy · social hierarchy · empowered

Out of the eleven pupils who had come on the trip, nine were male and two were female. The two female students, Hailey and Catherine, consciously or not sat next to each other, however very little, if any, interaction took place between them. As I noticed Catherine shy away form her peers, and as Miss. Marsh's had previously described her lack of confidence, I was eager to engage her in conversation one to one. Conversely the other female pupil, Hailey, engaged in dialogue with the male pupils much more confidently, at some points even in physical play scraps with Sean who was sitting beside her, clearly attempting to ingratiate herself with her male peers through acting as one of the boys.

self - exclusion social strategy · strategy · socially insecure/ unconfident · self-effacing · reflective strategy · invest in personal engagement · attempting to reaffirm/ empower · social negotiations of power · social confidence · social strategy of ingratiation/ aligning identity · social confidence · social confidence - mirroring/ gesturing · social confidence covering up insecurity? · strategy preforming · embodying roles · reorientating identity

Not only do Catherine and Hailey have to negotiate a male dominated environment within this class, but also being present in such a class has its own implications in terms of acknowledging that others have acknowledged in themselves a lower academic ability. Their very presence in this class may be affecting their self-esteem and confidence academically as well as their sense of self and self-image. Perhaps it is the context of this particular class that precipitates both types of behaviours displayed by Catherine and Hailey. On the one hand we have a subordinate female who shys away from interacting with the other (male) pupils and speaking out loud, preferring to speak in whispers; whilst on the other we have a female throwing her hat into ring in the struggle for power, attempting to score status and respect with her male counterparts

my reflection · minority - socially disempowered · sense of self informed by others · peers · stigma · stigma · internalising stigmas · educational stigma/ disempowered · social stigma/ disempowered · performances · strategies for social empower-ment · performances · avoiding social status · performances · seeking social status · empowerment · empowerment

(as she views them). However, in Hailey's case, it was clear that her male peers would not reciprocate her attempts at integration. When Hailey would offer up suggestions, she was met in many cases by mockery and ridicule (perhaps being quiet and reserved was Catherine's strategy to avoid this unwanted attention?). In attempts to over come this, Hailey abandoned her intellectual capability, suggesting futile responses as a means of gaining recognition through being funny. The first task of this second section of the day was to democratically decided on a team name. Immediately this proved a difficult task for the pupils. Hailey responded to this task through repeatedly saying 'kill me now, kill me now'. I noticed how, just after she said this remark, loud enough for the entire table to hear, she would look in my direction. I felt that this performance of vocally and physically (through placing her head in her hands and running her hands stressfully through her hair) demonstrating statements of resistance to a task, which she perhaps viewed as immature and patronising, was not just for her male peers but also for me. It was during this session of observation that I began to become acutely aware of my presence and dual identity as a young, or in the eyes of the pupils older, female and as an 'arty' person from the GSA, having an affect on the pupils and the situation. As an older female presence, she possibly felt that I might judge her as immature if she took part in this task. Perhaps through taking part in such tasks she runs the risk of scarifying her social creditably, which is already visibly in a state of flux being a female within a male dominated class. After repeating this statement again when confronted by Miss. Marsh, Hailey was then asked to leave the workshop setting. However, through being sent outside, Hailey had achieved the ultimate level of validation for her purposefully rebellious behaviour in front of her male peer audience, showing her to be fearless to the hegemonic power of Miss. Marsh. This non conformist attitude and behaviour was repeated in the second task of the workshop where the pupils had to each write on a piece of paper values that they believe they could contribute to the team, placing these inside blown up balloons. So to undermine a task again, Hailey wrote that she was good at 'sleeping' and 'being lazy'. Again, she appeared to take great pride in her rebellion when I read out her paper to the group.

strategy for social status
strategies
avoiding social status
avoiding social status
strategy
sacrifice
performance
strategy/ dumbing down
seeking social status
performance
performance
performance
performance
performance
disassociating herself
performance
seeking social status
disassociating herself
strategy
too much of a risk
social status at risk
rejection
strategy
negative achievement
negative achievement
social status
social strategy
risky behaviour
performance
ingratiate
ingratiate
performance of power
performance of power
strategy
strategy
performance
negative achievement
risky behaviour
performance

social rejection
self - exclusion social strategy
self - sacrificing
seeking attention/ influence of adults/ those viewed as authority
social faux pas
seeking to be reprimanded
social strategy
social empowerment

manipulating projected self through internalising perceived self
sacrificial strategy for social empower-ment

negotiation of social power
regaining autonomy
harnessing agency

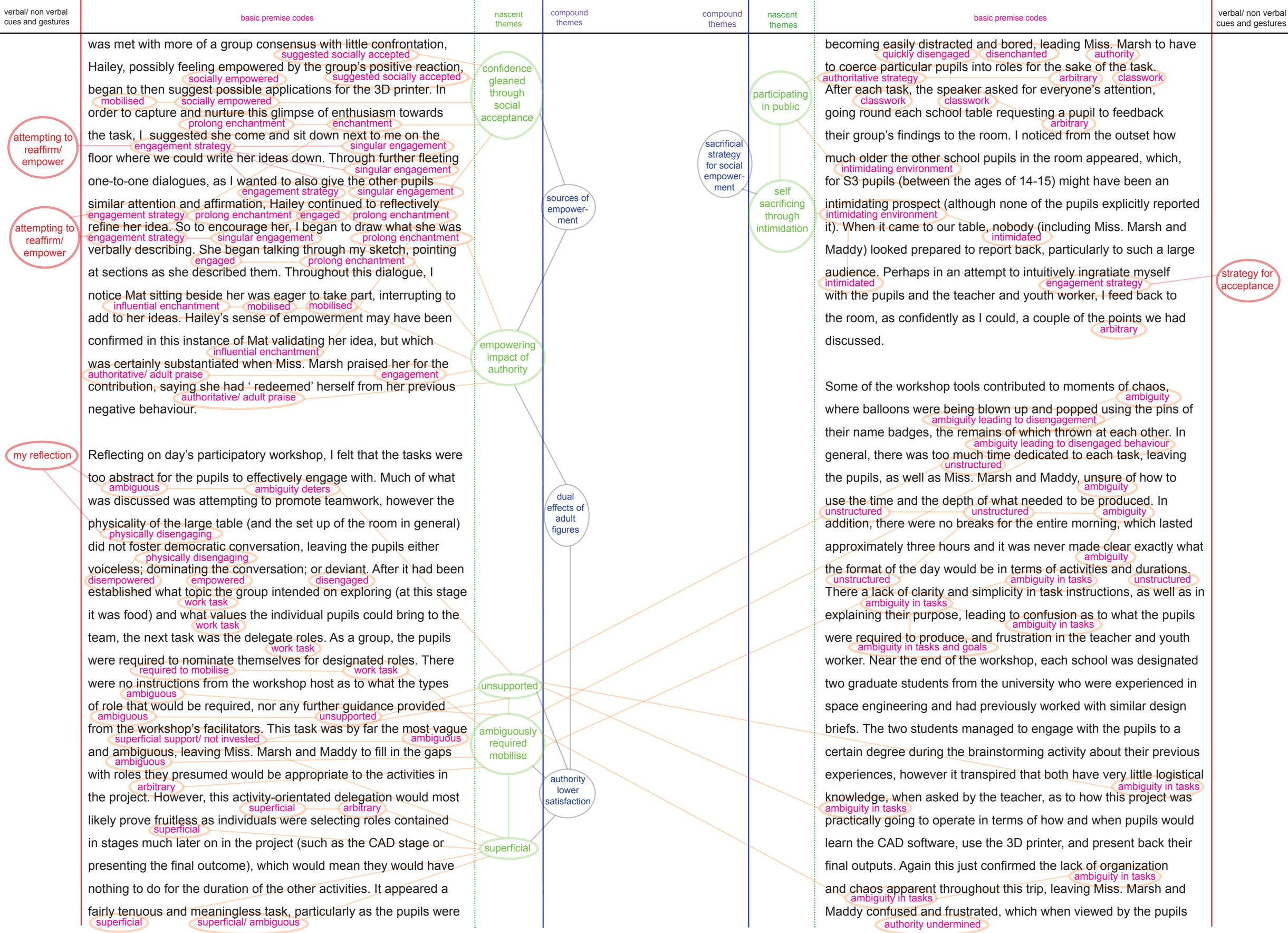
The male pupils, even though greater in numbers, generally displayed fairly homogeneous behaviours, with two pupils in particular, David and Joe, vying for the position of leader. For the majority of the workshop, the majority of the male pupils displayed apathetic and passive attitudes towards the tasks. This disinterest, in many cases displayed as boredom, was perhaps because of the subject matter, the types of activities they were required to complete, or as self protection from ridicule (which they had previously displayed towards Hailey). It was here that I noticed the table size was harnessed to fuel such behaviour, where Miss. Maddy and Maddy were not physically able to manoeuvre round to keep control. The male participants entered into private conversations and used the workshop resources to make miniature goals and began playing table football.

On two separate occasions Miss. Marsh and Maddy both attempted to reprimand the pupils through raising their voices and speaking with authority. In the second instance where the Miss. Marsh attempted to regain control, she requested that all the pupils leave the room. We all left the room and sat down in the corridor where there were two facing benches. Miss. Marsh explained the reason why we left the room was because it was becoming too noisy and everyone was talking over each other. The work that proceeded in the corridor proved to be the most productive, with many of pupils (others still resisting) participating in dialogue surrounding the project. I suggested documenting some of what was being discussed, getting a pen and a large sheet of paper. At this point, I consciously sat down on the ground, physically positioning myself lower than that of the pupils in an attempt to subvert possible perceptions of authority the pupils may have equated with my presence. Prior to leaving the room, the group was asked to select, as a team, an area they would like to focus the project on, based on topics covered in the presentation videos. Unable to reach a democratic majority vote (as many of the pupils refused to take part in a vote) we had originally agreed to explore the astronaut's experience with food. As the teacher and I began a conversation with the group for ideas, Hailey, critical of the topic's limitations in the context of the project, advised we change to another area, suggesting we look at how astronauts sleep. As this was met with

empowered
competition
social status
performed
performed
strategy
social safeguard
strategy enforced on self
physical distance
strategy
physical distance
physical distance avoiding authority
disenchanted
distraction
distraction
authority
authority
exert authority
authority strategy
authority strategy
seeking control
seeking control
physically taking control
different environment
explanation of control
distractions
explanation of control
different environment
engaged and enchanted
disengaged
engaged and enchanted
engagement strategy
engagement strategy
disempowering myself
strategy
hierarchy associations
adult equated with authority
disenchanted strategy
engaged
engaged
enchanted
mobilised

reflection -in- action
critical reflection
critical reflection
my own self reflection
stereotype identity

attempting to mobilise
physical rebalance of power



verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

was met with more of a group consensus with little confrontation, Hailey, possibly feeling empowered by the group's positive reaction, began to then suggest possible applications for the 3D printer. In order to capture and nurture this glimpse of enthusiasm towards the task, I suggested she come and sit down next to me on the floor where we could write her ideas down. Through further fleeting one-to-one dialogues, as I wanted to also give the other pupils similar attention and affirmation, Hailey continued to reflectively refine her idea. So to encourage her, I began to draw what she was verbally describing. She began talking through my sketch, pointing at sections as she described them. Throughout this dialogue, I notice Mat sitting beside her was eager to take part, interrupting to add to her ideas. Hailey's sense of empowerment may have been confirmed in this instance of Mat validating her idea, but which was certainly substantiated when Miss. Marsh praised her for the contribution, saying she had ' redeemed' herself from her previous negative behaviour.

Reflecting on day's participatory workshop, I felt that the tasks were too abstract for the pupils to effectively engage with. Much of what was discussed was attempting to promote teamwork, however the physicality of the large table (and the set up of the room in general) did not foster democratic conversation, leaving the pupils either voiceless; dominating the conversation; or deviant. After it had been established what topic the group intended on exploring (at this stage it was food) and what values the individual pupils could bring to the team, the next task was the delegate roles. As a group, the pupils were required to nominate themselves for designated roles. There were no instructions from the workshop host as to what the types of role that would be required, nor any further guidance provided from the workshop's facilitators. This task was by far the most vague and ambiguous, leaving Miss. Marsh and Maddy to fill in the gaps with roles they presumed would be appropriate to the activities in the project. However, this activity-orientated delegation would most likely prove fruitless as individuals were selecting roles contained in stages much later on in the project (such as the CAD stage or presenting the final outcome), which would mean they would have nothing to do for the duration of the other activities. It appeared a fairly tenuous and meaningless task, particularly as the pupils were

suggested socially accepted
socially empowered
suggested socially accepted
mobilised
socially empowered
prolong enchantment
enchantment
engagement strategy
singular engagement
singular engagement
engagement strategy
singular engagement
engagement strategy
prolong enchantment
engaged
prolong enchantment
engagement strategy
singular engagement
prolong enchantment
engaged
prolong enchantment
influential enchantment
mobilised
mobilised
influential enchantment
authoritative/ adult praise
engagement
authoritative/ adult praise
ambiguous
ambiguity deters
physically disengaging
physically disengaging
disempowered
empowered
disengaged
work task
work task
work task
required to mobilise
work task
ambiguous
ambiguous
unsupported
superficial support/ not invested
ambiguous
ambiguous
arbitrary
superficial
arbitrary
superficial
superficial
superficial/ ambiguous

attempting to reaffirm/ empower
attempting to reaffirm/ empower
my reflection

confidence gleaned through social acceptance
empowering impact of authority
unsupported
ambiguously required mobilise
superficial

sources of empower-ment
dual effects of adult figures
authority lower satisfaction

sacrificial strategy for social empower-ment

participating in public
self sacrificing through intimidation

becoming easily distracted and bored, leading Miss. Marsh to have to coerce particular pupils into roles for the sake of the task. After each task, the speaker asked for everyone's attention, going round each school table requesting a pupil to feedback their group's findings to the room. I noticed from the outset how much older the other school pupils in the room appeared, which, for S3 pupils (between the ages of 14-15) might have been an intimidating prospect (although none of the pupils explicitly reported it). When it came to our table, nobody (including Miss. Marsh and Maddy) looked prepared to report back, particularly to such a large audience. Perhaps in an attempt to intuitively ingratiate myself with the pupils and the teacher and youth worker, I feed back to the room, as confidently as I could, a couple of the points we had discussed.

Some of the workshop tools contributed to moments of chaos, where balloons were being blown up and popped using the pins of their name badges, the remains of which thrown at each other. In general, there was too much time dedicated to each task, leaving the pupils, as well as Miss. Marsh and Maddy, unsure of how to use the time and the depth of what needed to be produced. In addition, there were no breaks for the entire morning, which lasted approximately three hours and it was never made clear exactly what the format of the day would be in terms of activities and durations. There a lack of clarity and simplicity in task instructions, as well as in explaining their purpose, leading to confusion as to what the pupils were required to produce, and frustration in the teacher and youth worker. Near the end of the workshop, each school was designated two graduate students from the university who were experienced in space engineering and had previously worked with similar design briefs. The two students managed to engage with the pupils to a certain degree during the brainstorming activity about their previous experiences, however it transpired that both have very little logistical knowledge, when asked by the teacher, as to how this project was practically going to operate in terms of how and when pupils would learn the CAD software, use the 3D printer, and present back their final outputs. Again this just confirmed the lack of organization and chaos apparent throughout this trip, leaving Miss. Marsh and Maddy confused and frustrated, which when viewed by the pupils

quickly disengaged
disenchanted
authority
authoritative strategy
arbitrary
classwork
classwork
classwork
arbitrary
intimidating environment
intimidating environment
intimidated
intimidated
engagement strategy
arbitrary
ambiguity
ambiguity leading to disengagement
ambiguity leading to disengaged behaviour
unstructured
ambiguity
unstructured
unstructured
ambiguity
ambiguity
unstructured
ambiguity in tasks
unstructured
ambiguity in tasks
ambiguity in tasks
ambiguity in tasks and goals
ambiguity in tasks
ambiguity in tasks
ambiguity in tasks
ambiguity in tasks
authority undermined

strategy for acceptance

undermined their authority, as well as devalued the entire project - appearing that not even the experts are invested in it enough to be able to answer simple questions. Similar to use of scrap paper in the first observation session, I question how such degrees of divestment is internalised by the pupils.

internalised
devaluing
devaluing/ worthlessness
devaluing/ worthlessness
internalising ambiguity and devaluing
my reflection
embodied
impact of authority in self realisation

Entry Three: 27/3/14 (55 minutes)

Scrapping for Status; corridor conflicts

Reflecting on today's class, initially I did not feel that any real significant incident occurred. Key dates for the project were instructed by Miss. Marsh and copied down by the pupils from the white board. Miss. Marsh and I attempted to open up a group brainstorm about deciding how to plan the construction of prototypes for the space project, and with what materials. However, once agreed that we would sculpt models from clay, one significant comment, off the cuff, was made. I was asked by Miss. Marsh in front of the class if I thought this was going to be a good idea to which I enthusiastically replied that I though it would be. To this, David sitting close by turned in his chair and retorted '…aye but its us that's doing it', implying that, because it is this particular class that is carrying out the activity, that it was not going to be successful – or that they were are ready at a disadvantage. Reflecting on this one particular comment, I question again what is means to the pupils to be apart of this class. How do they view themselves and (perhaps more importantly in the pupils' eyes) how do they think other peers outside of the class perceive them? How does being in such a class, which is not a part of the traditional curriculum, affect their self-esteem (paradoxical when, as seen in the example of the very shy quiet female, the course is meant to build confidence)?

directed/ authority
directed/ authority
physical reference
engagement strategy
attempting to mobilise
my reflection
intuitively
authority
engagement strategy
attempting to reaffirm/ empower
projected self through internalising perceived self
self-deprecation
self and group devaluation
XL club members
creative task
degrading/ devaluing
caution
self acknowledging
stigma
connotations? infer?
embodying and enacting stigma
XL club members
identity
significant to them
peer's view their identity
peer's construct their identity
connotations? infer?
isolated/ unique
out with the norm
self acknowledging stigma
contradiction

However, I was neglecting a major event that took place prior to class, cautious of interrogating its significance as it happen out with, what has become to feel like, the microcosm of the classroom setting. However, I believe it purposeful in relation to understanding the everyday life worlds of these pupils at the school, a milestone event for me in terms of further discerning how power struggles, roles and behaviours are played out.

seeking social empowerment
social status/ empowerment
strategy for social statues

This incidence centres on Hailey, who in the previous observational session (20/3/14) displayed a great deal of attention seeking behaviour. The corridor where this incidence took place is narrow with classrooms on either sides, in some cases causing congestion as pupils are required to form an orderly queue awaiting their teachers arrival. Miss. Marsh fetched me from reception and we

strategy for social statues
enclosed environment

made the journey up to the classroom where we found the pupils waiting along the side of the wall, some of who were in conversation with each other. Maddy was also present by the door. As the door was locked, Miss. Marsh left the scene to locate the key. At this point, Hailey made her way down the corridor. I could see that beneath her confident exterior, she was agitated. Further down the corridor I could hear a group of teenage girls shouting. They appeared to be around a similar age, and were directing their attention and efforts towards Hailey. Unable to discern exactly the context, issue or circumstance which this confrontation had escalated from, I watched as Hailey, who at this point was standing next to me by the door to the classroom, turn to face the group of girls. Her response of 'com'on then!' was said whilst smiling and laughing to appear fearless in this public arena of the corridor. So to protect their own status in front of an audience of peers, a girl belonging to the group retaliated through a threat of physical violence: ' I'll wipe that smile off your fucking face!'. During this incidence, I was acutely aware of my presence, not as a researcher but as an adult. This conflict was unfolding right before me and I felt unable to exert any power to put a stop to it. As Hailey was a part of my participant group, perhaps I felt a bias towards her, as immediately my sympathies were with her as a victim, vulnerable, and isolated. Some of this was later confirmed to me by the male pupil's descriptions of her.

authority
out with surveillance
mask of empowerment
felt threatened
threatening
peers
threatening
threatening
mirroring threats
display of confidence
display of confidence
performance
in front of an audience
enclosed
status strategy
power
performance
status strategy
performance
status strategy display of power
display of aggression
reflection-in action
authority
threatening/ aggressive performance
authority reluctant exert control
alliance
reflection-in action
alliance
targeted
ostracised
performing social empowerment
battling for social status/ kudos
strategy for social empower-ment
my own self reflection

The period of time between breaks and classes, as neither one thing nor the other, creates a melting pot of different friendship and year groups, interaction taking place mostly in these relatively narrow corridor spaces where an almost traffic like system has been adopted, inevitably resulting in collisions as witnessed. Lasting approximately five minutes, beginning as soon as the bell rings, this time, and space, is reclaimed by the pupils as their own. The physicality of traveling from one class to the next, in most cases out with the surveillance of teachers, presents a site and fleeting opportunities for communication, negotiations and fighting (both metaphorically and physically) to ensue. In the case of what occurred in the corridor during this visit, the female pupils' confrontation, although highly charged, was very quickly *put on hold* upon sighting the return of Miss. Marsh. Hailey entered the

my reflection
undetermined
encounters
enclosed environments
embroiled in conflict
undetermined
enclosed
ownership
enclosed
unsupervised/ unregulated
authority
enclosed
seizing
reclaiming power
reclaiming power
enclosed
performance
intense/ aggressive
momentarily disbanded
authority
opportunity seized to regain autonomy

impact of authority in self realisation
impact/ influence of authority

authority indifferent
authority legitimising social condemning

classroom with us and put her bag down, exclaiming that her pastoral care teacher would '…want to know about this!' and then left the room. Miss. Marsh, obviously with experience becoming sanitized to such behaviour, passively allowed Hailey to leave to the classroom without inquiring as to what had just occurred. A couple of moments later, Miss. Marsh had to leave the room, leaving the Maddy in charge who allowed the pupils to quietly talk amongst themselves. During this time, I listened as Maddy began to engage in conversation with David, who which she was sitting nearby, probing what had just happened in the corridor. Several of the other male pupils, Joe, Sam, Dan and Stewart, joined in the conversation, with Sam purposefully moving his chair across the room to be physically more involved in the dialogue. These male pupils, who previously Hailey was attempting in ingratiate herself with, were clearly relishing the opportunity to openly discuss their negative feelings towards her, suggesting that 'she has no friends' and that 'nobody likes her'. Upon listening to their dialogue, I began reflecting on previous incidences where such animosity towards her was not yet known. It was clear that Hailey did not have the loyalty of the male pupils in this class, and that, even through attempting to ingratiate herself through embodying and physically performing her tomboy identity, none of the male pupils offered her any positive recognition for her efforts.

angered/ expressive/ performance
authority
accustomed
with out question/ concern
unconcerned/ unsympathetic
authority
authority to allow freedom
privilege
concerned
gang
keen
gang
sought confirmation from/ social kudos
keen/ enjoyed/ bonding?
permitted/ authorised by authority
legitimised bullying
socially isolated
low social status
tension/ conflict
pre existing social dynamics
socially isolated
strategies for social self inclusion
strategies for social self inclusion
adjusting?
rejected
social inclusion
my reflection

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

Entry Four: 2/4/14 (1 hour and 50 minutes)

Passing over the Reins

During this session, the pupils were tasked with making prototypes for the youth achievement award space project. The idea, offered by Mat (which built upon Hailey's suggestions and that had been agreed upon), was to create small 3D portraits of themselves that would be representative of astronauts' family member's heads that would each have a voice box inside with a recorded message. Mat explained that such devices could be printed from the 3D printer on board the space station and used to comfort astronauts when they feel homesick. The voice box will have messages recorded which can be updated when the space station passes through pockets of Wi-Fi. Prior to this session, I had made the offer to Miss. Marsh that I could source and purchase the materials for the prototyping. Miss. Marsh had been given by the project organisers £20 for project materials. We had both agreed the previous week that this highly insufficient for the purposes of the project and for the class size. As a student, I offered up my student discount privilege which would enable us to make the money go further. Again, I readily offer any form of favour or service to make myself useful as possible.

At the beginning of the session, Miss. Marsh reminded the pupils about the task in hand, looking to me for assistance. I have noticed that whilst I have been present during all the observational sessions, anything raised that has been remotely artistic in anyway, Miss. Marsh and Maddy would looked to me to for additional commentary, advice, or approval. Before I knew it that day, Miss. Marsh had quite literally passed the reins over to me in terms of introducing the task and demonstrating the proposed method in a very off the cuff presentation which I delivered at the front of the class. Here I felt my role as a researching-practitioner was forced to transition to that of a teacher. Reflecting on this moment, I very quickly changed tact offering the pupils choices in how they wanted to work; either in pairs so they could sculpt each other's faces or to work individually. As some pupils began to move around the round, I began to open up the plastercine modelling clay and divided it up amongst the pupils. To waste less time, I began to also delegating this task to other pupils sitting near by. I demonstrated a technique to the pupils

of how to loosen up the clay, through warming it in their hands. After this I demonstrated how to achieve a basic structure in the clay of a face, through pressing their thumbs in creating eye sockets. I explained that from there, you could very quickly form other parts of the face, using the sockets as a guide. At this stage, the majority of the pupils seemed engaged in the task. Whilst explaining and demonstrating, I activity made my way around the room so all the pupils would feel include.

The class branched into through three significant groupings. As I attempted to hover around the room and engage with all the pupils, there were moments of interesting dialogue and interaction I managed to catch. Mat and Sam who were sharing a desk, decided to construct their models differently from the rest of the class, deviating away from my demonstrations. Noticing this too, Miss. Marsh championing their explorative and creative response to the task, complimenting them on their ability at working as a team. Although at this stage I was uncertain if the pupils really were choosing to operate as a team, however, both agreed and seemed enthused after the teacher's positive feedback. I knelt down next to the table these boys were working at, asking them to explain the idea behind what appeared to be two parts of one whole. Mat, who previously had been keen to offer designerly ideas and who's idea we were all basing the models upon, eagerly explained to me the concept and why they were using a different style and technique to the rest of the class. Making reference to the fact that this model will be required to be made from a 3D printer, Mat and Sam took the initiative to work in layers, so to create a hollow structures – also taking into consideration the need for the voice box. It was clear to see that these pupils had indeed spent moments and conversations reflecting on the original brief and exploring how they were going to factor in the several requirements, both following a similar aesthetic with one making a base and the other making a head with a face. During this observational session, I found myself drawn to engaging with these two pupils the most in the room, as they were most eager to share ideas, ask for help and in general talk to me. As well as Mat and Sam, Sean also engaged with me, but during this time, aggressively destroyed his work, explaining his frustration with the material. Like in previous observational sessions, Sean had

strategy for acceptance
favour
gatekeeper
favour
favour
strategy for acceptance
classwork
aid
associating my status
seek my input
aid
given over
authority
associating my status
my own self reflection
unprepared/ intuitive
associating my status
conscious rebalance of power
authoritative?
reflection-reaction
non-hierarchical
strategy for empowering
empowering them
physically mobilise
authoritative?
authoritative?
mobilised by creativity
authoritative?
engaged in learning the technique
authoritative?
seeking to circumvent hierarchy
engagement strategy
sub social communities
engaged to experiment
engaged to experiment
strategy for empowerment
strategy for empowerment
confidence through recognition paid
enchanted
praise from authority
physically rebalance hierarchy
one-to-one attention
attempting to reaffirm/ empower
empower through asking to learn from them
mobilised
empower through validation
enchanted
mobilised
following their initiative
impact of authority in self mobilisation
enchanted endeavours
mobilised
experimenting
problem solving
influential on each other
reflecting-in-action
strategy for engagement
enchanted
confidence
self-sacrificial
frustration
self destructive

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

strategy for engagement
my own self reflection
my own self reflection
attempting to reaffirm/ empower
my reflection
strategy for engagement

invited me to assist him, and has proved to be one of pupils who more positively engages in my presence. On reflection, perhaps this is why I have spent more time with him as I find him more inclined to engage with me than some of the other pupils, who, through either displaying apathetic reactions (choosing to ignore me) or reservation (through sarcasm and showing off), I have found are far less approachable.

engaged with me
aid
confidently
more confident
disenchanted
unconfident
affecting my own confidence

confidence through recognition paid

Surveilling Creating

Another self-formed group in the room was David, Joe and Catherine. (At this stage it is worth noting that Hailey, who had been the focus of previous observational sessions, was absent from this lesson. As this was also the last week of school before the Easter break, the teacher had previously informed me that absences were very common during this time). As previously noted, Catherine is much more quite and reserved. During this activity, I noticed how much David was attempting to include her in their conversation. As I hovered around this group, aware of the previous caution David had displayed at my presence and attempts at engagement; I felt I did not want to linger too long. As opposed to previous observations, David today appeared highly engaged in the task. I could see the effort and craft he was putting into his model, possibly a physical manifestation of the value he holds for artistic activities. Whist I praised him for his attention to detail, Miss. Marsh added, loud enough for the class to hear, that he was very talented at art. To this David replied that he 'didn't have time to do art' – suggesting it was not an option for him to take it as a standard grade class. Reflecting on this incidence and comment, I began to think about how much boys were encouraged and enabled to undertake art – in the context of friendship groups and others (perhaps family members) outside of school. In such circles, how is art as a taught subject viewed? Perhaps art is viewed, particularly by the pupils, as a more feminine activity, effecting the relationship male pupils have with it and informing their gender stereotyping? I also noticed how this could work in the reverse, reflecting on the female pupil situated in this group, and her reaction to this session's activity. As she was playing around with plastercine in her hands, failing to get started, I approached her and asked how she was getting on. Her reluctance to engage with the activity suggests she was embarrassed to show or attempt at being creative under the scrutiny of her male peers,

sub social community
socially apprehensive
socially confident
a social invitation
social circle
reservation
performed?
disenchantment
caution informing my own
enchanted
mobilised
enchanted
artistic task
engages with creativity
strategy for empowering
enchantment
authority
strategy for empowering
praise from authority
disclaimer/ self-depreciating
disempowered
disempowered through peer pressure?
disempowered through family pressure?
ingrained stereotype?
one-to-one engagement
reserved
socially apprehensive
socially apprehensive to display creativity
social surveillance

self - exclusion social strategy
mobilised by creativity
self-deprecation
enacted expected social roles

deny self of participation

expectations of perceived identity
opportunity seized to regain autonomy
impact of policing on mobilisation
a need to foster balanced autonomy

particular in front of David who was displaying a highly level of skill. However, I have to also acknowledge the affect of my identity, as someone described as 'arty' and know to them as coming from a renowned art school (even though fine art is not my area), will have had in the context of this creative session, where pupils may have felt that I was assessing their work and skills. Attempting to avoid this and to put this pupil at ease, I knelt down next to her and asked if she was having trouble getting started. She replied in a whisper yes. I took her plastercine and demonstrated the eye socket impression technique again. Whilst talking through what I was doing, I took more plastercine and showed her how to add on other facial features. With the hope that this interaction might have enabled her to finish off the model, later on (at least 10-15 minutes later) I returned to discover she had done nothing more to the model – no adaptions, no additions. At this point Miss. Marsh, unaware that her model was actually solely my making, enthusiastically commended her work. Whilst attempting to boost Catherine's self-esteem, I was anxious that Miss. Marsh's praise could have to opposite affect, reaffirming any sense of inadequacy, masked by insecurities of externalising her level of skill and ability through her own model, instead choosing to hide behind my one.

intimidating/ comparing herself
reflection-in-action
impact of myself
identity superimposed
high artistic calibre
high calibre
identity superimposed
impact of supposed identity and skill set
intimated
associated me with an authority figure
reflection-in-action
encouraged confidence
physically rebalance hierarchy
strategy to mobilise/ offer aid
apprehensive/ embarrassed?
communicating knowledge-in-action
empowered her
harness her own capacity
feelings of apprehension
authority
strategy for empower
authority praise
strategy for empower
strategy for empower
strategy/ perform
feelings of apprehension
intimidated
intimidated
insecurity personified
strategy
self-effacing/ camouflaging herself

my own self reflection
attempting to reaffirm/ empower
self-effacing
attempting to reaffirm/ empower

Another group was situated that the back of the class, a location usually harnessed by pupils for concealing misbehaviour. Miss. Marsh, aware this, spent the majority of this session in this location. Whilst her presence was forcing better behaviour, I was anxious that her surveillance could be affecting and sanitising their creative exploration. Reflecting on this incidence methodologically, in relation to my proposed workshops, I noticed a need for balance between encouraging and fostering autonomous behaviours but in preventing pupils from deviating away too much from the task in hand or feeling that they have license to misbehave. This incidence was repeated several times by different pupils throughout this session. I noticed that Dan, sharing a desk with Lewis who was really engaged in the task, was not taking part, instead choosing to make a dice out of his plastercine. When I inquired into how he was getting on, he was reserved and reluctant to talk. Attempting to joke around with him, instead of being critical of his lack of focus, I encouraged him to start his model again. Here again I found my identity and role as

strategy/ opportunity
away from authority
authority responding to strategy
hierarchical control
policing behaviour
apprehensive/ work will be critiqued
not feeling free/ suppressed
strategies for empowering
passing over control
using autonomy negatively
using autonomy negatively
using autonomy negatively
enchanted
disenchanted by the task
resistant/ despondent
strategy to engage
judgemental/ authoritative
strategy to empower

my reflection
strategy for engagement reflection -in- action

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

my own self reflection

a researching-practitioner brought into conflict. As this work was part of their youth achievement award, the pupils were required to complete it but perhaps the pupils were actually uncertain whether or not to take this activity seriously as a piece of school work due to its creative content.

conflicting self
class work
class work
class work goal
ambiguous
creative class work
the value
creativity not associated valued work
- association instilled by others?

prescribed creativity
devaluing creativity

Pride, Possession and Sabotage

At the end of the session, the pupils were asked to place their models and excess plastercine in a tray to store them over night. Standing by the tray, I noticed David, who had displayed a high level of artist flare earlier on, place his highly detailed model delicately in the tray. He then proceeded to linger around the tray, policing as the other pupils deposited their models, perhaps to monitor the activity surrounding his own model for fear of sabotage. Sean, unaware of the security measures taken by his peer, put his model down and went to pick up David's. Upon seeing this act of violation, David immediately and aggressively reprimanded him. Such protective behaviour suggests a sense of pride over his work, contradicting a previous statement he had made regarding the skill level of the class: '…aye but its us that's doing it'. Perhaps David feels he had something to prove, or perhaps this activity gave him a platform to channel his artistic ability through, which is otherwise suppressed. I found the David's strong reaction to the threat of sabotage an interesting link to his implicit pride over his work. How often does such a threat of sabotage occur in the lives of these pupils – in and out with the school? Is such sabotage also sometimes inadvertently and unintentionally induced by the teachers (such as the scrap paper incidence in entry one)?

class work
mobilised
harnessing own capacity
enchantment
precious
watchful/ surveillance
anxious
class work
watchful/ surveillance
class work
precious/ enchanted
watchful/ surveillance
class work
class work
watchful/ surveillance
precious/ enchanted
precious
protective/ enchanted
paradox
self-reflection/ self-deprecation
self-reflection/ self-deprecation
self motivation
self mobilisation
opportunity to harness own capacity
can't express artistic self
protective
precious
hidden enchantment
precious
precious
without reflection-in-action
without reflection-in-action
authority
devaluation/ worthlessness

investment expressed through protecting
insecurities
mobilised through creativity
threat of sabotage

my reflection

protection over autonomous work

autonomy

alternative opportunities to harness agency
encouraging autonomous decision making
seeking authority
authoritative criticality without social affirmed authority

strategy for self empower-ment

Entry Five: 23/4/14 (55 minutes)

Peacemaking

This was the final session before the pupil's prototypes needed to be ready to show to the competition organisers. Between now and the previous time I was in the class, the pupils had researched online voice recording devices and ordered one, paying for it with money the pupils had raised in a previous activity. (Much of the activities within the Youth Achievement Award seek to instil an entrepreneurial spirit, engaging pupils in ventures where lessons of profit and reinvestment of capital are fostered- an example of a previous enterprise include organizing a school disco.) Whilst still experimenting with prototypes for the project and now with the voice recorder device, I suggested the group try alternative approach to modelling their heads, this time out of papiermache. Using balloons, newspaper and glue I had brought in, I first of all demonstrated to the group how the technique worked before the usual sub groups were formed and work began on their own. Again, not wanting to appear too much in control of the project, I also suggested that if anyone wanted too, they could finish off the plastercine models from the previous session instead of creating a second one.

instilling capability
teaching
social communities
social communities mobilising
avoiding authoritative/ dictating
participants to choose
participants to choose

As Hailey had not been present in the previous prototype-making session, I was anxious to her reaction upon viewing how the project had developed in her absence. When the tray of model heads was brought out, Hailey was quick to critically examine them loudly offering praise and, as suspected, critique. Immediately Hailey's comments were met by the majority of the group ganging up on her. Observing this, it was clear that the group were not so concerned with defending they models or artistic ability, as with revelling in an opportunity to aggressively reprimand and insult her. Whilst there was several voices shouting and swearing aggressively over each other, to which I stepped out of my researching-practitioner role and voluntarily into an authoritative one, raising my voice to ask them to watch their tone and language. Wanting to appear neutral, I then addressed Hailey and told her loud enough for everyone to hear that the nature of those types of comments were not constructive and whilst acknowledging she was trying to help, that in fact they could offend people.

catalyst
she would feel disempowered?
empowered - judgemental
exerting authority
judgments
shunned
opportunistic bullying
opportunistic bullying
opportunistic bullying
opportunistic bullying
opportunistic bullying
reflection guiding reaction
self-elected role change
physical authority
reprimand
avoiding authoritative association
one-to-one
empowerment strategy
tone
criticality
peacekeeping

reflection -in- action
reflection -in- action
diplomacy
peace keeper

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures

my reflection

Reflecting upon this incidence, and without the support of Miss. Marsh or Maddy (who whilst present in the classroom, only became involved after it had occurred), I realised that this was the first moment throughout this fieldwork where I have felt forced within the moment to regain control over the group dynamic through using my status as an adult to leverage a degree of authority – an aspect of my identity as researching-practitioner I have been very mindful of mediating. This moment illustrates the challenge in working amongst pre existing social dynamics and tensions within a group made up of several micro communities who, out with this classroom, often clash. Within this moment, I was at once a researching-practitioner, an authority figure, as well as diplomat and peacemaker.

with out authority backing

my own self reflection

out with my control/ choice

sacrificing

harnessing

control

not wanting to be associated with authority and hierarchy

conscious/ actively reflecting upon

tensions and conflicts

diverse

tensions and conflicts play out

adopting multiple roles

reflection-in-action

multiple roles

Returning to remainder of the session, once this eruption of conflict diminished, the pupils engaged in the making of their prototypes. Once again, David actively engaged with this task. Choosing to work on his own and away from his peers, I observed him delicately work, keeping his desk clean and tidy. Conversely, others were less inclined. I watched as Joe and Max sharing a desk, choose to scrunch up balls of paper and glue. Whilst possibly making a deliberate mess, the two of them appeared to be having fun. When I asked about their creations, Max defended their decision not to use a balloon, as they believed it would create a stronger structure.

mobilised through creativity

self mobilised

creativity

autonomy

autonomy

precious

enchanted

appeared disengaged

protection over autonomous work

autonomous actions

engaged

autonomous

enchanted through technology

engagement with technology

prescribed

Entry Six: 1/5/14 (1 hour and 50 minutes)

Gesture of Recognition

Present in today's session were two engineers from the university hosting the competition. With them, they had brought a 3D printer laptops and laser scanning cameras, which was met with much excitement as the pupils entered into the classroom. After the pupils had settled, the visitors introduced themselves again and the purpose and plan of their workshop. Miss. Marsh then requested a volunteer from the pupils to explain and show them the prototyping process we had previously been working on. After a couple of moments, David complied and quickly outlined the concept. Both engineers expressed a great deal of enthusiasm, remarking on the sophistication of the pupil's concept and use of the voice-recording device. They then introduced the 3D printer and demonstrated how it works, printing a miniature model human figure as an example. During this time the pupils, fascinated with the printing process, maintained a harmonious dynamic, with several confidently asking the engineers questions. Once printed, the figure was passed around, with each pupil delighting in holding and examining it.

technology

technology

enchantment

goal

structure

self mobilised

empowerment strategy

enchantment

empowerment strategy

enchantment

enchanted

technology

enchanted

harnessing self capacity

enchanted

enchanted

The group was then spilt into two with each engineer facilitating a mini workshop with the laser scanning cameras. Here the pupils were took it in turns to 3D laser-scan another pupils face, which then appear digitally on a laptop. This scan would then be printed as a their final 3D model prototypes and competition entry. During this time, there was much excitement and laughter as the pupils attempted to hold the camera steadily and pose as still as possible.

technology

technology

technology

technology

enchanted

enchanted

technology

engaged/ mobilised

Near the end of the session, the engineers announced their plans to 3D print off the pupils' scanned images and selected the best one to put forward as their competition entry, taking with them the voice-recorder, which Mat had pre-recorded a message in. The engineers also requested a list of everyone's names so to 3D personalized key-rings as a token for the pupils to keep. As a piece of paper was being passed around the room, Sean enthusiastically exclaimed that my name should be included on the list so I would receive a key-ring also. Reflecting upon this gesture of recognition, I was touched that one of the pupils thought to include me in that moment.

technology

reward/ incentive

acceptance

enchanted

confidence

included

gesture of acknowledgment

my own self reflection

humbled

acceptance

gesture of acknowledgment

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

Entry Seven: 14/5/14 (55 minutes)

Little Precious Moment

This was our last session working on the science competition. As part of the pupils entry, they were required to create a digital presentation about their concept and the develop phases. Presenting the pupils with the option of either working on the presentation or finishing off their models, the group self-divided into sub-groups. Asked to by Miss. Marsh, I worked with David, Joe, Sam and Mat with finishing off painting their models. During this time, I suggested also including diagrammatic drawings of their proposed concept that could be included in their digital presentation. Asked for an example, I quickly draw an impression of one of their models, placing a scale next it, explaining the use of dimensions. Whilst Joe, Sam and Mat continued with painting their papiermache heads, David moved his chair next to mine and after examining my sketch, began his own. Prior to this moment, David had been often quite reticent in our previous interactions. However, whilst drawing here, I noticed David looking at my sketch as reference as he drew, copying it in style. Perhaps mindful of wanting to prolong this possibly fleeting moment of acceptance, I began drawing another sketch alongside him, now and again commenting on his and he did with mine. Moments such as these, whilst possibly unremarkable to the pupils, became very precious in fostering rapport, particularly with some of the more reserved pupils.

directed
technology
task
task
task
autonomous choice
autonomous choice
social groups
authority
creative task
aid
technology
teaching
creative task
mobilised
gesture of acceptance
seeking learning
inspired
cautious
creativity
seeking learning
inspiration/ as an aid
creativity
gesture of acceptance
reflection-in-action
creativity
reflection-in-action
strategy for empowering
gesture of acceptance
implicit gestures
gradual yet genuine engagement
gesture of acceptance

mobilised through creativity
creative learning transformative
acceptance

creativity catalyse conviviality

confirmed achieve ment not social faux pas

reflection -in- action
attempting to reaffirm/ empower
my own self reflection

Entry Eight: 19/5/15 (School Trip)

Proud

I was invited by Miss. Marsh and Maddy to attend the competition awards ceremony with the pupils at a local venue. As I met the group outside the venue, there was a great deal of excitement and anticipation as the pupils watched the other schools arrive as we waiting in foyer to be called in by an event organiser. Once called, we were directed to our seats in an auditorium, and whilst we waited, a large screen played a slide show of images of all the competition entries. When our entry appeared on screen, I witnessed the pupils enthusiastically comment to each other, pointing at the screen and making sure everyone in our group had noticed. At the front of the stage were plinths, each displaying the 3D models, which also became to topic of some of their conversations, overhearing critique of the other entries. Such responses here were completely the opposite to earlier performances of apathy and despondence, particularly in the case of Hailey and David.

Before the winners were announced, several presentations took place by the competition organizers and by the two engineers who had visited the school. Whilst sitting through these patiently, there was certainly a tense atmosphere. I felt extremely anxious, and was already thinking about how the pupils' would feel if we didn't win. There were two runner-up prizes read out before the overall winner. Once we heard both of these had been awarded to other schools, the pupils became gradually more animated through the suspense. Our group was then announced as the overall winner to which the pupils, as well as Miss. Marsh, Maddy and I triumphantly cheered as the auditorium filled with applause. Watching our digital presentation on the screen, the organisers described the pupils' entry, and why it had won, describing how the pupils exceeded their expectations through designing a truly meaningful device that could really enhance emotional wellbeing if used by astronauts in space when spending long periods of time away from loved ones.

Asked for two of the pupils to come to stage to collect their award, Steven and Sean jumped up and ran down. Holding their framed

enchantment
enchantment
competitors
enchantment
enchantment
enchantment
enchantment
competitive
transformation
eager
reflection-in-action
consequences
engaged
anticipating
enchanted
celebrated
authoritative praise
empowering
self mobilised
enchanted

expressing pride
agency transformed
authority expressing praise
seizing opportunity

my own self reflection
my own self reflection
my own self reflection

verbal/ non verbal cues and gestures

basic premise codes

nascent themes

compound themes

certificate, they shock hands with the conference organisers and got their photos taken. On our way out of the auditorium, each pupil (as well as me, to my delight) was also handed a 3D printed medal. Gathered together in the foyer, Miss. Marsh congratulated the pupils again and requested a class photo be taken. I was also asked to be included in the photo, where the pupils proudly held up their medals and winners certificate. This would be the last time I saw the pupils before they were to go on their summer holidays. Winning the competition was a profound moment. I felt a sense of acceptance into the group and felt incredibly proud of them. I hope that their own sense of achievement here would carry over into the next phase of engagement.

confidence

authoritative praise

enchanted

poignant

feeling sentimental

enchantment

my own self reflection

authority expressing praise

expressing pride

acceptance

confirmed achieve ment not social faux pas

sustaining transformed agency

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes

Entry Nine: 29/8/14 (55 minutes)

Project Induction

This was the first time I had visited the class since the summer holidays (a period of seven weeks). Again I observed the class and was then invited by Miss. Marsh to formally introduce the workshops to the pupils. Having prepared a short presentation (five minutes), I asked the pupils to gather around my laptop. I explained my plans to host a series of workshops and the technique we were going to use to produce a collaborative class film. I also showed a piece of footage I had created purposefully for this presentation, and then presented them with the actual film reel allowing them to see what and how I had drawn on the film.

During this time Hailey and Steven were reluctant to join the majority and stayed at their desks. Miss. Marsh and Maddy urged these pupils over, however, already anxious of the class's reception to the proposed project, and wanting to sustain a relaxed atmosphere and non-authoritative demeanour, I insisted that they did not have to join in if they did not want to. Hailey loudly vocalised her disinterest, displayed also in her lax body language, propping her feet up on another chair, the sort of decorum which she knows from experience will result in her being reprimanded by Miss. Marsh.

I am finding such witnessed moments of disruption significant upon reflection as, within them, I am struck by the conflicting, and often paradoxical, motivations for such risky behaviour. Seizing an opportunity to rebel in front of an audience of peers, who I know from previous occasions she has a fragile and contentious relationship with, I question whether or not such a performance of pomp was simply because Hailey did not want to take part in the project. On the surface this is what it appeared to be, a display of rebellion for myself, Miss. Marsh, and her peers, however, unpicking this hunch further, I also see such gestures as an attempt to score points and ingratiate herself with a group, who for the most part, have rejected her (echoing earlier occasions in phase one of the fieldwork).

Usually extremely talkative and quickly distracted, the other pupils

received the presentation for the most part in silence. I found it difficult to apprehend if this was because they were intrigued by what I was showing them, or simply because they was perplexed.

At the end of this class, Hailey stayed behind to talk to Miss. Marsh. As I gathered up my things, I witnessed Maddy approached her and asked her cheerfully to ‘give the workshops a go’, exclaiming that she would be really good at it. Hailey still resisted but in a more jovial tone. Concerned upon hearing this interaction of the Hailey possibly feeling forced or coerced into participating, I quickly reiterated that she did not have to join in if she do not want to and that in the next workshop, she could either have a go and see if she enjoyed it, or simply watch. However, upon reflection, this incident chimes with a reoccurring insight, one that I have witnessed on many occasions during previous observations. Many of these pupils, perhaps due a lack in confidence, indeed require a high degree of encouragement, support and nurturing, and that this was what the Maddy was trying to do. I have witnessed these pupils previously approach tasks or activities that might highlight fault or a lack of skills or knowledge, with caution and self-deprecating declarations, already anticipating their failures, which in some cases did become purposely self-fulfilling prophecies. Possibly it is this lack of confidence and fear of ridicule, particularly in front of an audience, that becomes disguised and channelled through displaying challenging and hostile behaviour, or adopting an apathetic or pompous attitude, as in the case of Hailey’s resistance on this occasion.

authority
authority
empower
authority praise
reflection -in- action
connotative of school work
attempting to reaffirm/ empower
ensuring autonomous participation
ensuring autonomous participation
my reflections
ensuring autonomous participation
empower to encourage participation
authority praise
insecure of own capacity
insecure of own capacity
self protection strategies
insecure of own capacity
wrongly prove themselves right
insecure of own capacity
social risk
social risk
self protection strategies
self protection strategies
performances
risky behaviour
disenchanted
disenchantment

influential authority praise
self-deprecation
engagement as social faux pas
can be mobilised through authority praise
deny self of participation
impact of authority

Entry Ten: 8/9/14 (1 hour and 50 minutes)

Trials and experiments; interactions of buy in

The aim of this initial taster workshop was to allow participants time to understand, and hopefully appreciate, the method of Direct Animation through experimenting with simple techniques autonomously. Materials, including lengths of film stock (both black and clear), thin marker pens, sandpaper, dental tools, cutting mats, letrasets (dry rub fonts), scissors, and tape, were left on a table for the participants to choose from. Prior to this initial workshop, I had designed two types of storyboarding tool, which was also placed on the table.

I purposely decided not to influence or restrict the content of these experiments to any particular or guiding theme, so to afford the participants time to get accustomed to the methods and materials without feeling any additional pressure that their creations would be critiqued by myself or in comparison to each others. I intentionally kept any demonstrations brief as a way of encouraging self-learning through trial and error, only assisting when asked. On reflection, this heuristic approach runs contrary to how this class is traditionally taught. During my initial encounters in the class, I have observed the pedagogic style of Miss. Marsh and Maddy, where, in relation to the pupils, a well-established and embedded hierarchy was immediately revealed. This teacher-student dynamic, on many occasions, became particularly apparent at the beginning and end of each class, where Miss. Marsh would voice strict instructions for the pupils to follow. Any turbulent or rebellious behaviour is immediately confronted and dispelled by Miss. Marsh, with, in many cases, little attention afforded to mediating and resolving the conflict. Perhaps intrinsic for dealing with challenging behaviour, but I question the effects of this teacher-student relationship, particularly in the context of vulnerable groups, in terms of building confidence and autonomy, which the curriculum of this class supposedly promotes. Additionally I question if this pedagogy style is a result of such behaviour, out of necessity, or perhaps, could be seen as a catalyst for it?

Upon entering the classroom I became apprehensive as I noticed the desk configuration had changed from my previous observations.

strategy to empower
attempting to reaffirm/ empower
strategy to empower
staging autonomy
staging autonomy
staging autonomy
strategy to empower
strategy to empower
strategy to empower
connotative of school work
competitive
staging autonomy
staging autonomy
staging autonomy
my reflection
staging autonomy
authoritatively managed
authority
authority
respected
authoritatively managed
power
authoritatively managed
authoritatively managed
threat/ taking back of power
authoritatively managed
care
authoritatively managed/ unsympathetic
authoritatively managed/ unsympathetic
power
authoritatively managed/ unsympathetic
empowered through rebelling against power
my own self reflection
physical change in the setting
unaccustomed to this

physically fostering autonomy
freedom - a sense of privilege
ingrained hierarchy
authority indifferent to conflict/ justice
strategy for social empower-ment

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

Before, pupils sat either in pairs or alone, now the desks were positioned in clusters. I anticipated that this rearrangement may led to conflict and distraction, however throughout the majority of the workshop, the participants, whilst in casual conversations with peers, appeared genuinely engaged with the activities.

As this workshop was spread across two school periods (each last 55 minutes), the participants were offered a choice as to whether they wanted to stay for the second period or go on to another class. Miss. Marsh informed me prior to the workshop that the classes the participants would be missing would be physical education (P.E) or religious education (R.E). Anxious to make sure that the participants did not feel pressured to miss a class, I iterated at the beginning of the workshop that it was their decision and not to feel pressured to stay. Half way through the workshop, five participants left to go to P.E, however I noticed that even after being questioning by his peers, one of the male participants, Max, decided to stay and continue with the workshop activities. This same participant is one who I have rarely conversed with previously. However, near the end of the workshop, he was confidently chatting to me about different animation techniques and digital technologies. Such informal interactions, mostly (and surprisingly) volunteered by the participants themselves, fulfilled a more fundamental aim of this initial workshop, which was to get them inspired to take part and buy into the project. Such a moment was reiterated when I explained that the pieces of footage participants were working on would be screened in action in the following workshop. The participants showed enthusiasm and excitement; however Sean and David both voiced concerns whether their individual work would appear next others, indicating that they wanted breaks between each so to differentiate theirs from others. I interpreted this concern as a sign of ownership, where these participants were perhaps implicitly seeking recognition for their own sections, anxious that they might become lost or mistaken as someone's else's if seen as a whole.

An additional incident, which cooperates interactions of buy in, showed one participant taking the initiative to research images from a class computer. Without instruction, Sam identified the need to resize the image, holding up the storyboarding tool to the

my own self reflection
physical change in the setting
enchanted
balancing power
empowered in how they wanted to participate
balancing power
empowered in how they wanted to participate
peer persuasion
resisting peer pressure
enchanted
reserved
self mobilised
rapport
creativity/ workshop content
technology
gesture of acceptance/ rapport
self mobilised
self mobilised/ confidence
enchanted
enchanted
enchanted
enchanted
invested
seeking autonomy
my interpretation
seeking autonomy
seeking individual praise
invested
seeking autonomy
enchantment
self mobilised
technology
self mobilised
self mobilised

physically fostering collaboration
engaged through creativity
encouraging autonomy
encouraging autonomous decision making
resisting social pressure
transform
enchanted though possible opportunity for achievement
seeking achievement individually
mobilised through creativity/ technology

allow self to participate
harness agency
autonomous achievement

engagement not social faux pas
creativity catalysing transform-ation
creativity catalysing social integration
empower-ment catalyses acceptance
rapport

the computer screen for size reference. Enquiring into his efforts, I suggested he repeat the images numerous times on the storyboard tool. Although not having the time to draw out his film, Sam enthusiastically spent the entire workshop concentrating on digitally resizing and repeating multiple images. Such concentration was mirrored by the majority of the participants, where in many moments, most, whilst situated at these desk clusters with their peers, worked in silence.

Furthermore, Hailey, who had displayed a great deal of resistance during the last encounter (when I had initially introduced the project) had completely reversed her attitude, transpiring in her producing the most amount of footage. Previously isolating herself from the group when asked to gather round for my presentation; during this workshop Hailey positioned herself at one of the desk clusters, actively engaging with the tools, asking questions and working the swiftest amongst her peers, culminating at the end by her enthusiastically describing to me the narrative she had drawn.

Although a small (and perhaps mundane) gesture, the most significant occurrence, and the first milestone in this case study, is that the majority of the participants addressed me by my first name. Reflecting more on such humble yet profound moments of interaction, I recall a significant shift in my confidence during the workshop. Up until this moment, the pupils had either addressed me as Miss, or not idiosyncratically at all, which I assume has emanated from associating me with their authority figures (the teacher and social worker). However, perhaps the activities and non-hierarchical structure of the workshop helped to mediate my role, instilling the more egalitarian dynamic I had hoped to achieve, citing such interactions as signalling a form of acceptance - *buying into* the research, and more profoundly *buying into me*.

technology
enchantment
self mobilising
self mobilising
self mobilising
creativity self engaged
performed
apathy
self mobilising
creativity
disenchanted
engaged
self mobilising
creative
self initiated
self mobilising/ enchanted
self mobilising/ enchanted
creative
humble
verbal gesture of acceptance
transformation
authority figure
indifference
association with authority
creativity
democratic
empowering strategy
empowering strategy
transformation
transformation

attempting to reaffirm/ empower
my reflection
my own self reflection

Entry Eleven: 15/9/14 (1 hour and 50 minutes)

Ink on Film; working in the abstract

Between the first and second workshop, Miss. Marsh drew my attention to an email she had received from the City Council outlining an inter school animation competition. The competition requires participants to create a one minute animated film based on a theme from a list of sectors. To my delight, the theme of Education and Development was listed, resonating highly with the context of this present study. The competition organisers agreed to the class taking part using the technique of Direct Animation, with the closing date near the end of the case study. I was excited to alert the participants to this prospect, hoping through entering a competition and instilling a competitive element, it would further enchant the participants to participant, keeping the momentum of the following workshops up.

The second introductory workshop offered participants a chance to experiment with another technique in Direct Animation – painting with ink. With the aim of promoting collaboration, the main objective of this workshop was to experiment with the technique through producing long lengths of film as a group, again without guiding the content with any significant theme. Before the participants arrived, I changed the orientation of the room from clusters of desks to one long bank, so participants would be positioned around the film as if they were sitting at a dinning table.

Before commencing the workshop, I began by showing the participants a film made up of individual sections they had created in the previous workshop. Between this workshop and the last (a week since), I had spliced their sections of film together and fed this through my projector (16mm Eiki Elf model), filming what was being projected onto a white wall with a standard Canon camera. To slow down the frames, I imported the now digital film file into *imovie* (a standard film editing application), which enabled me to enhance the picture quality and place in a music track. I was disappointed to see that a considerable amount of the participants' film did not translate clearly, or at all, when projected. In several cases, participants had written horizontally onto the film, which, when projected, simply become shapes rather than legible words. I was apprehensive to show the participants this film, anxious it may dishearten and demotivate them, whereas I had hoped seeing their creations come to life would have enthused and inspired. During the screening, I explained which sections belonged to whom, and clarified why some sections were projecting more clearly than others. Whilst this did not receive the exact reception I had initially hoped for, on reflection, this moment proved to be a distinct learning curve. I described how bold and clear patterns, or colours and shapes with lots of repetition, can yield vivid results, appearing as animated when projected; suggesting that intricate, precise and singular images fail to be registered due the speed at which they are passed through the projector (24 frames per second). As described above, many of the participants had composed extensive narratives, which were literally written onto the film and illustrated with small individual drawings. Such creations failed to emit a coherent picture when projected, becoming extended periods of blur within the overall film. A significant observation throughout this second workshop was how these same individuals, perhaps due to using a different technique (ink as opposed to the pen), or perhaps as a reaction to the viewing their film at the beginning, began to adjust their style and execution. Previously attempting to depict literally a liner story, on this occasion, the clear film was harnessed by the participants as a canvas for conveying abstract and complex imagery.

During several interactions, different participants commented enthusiastically on the artistic nature of this approach, whilst proclaiming that they *do not do art*. Moments of such self-deprecation were iterated often. Hailey, who had displayed a great deal of reservation prior to the first workshop, and insisted on working alone on this occasion (sitting separately from the rest of the class), compared what she was doing to a nursery activity. Throughout the workshop, Hailey was eager to experiment with the inks and demonstrate such experiments to me, enthusiastically discussing her findings, and even allowed herself to be reprimanded by Miss. Marsh for having her phone out in class to take photographs of her work. However, whilst engaged and excited, she assured me that what I was asking her to do was childish 'finger painting'. In such instances, I have found myself unpacking

my reflections

self mobilising

self mobilising

self mobilising

presenting back to the participants

collective

the individual

creativity

autonomous learning

creativity

team work

autonomous learning

team work

autonomous learning

physically staging collaboration

physically staging collaboration

learning new skills

staging collaboration and autonomy

transform

lower expecta-tions of others

allowing self to participant through devaluing

attempting to reaffirm/ empower

teaching-learning

teaching-learning

teaching-learning

created/ mobilised

created

teaching device

teaching-learning

transformation

self mobilising

self mobilising

learned

transformation

creativity catalyses engagement

enchanted

creative

self-depreciation

disclaimer

self-deprecating

self-deprecating

performed

despondence

socially isolated

infantile

self-reassuring through devaluing

enchanted

self mobilised

strategy for mobilisation

creativity

seeking attention

self mobilised

enchanted

rapport

self mobilised

sacrificing

authority

risky behaviour

gesture of enchant-ment

enchanted

creativity

self mobilised

enchanted

self-deprecating

immature

infantile

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
my reflections	the possible motivations for such devaluation. My hunch, made explicit in this example, is that such downgrading is adopted to disguise insecurity and low self esteem. Paradoxically, describing the activity as infantile in the above example actually permitted the Hailey to be much more fully involved, expressive, and explorative, whilst safeguarding against critique as she attempted to lower my expectations of her skill level. In other cases, participants were less calculating, simply being tentative to start. A further significant incident that occurred during this workshop was that after seeing images I had resized for Sam and Mat, I was presented with numerous requests from other participants, most keenly from Max and Sean to resize images sourced from the Internet. It was interesting to see how individuals reacted to noticing their peers receive bespoke made items, which quickly motivated them (perhaps out of a competitiveness) to request items be sourced specially for them.	self-reassuring through devaluing enacting surveillance on self strategy for mobilisation seeking individual bespoke tools competitive	self sabotage allowing self to participant through devaluing seeking autonomy	conflicting	motivations	Miss. Marsh here, such incidents would perhaps not have occurred, however moments such as these remind me that this group of participants are never going to be as invested in, and truly value, this project, and thus the materials, as much I do. Quite possibly the workshops are seen as an opportunity to get out of other lessons. However, other incidents have shown a genuine interest from other participants, particularly those who have chosen to stay on for the second period, and those who had requested me to source and bring in bespoke materials for them.	my own self and methodological reflection
my own self and methodological reflection	Reflecting on the workshop activity itself, I found the technique of painting with ink, whilst for the most part well received by the participants, extremely challenging to facilitate, however, the vivid and abstract outcomes produced did outweigh my own stress of coordinating the activity. The most significant issue that arose included was the amount of materials consumed (including rubber gloves, aprons, film stock, ink and paint brushes). During this workshop, I received little support from Miss. Marsh and Maddy who were also conducting consolations with each participant in the classroom, pulling individuals out of the workshop for 5-10 minutes at a time. At certain moments, whilst I was engaging with individual participants in conversation about their work, others took advantage of the lack of vigilance and attempted to disrupt the workshop. David in particular wiped red ink over his hands and down his apron (trying to emulate a Halloween custom). Seeing this, I presented him with a clean apron and new gloves. When taking his gloves off, I found he had layered five pairs of gloves on. I found moments such as this, which occurred often during this workshop, problematic to mediate. I do not want the participants to view me as an authority figure, however I felt complete frustration upon viewing particular participants sabotaging the materials I had personally invested my own money in. Upon reflection, with the support of	use autonomous learning culture to rebel	opportun-istic				
attempting to reaffirm/ empower							
my own self reflection							
balancing power							

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

Entry Twelve: 22/9/14 (1 hour and 50 minutes)

Personalising the Approach

The objective of this third workshop, contrary to the previous two (which were much more explorative and experimental), was to develop a topic around which to focus the content of a final film, which would be entered into the inter school competition. I was apprehensive of the degree to which the participants were going to truly engage with this workshop, which I had planned to be centred around conversation instead of 'doing art' (as a number of participants have described it). This would be the first opportunity for me to really inquiry about their experiences in relation to the context of this study.

Between this workshop and the previous, as well as projecting and editing their film together, I had also photographed sections of their film strips to generate high quality, close up images, capturing the fine details of their paintwork. Excited by the outcome of these images, I presented these to the participants, suggesting additional applications such images would translate well onto such as different fabrics and as posters or postcards. I then showed the participants the edited film they had created in the previous workshop, as well as the raw footage of the film passing through the projector. My aim here was to show them what kinds of shapes and colours are most effective for this animation technique. In the previous workshops I have noticed many participants focusing on small, detailed illustrations, which, when passed through the project, and to their disappointment, become lost in a blur.

After introducing the inter-school completion again, I suggested to the participants we collaboratively brainstorm some ideas for themes they would want to explore in relation to education. I asked the participants to gather around tables I had grouped together, rolling out a long length of paper and handed out marker pens. Here Miss. Marsh supported me in beginning the brainstorm, engaging in conversation with the participants around possible topics.

Hailey, who had become considerably more enthusiastic over the past two workshops, was the first to propose an idea. Whilst still

physically positioning herself away from the other participants, sitting on a table behind me, she confidently advised that, because of this kind of animation, we would need to work with colours instead of specific images, a piece of advice presumably based and learned from seeing the group's edited films each week. I encouraged her to explain further how this might be done. With reference to connotations, Hailey continued by explaining how colours can represent emotion, giving the examples of red to signify anger, pink to signify love, and blue for sad. I found this moment of interaction significant as this participant was plainly displaying, and furthermore able to vocalise, her metaphorical thinking. Prior to this moment, I have been anxious that the participants might have been reading the films they were creating and other examples I have shown them, which are highly abstract, too literally. An initial assumption I had, which has been greatly challenged in that one moment, was that it could be possible that these participants would find thinking metaphorically difficult to connect with, to find any valuable meaning, which could leave them disenchanted by the film technique we were using, and fundamentally the project as a whole.

Furthermore, Hailey continued by proposing to make a film exploring the different emotional phases one goes through throughout the system of education – from nursery, primary school, high school, to thinking about the future beyond school. This idea led the other participants to enter in a group conversation considering these different stages and debating the emotive connotations of different colours. Further points elaborated on the theme of change and identity, where, as you progress through education, you grow in confidence and self esteem, coming to know yourself better.

When this conversation was exhausted, and in an attempt to provoke more ideas, I asked the participants the one thing they would change about school. There were several different responses to this question, with participants reaching a consensus surrounding two points in particular. School uniform was raised, but the conversation that followed conversely seemed to appreciate its anti-bullying effect of making everyone equal. Participants explained, in relation to maintaining their identity, how pupils still express their style whilst wearing the uniform through choices in shoes

and jackets. The second significant point, raised by Mat and was expanded on by others, was the issue of different learning styles, stating the need for alternative and more ‘fun ways of learning’.

During this group conversation, I was noticing particular participants engaging whilst others, Joe and Max in particular, were beginning to seem disinterested, expressed through doodling on the paper and attempting to deviate or interrupt the flow of the conversation. At this point, and wanting to maintain the momentum of the workshop, I summed up the key ideas, asking the participants to identity one in particular that could be explored in the film. (Additionally at this point the bell sounded for the second period and three participants, David, Dan and Joe, left for their next class, leaving six participants choosing to stay on for the second period.) A group consensus was researched on the topics of phases of education and the function of school uniform. I then introduced the concept of a creating a mood board to further explore their ideas and be used to gather inspirational images, showing them some examples I had sourced from the Internet, on my laptop. Suggesting that the participants could use the rest of this workshop to research images to generate their own mood boards for this film, I encouraged them to go onto the class computers and research different shapes, colours and patterns, as well as pieces of music they think might be appropriate in translating the two themes. At this point Hailey and Meghan eagerly broke away from the group to form their own sub group stating that they would create a chart outlining the definition of different colours for the rest of the group to follow when making their film. Overhearing some of their conversations, they debated the connotations of various colours and shades, seeking reference from the Internet, examples of which included:

Blue: wisdom and intelligence

Peach: childhood

White: goodness and innocence

Orange: enthusiasm, fascination and creativity

Yellow: joy, happiness and intellect

Brown: sad

Red: danger, determination and strength

Purple: power and ambition

Black: lonely and hate

Green: growth and safety

Pink: romance

Pastel: delicate and springtime

Neon: lively and positive

I was struck by degree to which these two participants were identifying with highly abstract and metaphorical colour definitions. In the context of creating a film about the emotive phases of education, themes surfacing that these participants felt were significant enough to assign a colour to included feelings of loneliness, hatred, determination and fascination, as well as assigning colours to symbolically represent childhood, growth and safety. On reflection, the weight and significance of such themes will need to be further unpacked in the subsequent workshops.

As well as this colour categorisation, Hailey and Meghan began mapping out a timeline of the different educational phases, surveying the room, asking the other participants as well as Miss. Marsh, Maddy, and myself, to recall memories of feelings at particular points to find an average to assign a colour to. Witnessing these two confidently taking such initiative without having to be facilitated by either the teacher or myself, particularly as one of them had displayed resistance and negative behaviour in the past, made me feel confident that they were genuinely engaging with project. Conversations also surrounded music choices, with Hailey singing out load at certain moments lyrics from her favourite band. Nearing the end of the workshop, I overheard plans to set up a Facebook group (an online forum) to discuss song choices with other participants who were not present at this workshop. Whether this comes to fruition or not, I was humbled by the fact that they were considering working on this project outside of this classroom and workshop setting - possibly an indication that the participants are starting to become perhaps, even by a very small degree, passionate about the success of this project.

A further significant incident, which I felt indicated a degree of interest and enchantment, occurred during my interactions with Max, who opted to miss his P.E lesson for the third time to stay

self mobilised
criticality
criticality
criticality
awareness of own capacity and preference
collaborative work
self mobilise
disenchanted
disenchanted behaviour
disenchanted behaviour
disenchanted behaviour
criticality
collaborative work
metaphorical thinking
visual identity
inspiration
researching
researching/ inspiration
metaphorical thinking
metaphorical thinking
metaphorical thinking
metaphorical thinking
self mobilise/ enchanted
self mobilise
self mobilise
criticality
metaphorical thinking
researching
harnessing capacity
metaphorical and conceptual thinking
criticality
metaphorical and conceptual thinking
metaphorical and conceptual thinking
researching/ criticality
researching
researching
researching
researching
analysing their data
self mobilise
self mobilise
self mobilise
transformation
transformation
enchanted
researching
enchanted
self mobilise
group mobilisation
researching
group mobilisation
enchanted
enchanted
self mobilise/ resist peer pressure
enchanted
rapport
my reflection
my reflection
performances of enchantment
my reflection
my reflection

reflection -in- action
facilitator role
facilitator role

criticality
preference for learning style
mobilisation
self initiated research
transform
embracing complexity
becoming co-researchers
enchanted
infectious engagement
group mobilisation/ cohesion
reciprocity
acceptance
sacrifice

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

on for the second period (somewhat of a sacrifice I can imagine). Sitting on his own at a class computer, Max showed me different pieces of software we could possibly use for the film, particularly demonstrating an application for manipulating sound. He described a piece of music a friend had created, eagerly trying to locate it on his own USB stick so I could listen to it. Unable to find it, he used a couple of other tracks to demonstrate what kind of effects could be created, requesting the other participants in the room to be quiet so I could hear. During this time, he polity requested if he could be responsible for editing the music for the film. I enthusiastically agreed, informing him that I would bring in speakers the following workshops for him to use.

In terms of motivating participants to become actively involved in such workshop tasks, particularly those who I have noticed are quick to proclaim self-depreciating declarations as previously described, I have found enthusiasm and possible *buy in* can be fostered through taking an individualised approach. Whilst all working on a common goal, I have found participants requesting additional materials for their individual endeavours, such as asking me to resize and print images out for them to bring to the following workshop. Possibly them witnessing me investing the time to produce bespoke materials for them has enhanced their investment in the project, and in me. With this hunch in mind, I offered to bring in speakers for Max he could fulfil his requested role as music editor in the next session. I did not offer to bring in speakers for any other participant. A simple and humble gesture, yet small moments such as these, I believe, can have a nurturing impact, hopefully instilling a sense of self worth, and valuing their contributions. I have found myself as a facilitator, oscillating between addressing the group and addressing the individual. During such moments, however fleeting, of investing time and attention on an individual level, I have noticed certain participants, such as Max grow in confidence, actively seeking my attention, asking me questions, addressing me by my name, and working independently.

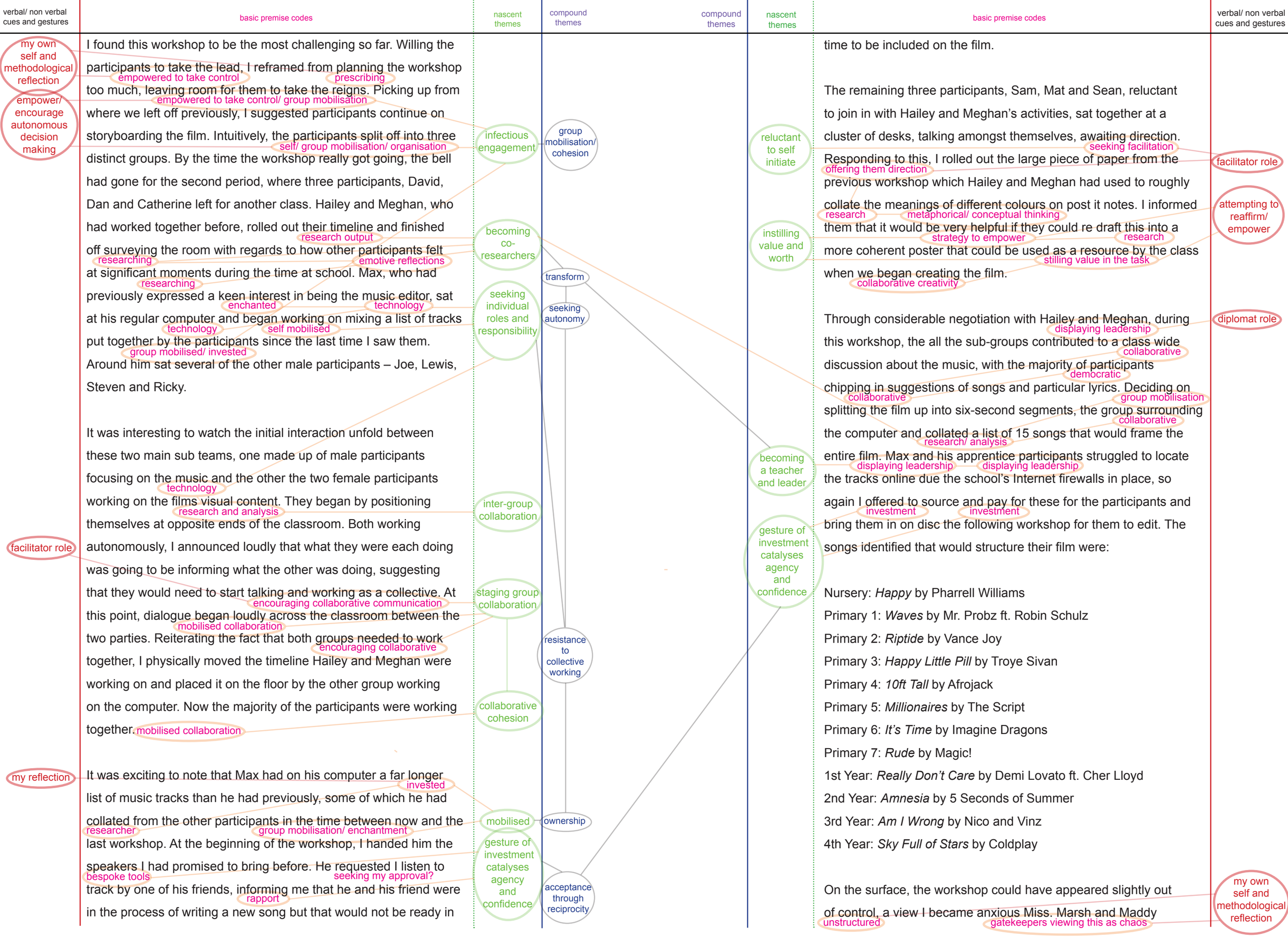
social sacrifice
resisting peer pressure
autonomy
technology
enchanted through technology
technology
self mobilise
technology
enchanted
seeking my approval?
self mobilise
technology
enchanted
seeking my approval?
autonomously role
technology
strategy to empower
strategy to empower - bespoke tech for him
autonomously - empowering
bespoke tools
autonomy
seeking individual role and responsibility
ownership
attempting to reaffirm/ empower
enchanted
my reflection
strategy to mask insecurities
enchantment
investment
self-reassuring through devaluing
allowing self to participant through devaluing
engagement strategy
one-to-one/ bespoke: empower
collaboration
one-to-one/ bespoke: self empower
personal materials
giving ownership
instilling self-worth and value
attempting to reaffirm/ empower
personal materials
enchantment
enchantment
investment through viewing my investment in them
reflection -in- action
one-to-one/ bespoke
empower
technology
one-to-one/ bespoke
one-to-one/ bespoke
investment/ rapport
my reflection
investment/ rapport
attempting to reaffirm/ empower
capacity building
empowering/ valued
gesture of investment catalyses agency and confidence
adopting/ adapting roles
collaboration
my own self reflection
one-to-one/ bespoke
attempting to reaffirm/ empower
one-to-one/ bespoke
capacity building
self mobilise
gesture of acceptance
gesture of acceptance
gesture of acceptance
self mobilise/ invested
acceptance
reciprocity
transform

Entry Thirteen: 6/10/14 (1 hour and 50 minutes)

Out with My Control; a turning point

The fundamental aim of this session was maintaining the momentum generated in the previous workshop, where participants had been discussing concepts for the competition film entry, becoming researchers themselves in developing these concepts, with some self-selecting management roles. Unsure exactly how this workshop was going to unfold, I decided to bring all the materials with me in case participants felt ready to test their concepts out visually on film. I also brought back materials generated in the previous brainstorming conversations and their crafted mood boards. Two weeks had past since the last workshop due to the pupils going on their 4th year work experience. This session began with Miss. Marsh going round each pupil asking about their experiences, what challenges the faced, what they enjoyed and what they learned. It was interesting here to hear where participants had chosen to work, however, I learned that several of the placements had been of the school's choosing and not of the participants' own. Work experience locations included: a supermarket, a large clothing and home ware shop, a construction company, SQA (Scottish Qualification Association), a local primary and nursery school, and a credit union. The majority of the participants briefly described their experiences, offering little in the way of emotive reflections. Only when probed further by Miss. Marsh did they describe if they enjoyed it or not, giving it a mark out of ten. The majority of the participants seemed to have really enjoyed their experiences, with most of ranking their experience a seven or more out of ten. I was informed by Miss. Marsh before the class begun that Max who was meant to be on work experience at a supermarket had refused to attend. Without being aware of this up until this moment, I was surprised to learn that this participant is being treated for Attention Deficit Hyperactivity Disorder (ADHD). It was because of his condition he was anxious to attend his work experience as he felt he would not be able to cope with the longer working day. Possible also because there would not be present the support his has at the school, with staff who are aware and can accommodate his condition.

becoming co-researchers
group mobilisation/ investment
seeking to sustain engagement
transformation
analysing/ criticality
self mobilise
transformation
empower/ encourage autonomous decision making
non prescription
encourage autonomous choices
self directed
experiment
creativity
collaborative research
visual inspiration
critical reflections
choices chosen for them
delegated
reversed criticality
superficial/ shallow reflection
superficial/ shallow reflection
condition affected choices
learning difficulty
learning difficulty
affecting self mobilisation
self awareness/ insecurity
personal knowledge



verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

I found this workshop to be the most challenging so far. Willing the participants to take the lead, I reframed from planning the workshop too much, leaving room for them to take the reigns. Picking up from where we left off previously, I suggested participants continue on storyboarding the film. Intuitively, the participants split off into three distinct groups. By the time the workshop really got going, the bell had gone for the second period, where three participants, David, Dan and Catherine left for another class. Hailey and Meghan, who had worked together before, rolled out their timeline and finished off surveying the room with regards to how other participants felt at significant moments during the time at school. Max, who had previously expressed a keen interest in being the music editor, sat at his regular computer and began working on mixing a list of tracks put together by the participants since the last time I saw them. Around him sat several of the other male participants – Joe, Lewis, Steven and Ricky.

It was interesting to watch the initial interaction unfold between these two main sub teams, one made up of male participants focusing on the music and the other the two female participants working on the films visual content. They began by positioning themselves at opposite ends of the classroom. Both working autonomously, I announced loudly that what they were each doing was going to be informing what the other was doing, suggesting that they would need to start talking and working as a collective. At this point, dialogue began loudly across the classroom between the two parties. Reiterating the fact that both groups needed to work together, I physically moved the timeline Hailey and Meghan were working on and placed it on the floor by the other group working on the computer. Now the majority of the participants were working together.

It was exciting to note that Max had on his computer a far longer list of music tracks than he had previously, some of which he had collated from the other participants in the time between now and the last workshop. At the beginning of the workshop, I handed him the speakers I had promised to bring before. He requested I listen to track by one of his friends, informing me that he and his friend were in the process of writing a new song but that would not be ready in

my own self and methodological reflection
empowered to take control
prescribing
empower/ encourage autonomous decision making
empowered to take control/ group mobilisation
self/ group mobilisation/ organisation
infectious engagement
group mobilisation/ cohesion
research output
becoming co-researchers
researching
emotive reflections
researching
transform
enchanted
technology
seeking individual roles and responsibility
seeking autonomy
technology
self mobilised
group mobilised/ invested
technology
research and analysis
inter-group collaboration
facilitator role
encouraging collaborative communication
staging group collaboration
mobilised collaboration
encouraging collaborative
resistance to collective working
collaborative cohesion
mobilised collaboration
my reflection
invested
mobilised
ownership
researcher
group mobilisation/ enchantment
gesture of investment catalyses agency and confidence
bespoke tools
seeking my approval?
rapport
acceptance through reciprocity

time to be included on the film.

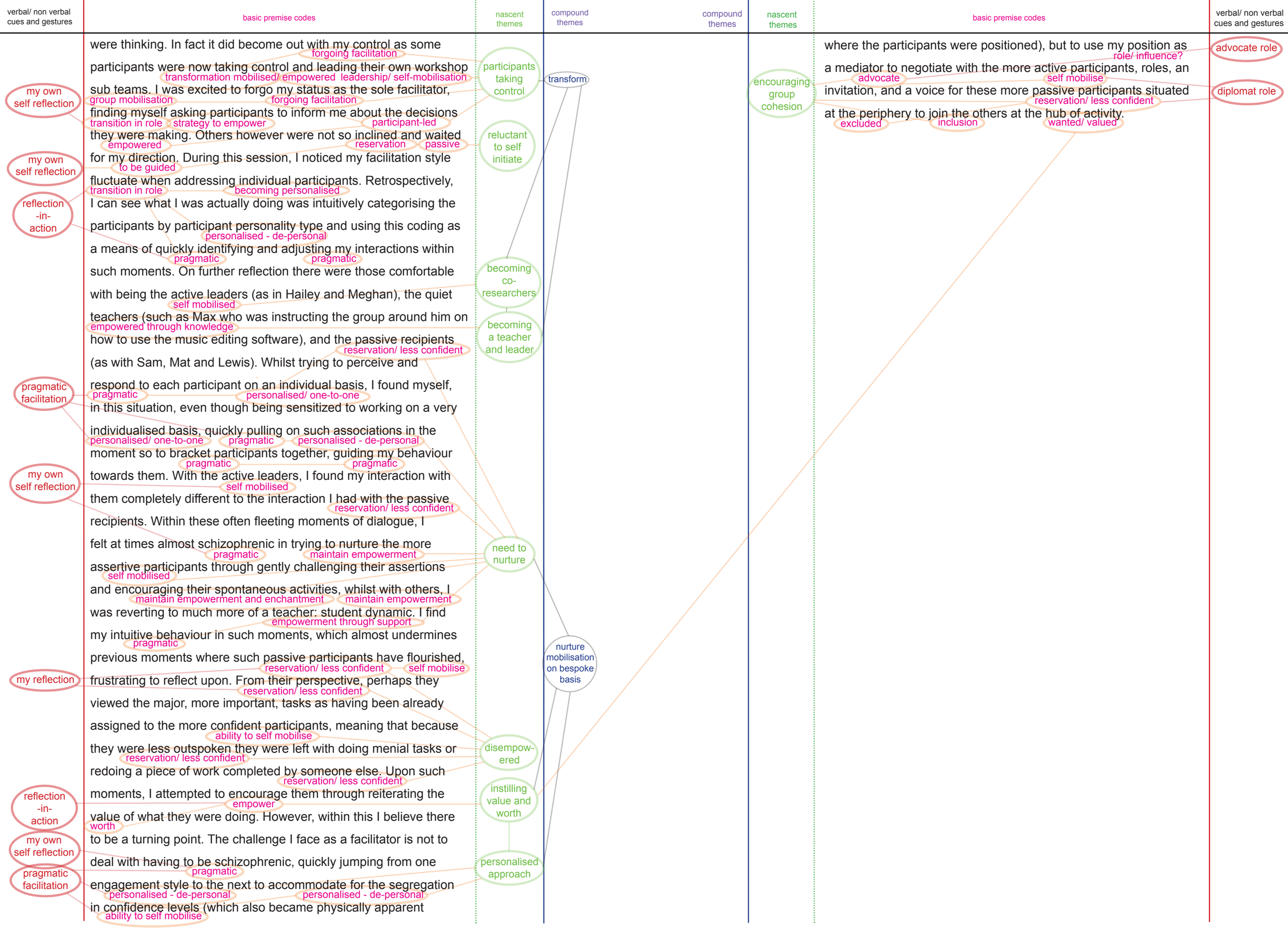
The remaining three participants, Sam, Mat and Sean, reluctant to join in with Hailey and Meghan's activities, sat together at a cluster of desks, talking amongst themselves, awaiting direction. Responding to this, I rolled out the large piece of paper from the previous workshop which Hailey and Meghan had used to roughly collate the meanings of different colours on post it notes. I informed them that it would be very helpful if they could re draft this into a more coherent poster that could be used as a resource by the class when we began creating the film.

Through considerable negotiation with Hailey and Meghan, during this workshop, the all the sub-groups contributed to a class wide discussion about the music, with the majority of participants chipping in suggestions of songs and particular lyrics. Deciding on splitting the film up into six-second segments, the group surrounding the computer and collated a list of 15 songs that would frame the entire film. Max and his apprentice participants struggled to locate the tracks online due the school's Internet firewalls in place, so again I offered to source and pay for these for the participants and bring them in on disc the following workshop for them to edit. The songs identified that would structure their film were:

Nursery: *Happy* by Pharrell Williams
Primary 1: *Waves* by Mr. Probz ft. Robin Schulz
Primary 2: *Riptide* by Vance Joy
Primary 3: *Happy Little Pill* by Troye Sivan
Primary 4: *10ft Tall* by Afrojack
Primary 5: *Millionaires* by The Script
Primary 6: *It's Time* by Imagine Dragons
Primary 7: *Rude* by Magic!
1st Year: *Really Don't Care* by Demi Lovato ft. Cher Lloyd
2nd Year: *Amnesia* by 5 Seconds of Summer
3rd Year: *Am I Wrong* by Nico and Vinz
4th Year: *Sky Full of Stars* by Coldplay

On the surface, the workshop could have appeared slightly out of control, a view I became anxious Miss. Marsh and Maddy

reluctant to self initiate
seeking facilitation
facilitator role
offering them direction
research
metaphorical/ conceptual thinking
attempting to reaffirm/ empower
instilling value and worth
strategy to empower
research
stilling value in the task
collaborative creativity
diplomat role
displaying leadership
collaborative
democratic
collaborative
group mobilisation
collaborative
research/ analysis
becoming a teacher and leader
displaying leadership
displaying leadership
investment
investment
gesture of investment catalyses agency and confidence
unstructured
gatekeepers viewing this as chaos
my own self and methodological reflection



verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
	were thinking. In fact it did become out with my control as some participants were now taking control and leading their own workshop sub teams. I was excited to forgo my status as the sole facilitator, finding myself asking participants to inform me about the decisions they were making. Others however were not so inclined and waited for my direction. During this session, I noticed my facilitation style fluctuate when addressing individual participants. Retrospectively, I can see what I was actually doing was intuitively categorising the participants by participant personality type and using this coding as a means of quickly identifying and adjusting my interactions within such moments. On further reflection there were those comfortable with being the active leaders (as in Hailey and Meghan), the quiet teachers (such as Max who was instructing the group around him on how to use the music editing software), and the passive recipients (as with Sam, Mat and Lewis). Whilst trying to perceive and respond to each participant on an individual basis, I found myself, in this situation, even though being sensitized to working on a very individualised basis, quickly pulling on such associations in the moment so to bracket participants together, guiding my behaviour towards them. With the active leaders, I found my interaction with them completely different to the interaction I had with the passive recipients. Within these often fleeting moments of dialogue, I felt at times almost schizophrenic in trying to nurture the more assertive participants through gently challenging their assertions and encouraging their spontaneous activities, whilst with others, I was reverting to much more of a teacher: student dynamic. I find my intuitive behaviour in such moments, which almost undermines previous moments where such passive participants have flourished, frustrating to reflect upon. From their perspective, perhaps they viewed the major, more important, tasks as having been already assigned to the more confident participants, meaning that because they were less outspoken they were left with doing menial tasks or redoing a piece of work completed by someone else. Upon such moments, I attempted to encourage them through reiterating the value of what they were doing. However, within this I believe there to be a turning point. The challenge I face as a facilitator is not to deal with having to be schizophrenic, quickly jumping from one engagement style to the next to accommodate for the segregation in confidence levels (which also became physically apparent					where the participants were positioned), but to use my position as a mediator to negotiate with the more active participants, roles, an invitation, and a voice for these more passive participants situated at the periphery to join the others at the hub of activity.	

forgoing facilitation
transformation mobilised/ empowered leadership/ self-mobilisation
group mobilisation
forgoing facilitation
transition in role
strategy to empower
participant-led
empowered
reservation
passive
to be guided
transition in role
becoming personalised
personalised - de-personal
pragmatic
pragmatic
self mobilised
empowered through knowledge
reservation/ less confident
pragmatic
personalised/ one-to-one
personalised/ one-to-one
pragmatic
personalised - de-personal
pragmatic
pragmatic
self mobilised
reservation/ less confident
pragmatic
maintain empowerment
self mobilised
maintain empowerment and enchantment
maintain empowerment
empowerment through support
pragmatic
reservation/ less confident
self mobilise
reservation/ less confident
ability to self mobilise
reservation/ less confident
reservation/ less confident
empower
worth
pragmatic
personalised - de-personal
personalised - de-personal
ability to self mobilise

my own self reflection
my own self reflection
reflection -in- action
pragmatic facilitation
my own self reflection
my reflection
reflection -in- action
my own self reflection
pragmatic facilitation

participants taking control
reluctant to self initiate
becoming co-researchers
becoming a teacher and leader
need to nurture
disempow-ered
instilling value and worth
personalised approach

transform
nurture mobilisation on bespoke basis

encouraging group cohesion

role/ influence?
advocate
self mobilise
reservation/ less confident
excluded
inclusion
wanted/ valued

advocate role
diplomat role

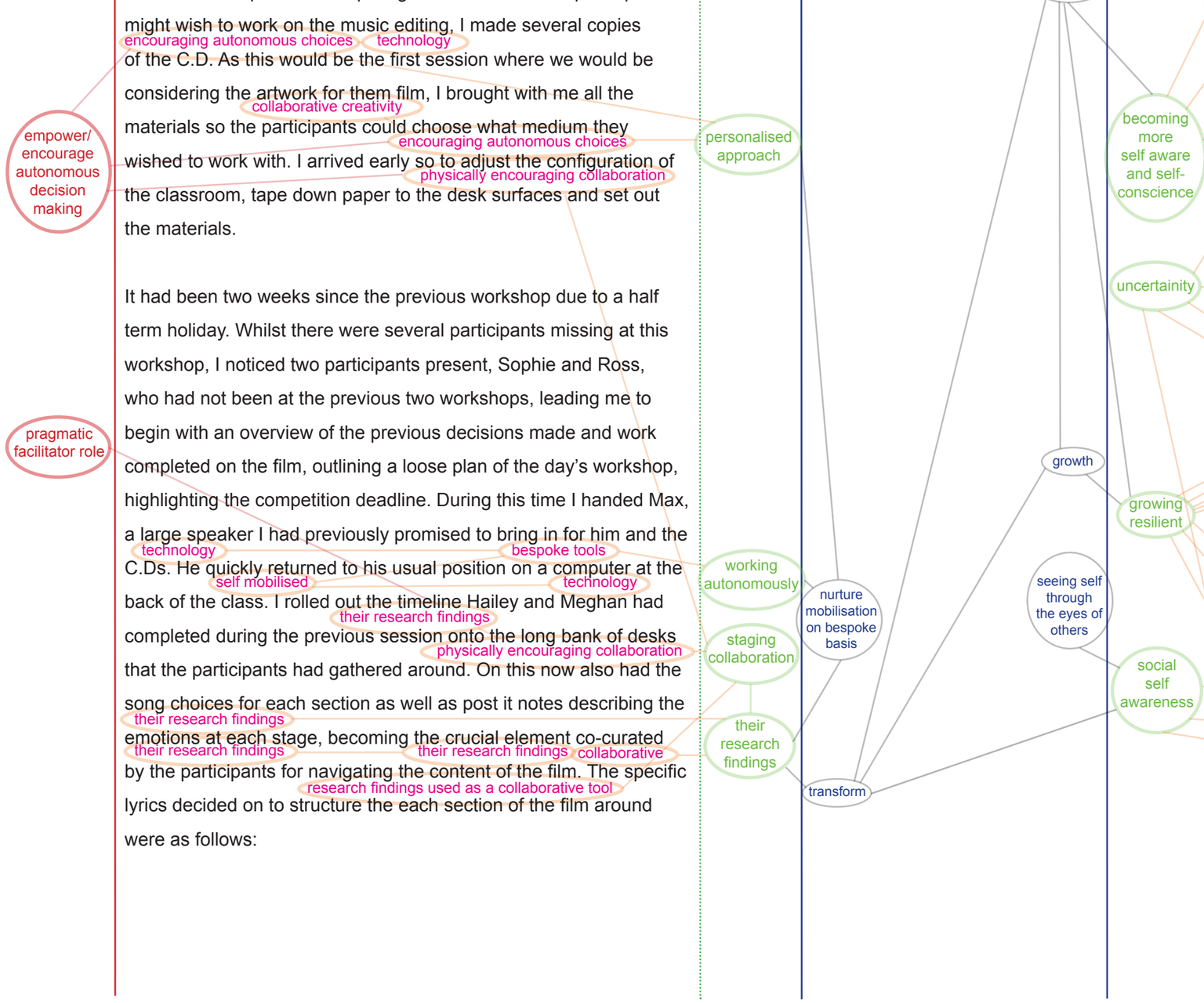
verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

Entry Fourteen: 20/10/14 (1 hour and 50 minutes)

Lynch Pins

The aim of this workshop was to continue on with the competition film. In preparation for this I purchased additional materials, and the music the participants had identified from the previous workshop. After having difficulties accessing music websites from the classroom computers due to firewalls, I burned the music I had purchased from *iTunes* onto a C.D for them to import onto the classroom computers. Anticipating that more than one participant might wish to work on the music editing, I made several copies of the C.D. As this would be the first session where we would be considering the artwork for them film, I brought with me all the materials so the participants could choose what medium they wished to work with. I arrived early so to adjust the configuration of the classroom, tape down paper to the desk surfaces and set out the materials.

It had been two weeks since the previous workshop due to a half term holiday. Whilst there were several participants missing at this workshop, I noticed two participants present, Sophie and Ross, who had not been at the previous two workshops, leading me to begin with an overview of the previous decisions made and work completed on the film, outlining a loose plan of the day's workshop, highlighting the competition deadline. During this time I handed Max, a large speaker I had previously promised to bring in for him and the C.Ds. He quickly returned to his usual position on a computer at the back of the class. I rolled out the timeline Hailey and Meghan had completed during the previous session onto the long bank of desks that the participants had gathered around. On this now also had the song choices for each section as well as post it notes describing the emotions at each stage, becoming the crucial element co-curated by the participants for navigating the content of the film. The specific lyrics decided on to structure the each section of the film around were as follows:



'…because I'm happy… clap along if you feel like a room without a roof...' (*Happy* by Pharrell Williams)

'… my face above the water… my feet can't touch the ground… touch the ground…' (*Waves* by Mr. Probz ft. Robin Schulz (Radio Edit)

'… I was scared of dentists and the dark…' (*Riptide* by Vance Joy)

'…take me away… dry my eyes… bring colour to my skys…' (*Happy Little Pill* by Troye Sivan)

'… I'm clumsy and my head's a mess…' (*10ft Tall* by Afrojack)

'… we're learning on each other try'na beat the cold… I carry your shoes and I give you my coat…' (*Millionaires* by The Script)

'… time to begin isn't it… I get a little bit bigger than them… I'll admit I'm just the same as I was…' (*It's Time* by Imagine Dragons)

'… why you gotta be so rude… don't you know I'm human too…' (Rude by Magic!)

' … I really don't care… I really don't care…' (*Really Don't Care* by Demi Lovato ft. Cher Lloyd)

' … forget about these stupid little things…' (*Amnesia* by 5 Seconds of Summer)

'… am I wrong… for thinking about that we could be something for real…' (*Am I Wrong* by Nico and Vinz)

' … and I don't care… go on and tear me a part… and I don't care if you do... cause in a sky… cause in a sky full of stars… I think I see you… I think I see you…' (*Sky Full of Stars* by Coldplay)

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

David had not been present at the later stages of the previous two sessions, which meant he had not seen this timeline before.He sarcastically inquired loudly what it was. In the background, music from the C.D began to play to which he also criticised sarcastically. During his absence, key decisions had been made and the content and production of the film already underway, and now required them take direction from their peers. I had already anticipated some sort of negative reaction from these this participants on his return, and was anxious of the possible disruption this may cause in terms of undermining the other participants' fragile investment in the project that has developed.

collaborative research output
critical
unknown
dominance/ self empower
strategy to self empower
unknown
dominance/ self empower
not in control
undermining through feeling undermined
not in control
not in control
feeling disempowered?
not in control/ resentful
catalyst
disempower-ment catalysing cohesion
dominance/ self empower
easily broken/ influenced
incrementally
imposed sabotage

I have noticed over the course of this fieldwork that the behaviour of David in particular plays a critical role in the prevailing social dynamics of the classroom. I think of him as a gatekeeper to other (male) participants, whereby his performances regulate those around him, elevating his status over the majority. The one to lead, his comrades to follow, I have noted the effects of his prominence. Never once has he chosen to stay on for the second period. He leaves for P. E taking four other participants with him. (I wonder how many of them would stay if he would?) As this group leaves for the second period, there is a notable shift in the group dynamic and in general, there is a relief of tension in the room. He and a handful of others have become the lynch pins that either holds the group dynamic together, or destroys it. Explaining what the group had decided on and the focus of this workshop again to him was meet with equal cynicism, perhaps at having to tolerate decisions made he had not vetted. Frustrating, yet predictable.

my reflection
power
catalyst
controls
participant gatekeeper
power
controls
influential
ring leader/ power
followers
controls
harnessing agency socially
ring leader/ power
controls/ catalyst
ring leader/ power
ring leader/ power
catalyst
power and dominance transform
power and dominance transform
ring leader/ power
an affect of social empowerment
catalyst
chooses
fosters alliances
separation and discord
social policing
my reflection
feeling disempowered- empowerment strategy
not in control
feeling disempowered

Whilst mediating this particular tension, I found myself mediating another. Whilst making key decisions during previous workshops, as well as co-curating the timeline, Hailey was becoming gradually more and more frustrated with the attitudes of others. Today sitting with Max at a computer, she simultaneously kept a vigilant watch over the production of the artwork being completed by the others, occasionally offering criticism loudly. Whilst I was happy to witness her enthusiasm, I became anxious she was overly dictating the workshop, causing others to rebel. In response to her critique, others snapped back at her, questioning her authority through

mediator role
collaborative research output
adverse effect of leadership for collaboration
resentful
disenchantment
self mobilised as unelected leader
reflection -in- action
policing/ exerting authority
creativity
policing/ exerting authority
criticality/ policing
performing power
enchantment
performing power
resent/ become disenchanted
catalyst
performing power
resentful
undermining performance of power
pre-existing social dynamics
social conflicts manifesting as collaborative conflict
fragility of collaboration
conduit

personal insults. On numerous occasions she explained to Miss. Marsh and I that certain pieces of film would need to be done again. Upon such moments, Miss. Marsh did attempt to reconcile, reminding her that this is a collaboration, and that she would not be able to do everything. There were moments within these incidents however where I felt Hailey was looking to me for support in her assertions, seeking my approval so I would intervene. Attempting to stay as mutual as possible but without wanting to disparage her enthusiasm, I tried to carefully handled the situation through praising her commitment whilst also reminding her of the editing possibilities at our disposal when using *iMovies*, and not to be too concerned at this point about particular aspects of individual's film.

disempowering her
judging
criticality
authority
equal/ level out power
dictate
advocate
critique
as an authority figure?
unbiased/ diplomatic
nurture leadership/ investment whilst negotiate collaboration
enchantment
meditating strategy
investment
meditating strategy
drawing on resources/ tools
critical
dictating
seeking my role as one of authority
my own self reflection
attempting to reaffirm/ empower whilst remaining diplomatic

On the surface both these instances could be viewed as negative, disruptive interactions, with both David and Hailey displaying hostile attitudes: the first was cantankerous, the second combative. However, the focus of such disruption has generally been centred on, or catalytic of, the film making activities, augmented by pre-existing social classroom dynamics. Particularly evident with Hailey is her palpable enthusiasm for the project, which, perhaps due to her pre existing social status within this group, is met with little recognition, and, in interactions like today, contempt. Conversely, David's apathetic attitude, translated into disruptive behaviour, often has a contagious affect on his peers. Again I return the lynch pin metaphor, where, in the context of this workshop, one recruits (David) while the other estranges (Hailey).

performance
lynch pins
catalyst
catalyst
collaborative creativity
social empowerment conflicts/ tensions
enchantment and investment
opposing displays of investment
fragile/ vulnerable
little social leverage
disempowering her
disenchantment
channelled
performances
influential/ ring leader
catalysts
group cohesion catalysts
influential/ ring leader
becomes disempowered
my reflection
engagement strategy
balance power

Another significant interaction that occurred during the second half of the workshop was a dialogue where I sat and worked with Lewis, Mat and Sam on pieces of film. I began working on my own piece of film, and together we sat, crafted, and conversed. This was a moment where I sensed that the film making process was becoming a conduit for conversation. I began the conversation by asking what they thought they do after upon leaving school. Whilst Mat described wanting to get into construction, Lewis and Sam described wanting their thoughts about possibly joining the Army or Royal Navy. We discussed the army and Iraq, where I offered a personal antidote of my uncle's involvement in the army and his time whilst on tour in Afghanistan. During this time, the conversation

rapport building
balancing power
creativity
rapport building
creativity
rapport building
creativity
rapport building
aspiration
rapport through creativity
acceptance

wove in and out of these personal anecdotes and discussion about the film. Sam experimented with dipping the film into a cup of ink, taking it out, and drying it very quickly which lead to the film having a translucent dyed effect. Mat used his hands to thickly spread ink onto his film, commenting on the pearlescent, almost metallic effect it was creating. Such moments of interactions, which have usually occurred later on in each workshop, have become vital in terms of building up rapport.

A final significant gesture that occurred during this workshop was, for the first time Miss. Marsh sitting down and working autonomously on a piece of her own film. Throughout all the previous workshops, Miss. Marsh has supported me through adopting a quasi-facilitator role, helping keep the participants engaged in the activities, however, this was the first time she actively took part in the workshop as a participant. Such gestures, I believe, can be fundamental in encouraging the pupil participants to engage with the activities. Upon viewing the teacher taking the time to take part, the participants may reassess the value of the project.

rapport building
creativity
enchanted self mobilise
experimental
self mobilise
knowledge-in-action
rapport through creativity
authority figure
balancing out power
creativity
gatekeeper participating
authority figure
balancing out power
creativity
balancing out power
enchanting
creativity
authority figure
legitimise
invest and engage
strategy for enchantment and engagement

rapport through creativity
self initiative
acceptance
gesture of investment catalyses agency and confidence

reciprocity
transform
legitimising participation

Entry Fifteenth: 29/10/14 (55 minutes)

Friction, Abrasion and Appreciation

Following on from the previous workshop, the aim of today was to finish off the remainder of the artwork for the competition submission, as well as design a device to give the audience so they will be able to interpret the meanings of the colours used. Today's session was held in a different classroom to the one we are usually based in.

During this workshop, whilst only a single school period (half the duration of the majority of the workshops) I witnessed several different performances from the participants. Whilst I have been trying to facilitate these workshops as collaborative events, I have become increasingly aware that many of the participants struggle to work as a genuine collective and prefer to work alone, even though physically situated in a group, working on the same activity with a common goal in mind. Often participants have identified or specifically requested separate roles and tasks to be responsible for, seeking recognition and praise on an individualistic level. On this occasion, Sean (who they teacher speculates to be Autistic but has yet to be formally diagnosed) refused to work with two other participants (Sam and Mat) on designing the audience device. Positioning himself away from the rest of the class, Sean stated that he was the only person going to work on this activity. At this moment, I responded through suggesting the other participants sit near him (but not at the same table so to preserve Sean's desired autonomy) and work together to produce some other ideas. Over the course of the workshop, the Sean enthusiastically displayed and explained his creation to me.

Steven (who has been identified as having Asperger's) refused to take part in any of the workshop activity, sitting away from the group with his arms folded. As I approached him to see if anything was wrong, Miss. Marsh bluntly intervened, inquiring in quite an abrasive manner as to why he was not contributing to the task. Steven replied in an equally confrontational manner that he just didn't want to take part today. Clearly Steven was reluctant to take part, however Miss. Marsh, whilst attempting to reconcile the situation, (thinking perhaps

creative
investment
goal
communication
metaphorical thinking
change in setting
communi-cating their knowledge
unanticipated change in fieldwork setting

my reflections
autonomously
physically encouraging collaboration
as a collective
as a collective/ shared
self mobilised
bespoke
self mobilised
self mobilised
individual praise
self interest/ competitive?
seeking autonomy
seeking autonomy
seeking autonomy
individual praise?
reflection -in-action
physical social self isolation
site of collaboration
forging a site of collaboration
seeking autonomy
forging a site of collaboration
enchanted
rapport
self mobilised
creativity
seeking autonomy as opposed to/ within collective
strategy for individual empower-ment
physical social autonomy
forging collaboration
autonomy empowers
seeking autonomy praise
social isolation
self isolation
disenchanted gesture
authority
asserting authority
authority exerts power
mirroring confrontation
defensive/ disenchanted
encroaches on participatory ethos
disenchanted
authority
aid
through asserting authority
confrontation catalyses confrontation

this was also being helpful to me in trying to facilitate the workshop), was actually making it worse. I was anxious that now that Steven was going to feel forced into participating. One of the biggest challenges throughout this fieldwork is how I mediate moments such as this, particularly when Miss. Marsh is exercising her authority, which in some cases perpetuates the tension further, instead of diffusing it. In other moments, such as today, her actions were actually running contrary to my ethical stance as a researching-practitioner, where I am striving to foster genuine engagement with participants, which is often extremely fragile and very easily interrupted. Recently I have found that participants clashing over decisions affecting the project have caused many of these interruptions, frequently erupting into highly aggressive spats. I find myself constantly mediating conflict and tensions between those who are displaying initiative, enthusiasm and leadership qualities, a capacity I want this project to nurture but which is often channelled through authoritative and hegemonic behaviour, with those who are less confident or those who are not as invested in the project.

Such conflict was ignited during this workshop through being in a different classroom that had no computers. Max and Hailey wanted to work on the music and were instructed by Miss. Marsh that they could go down to the library and use a computer there, whilst the rest of the group stayed and continued on with the artwork. On her return to the classroom, Hailey began commenting on and critiquing her peers' work, exclaiming that some pieces would need to be done again. Met with contempt by the other participants, a confrontation ensued with raised voices, swearing, and a complete loss of concentration; ruining the focused group dynamic I had just pieced together. It was frustrating to witness and try and resolve as she I could see Hailey's own frustration portrayed through disappointment, whilst the others were interpreting her behaviour as antagonising, looking to me as some sort of authority figure to reprimand her for her negative comments.

aid
conflicting
conflicting values of participation
conflicting values of participation
authority
asserting authority
reprimanding disenchantment
conflicting values of participation
conflicting values of participation
collaboration conflicts
power and control
collaboration conflicts
collaboration conflicts
peacemaker
collaboration conflicts
active/ self mobilising
enchantment
empowered
empowered
creativity to instil
dominating/control/ critical
passive/ insecure/ intimated
disenchanted
collaboration conflicts
catalysed
catalysed change in setting
lack of resources
autonomous active leaders
directed
authority
privilege
creativity
exerting control/ dominating
invested
creativity
criticism
resentment (from previous privilege?)
defensive
criticism catalyst
enchantment
fragile engagement
mediator/ peacemaker
disempowered/ enchanted
her enchantment not mirrored
exerting control/ dominating
strategy to disempower her
criticism

reflection -in- action
my own self reflection
my reflections
peacemaker role
diplomat role
gatekeeper deciding
seeking me as authority figure
diplomat/ advocacy role
peacemaker role

mirroring confrontation
conflict channelled through creativity
nurture leadership/ investment whilst negotiate collaboration
nurture insecurities
criticality
collaboration conflict catalysed by pre-existing social conflicts
criticality as a gesture of investment

confrontation catalyses confrontation
nurture on bespoke basis
fragility of collaboration

Entry Sixteen: 3/11/14 (1 hour and 50 minutes)

Divergent Dynamics

The purpose of this workshop was to finalise the design of the device that will be given to audience members to consult when they are watching the film so they can apprehend what the colours depicted in the film mean. Taking inspiration from one of the participant's prototypes made in the previous workshop, I designed a template that took the shape, once folded origami style, of a pinwheel star. Once pushed together by the user, the colours are revealed which have their meanings printed on them. I'd hoped that the performative nature would appeal to the participants, as well as the fact that it is relatively simple to fold and slot together. I planned to demonstrate the device, and, if they liked it and there was group consensus, to then show the participants how to make it.

Before the workshop began, I came in early to set up the room. During this time Miss. Marsh and I discussed what had occurred in the previous workshop with Steven in particular refusing to take part, and that his behaviour had continued on during the week in other classes. She told me that she had threatened to call his mother about his behaviour and then handed me a neatly hand-written letter of apology. Miss. Marsh has already informed me that Steven has Asperger's Syndrome (a form of Autism), which, on previous occasions when he has displayed challenging behaviour or an apathetic attitude, has been raised as the prognoses. During today's workshop, it was interesting, yet not surprising (as he had recently been reprimanded for his behaviour), to note that today Steven was really engaging today with this workshop task. For the first time Steven sat with the rest of the group and actively sought my attention, calling me by my name and requested further demonstrations, after which he completed his own pinwheel. I felt relived that he was engaging, however I was aware that this was perhaps not due to the nature of the activity itself but because of previously being reprimanded by Miss. Marsh, he was now being solicited into taking part. This is one of many occasions throughout my fieldwork where I feel the participatory agenda of my methods has been brought into question, where often participants, under the teacher's vigilance, could have at times felt that they have

goal
goal
kinetic
enchant
easy/ achievable
collective
democratic
physically setting up collaboration
opting out
found guilty coercion
coercion
punishment
found guilty
affects learning and behaviour
affects learning and behaviour
punished
invested
coerced investment?
physical social collaboration
gesture of acceptance
individual attention
one-to-one demos
learned
self mobilise
creativity/ achievement
investment
creative
punished
authority
coerced enchantment?
democratic/ voluntary
conflicting values
authority
power
influenced by authority

participants' choice
reprimanded by gatekeeper
gatekeeper exerting authority
feeling forced to participate?
reflection -in- action
my reflection

physically staging collaboration
gesture of acceptance
conflict in values

had to take part in the project. Upon such moments, I continually remind them that they do not have to take part if they do not want too. Whilst trying to be helpful, I often find myself implicitly at odds with the teacher's own agenda, an insight clearly apparent when working within a classroom environment and with this demographic, where a teacher has to be present at all times. The dynamic of my workshops fluctuates between one I am carefully attempting to cultivate, with one she already has firmly ingrained. Staged in a classroom, it is at once both a leaning environment with strict rules of conduct (hers), and a creative, explorative and hopefully fun environment for self-expression and collaboration (mine), which often perpetuates subtle tensions and perhaps confusion for the participants.

A further significant incident, confirming an insight gleaned previously, reoccurred in the second half of this workshop. After the period bell went, the usual suspects (David, Dan and Joe) left for their next subject, leaving behind the seven or eight participants who usually stay on (today it was Hailey, Meghan, Max, Mat, Sam, Sean, Lewis and Steven). Leaving some of the participants to work on the computers editing the film music, I worked with Hailey and Sean on my laptop, attempting to edit a digital version of their film I had recorded during the week in *iMovie*. During this time, Hailey (who has previously really asserted herself in the project) and Sean (another who has been identified as showing signs of Autism) entered into numerous disagreements. Hailey raised her voice and told Sean to 'grow up' and to 'stop being such a baby', to which the Sean responded by calling her a 'bitch'. At this point I stood up to make it obvious to Miss. Marsh to intervene. I find moments such as these incredibly difficult to conciliate, as I do not want my role to be compromised if I am forced to act as an authority figure. I have become increasingly more conscious of how far my responsibilities should or should not extend researching within this environment. A further example of my hesitancy occurred shortly afterwards whilst the participants and I wrote the end credits for the film. When deciding on titles to give her peers, Hailey insisted that she be known as the Director. To this, Sean requested that everybody be known as the directors, resulting in yet more confrontation between the pair, which again the teacher quickly resolved.

attempting to reaffirm/ empower/ rebalance power
coercion/ disempowered
rebalance power
empower participants
aid
conflicting values
authority
hierarchy/ pedagogic style
institutionalised setting
authority
pervading pedagogic style
empowerment through autonomy
democracy/ collaboration
conflicting
hierarchy/ pedagogic style
institutionalised setting
hierarchy/ pedagogic style
empowerment through autonomy
democracy/ collaboration
conflicting values
contradictory values
contradictory values/ cultures and actions
working autonomously - self mobilised
technology
technology
technology
autonomous work
active/ enchanted/ self mobilised
learning and behavioural difficulties
conflict
forceful/ power
insult
insult/ immaturity
dominating
reflection -in- action
defensive
insult/ aggressive
intuitive reaction
physical signal
in need of authority
forced to take an authoritarian role
conflict of roles
conflict of roles/ threat to acceptance
mediate conflict
differing roles
into one of authority
institutionalised setting
into one of authority
conflict channelled through creativity
social conflict ignited by investment
delegating/ exerting power
delegating/ exerting power
control/dominate
seeking equality
upholding a collaborative ethos
conflict
authority
mediate

enchanted
gesture of acceptance
engagement with technology
sacrificial gesture
seeking individual role
expressing achievement publicly is a social faux pas
apathetic achievement
apathy

Entry Seventeen: 10/11/14 (55 minutes)

Tendencies

The aim of this workshop was to prepare cinema style tickets and popcorn boxes for an invited audience (of other school teachers) to a screening of the finished film, taking place the following week in the classroom. Before I had entered the class, and whilst sitting the school reception waiting for Miss. Marsh, Sean knocked on the glass doors and waved at me. He left and then returned to the reception area and told me Miss. Marsh had instructed him to take me up to the classroom. Upon arriving into the classroom, I began decanting the equipment from my bag. Sean began inquiry about the equipment, particularly upon seeing the large projector. Miss. Marsh arrived at the classroom, and we began to rearrange the furniture whilst I briefed her on what I was hoping to achieve in this workshop. During this time, Sean, who was actually still meant to be on his morning break, stayed in the classroom and then helped me to set up the projector, passing me cables and opening up the laptop before taking up his station as the self proclaimed 'technician'.

Before the workshop began, Miss. Marsh had Youth Achievement Award certificates to give out to three of the pupils – Meghan, Catherine and Ricky - as they had been absent from an assembly the previous week. The teacher asked that I present these to the students as they were called out in front of the class. As the teacher called out each name I gave them their certificate and shook their hand, congratulating them, feeling a sense of honour being invited to participant in such a ceremony.

After this I screened the final film for the participants to see on a projector. Sean, who had helped set up, sat next to me by the laptop whilst everyone else sat around a bank of desks. To my disappointment, the film was met with little reaction from the participants. I enthusiastically congratulated them, and remarked on their accomplishment, to which Miss. Marsh and Maddy agreed, responding equally as animated. Apathetic reactions such as this have occurred frequently through this fieldwork, where the participants often acknowledge praise with indifference. It has often been difficult to gage whether or not the participants truly do

gatekeeper
gesture of acceptance
gatekeeper
technology
technology
technology
goal
sacrifice
enchantment
technology
technology
self mobilised/ enchanted
technology
public display of achievement/ instilling value
my own self reflection
being able to instil value
a sense of importance
apathy
attempting to instil value
attempting to reaffirm/ empower
attempting to instil value/ achievement
authority praise
attempting to instil value
my reflection
on the surface
nonchalance
on the surface
genuine

experience a sense of achievement, as they rarely vocalise any sentiments. Possibly this could be because of the pre-existing social dynamics embedded within this group, where what is said and how participants act and react to one another is policed by each other. Participants risk being ridiculed by peers if they were to express how they felt, particularly if it was a positive statement. I have noticed expressing accomplishment has almost become a social faux pas with this group. How can conviviality be taught, as well as the capacity to pay reverence to themselves (without the fear of being mocked)?

self congratulatory
make explicit
expressing achievement publicly is a social faux pas
controlled by social rules
controlled by social rules
social disempowerment
social faux pas
social rules enforced on self
social faux pas
pride
apathetic achievement
controlled by social rules
my reflection
self congratulatory/ allowing recognition of one's own achievements - empowering the self
social disempowerment

After the screening, I began the workshop activity off by showing the participants how to make the card boxes for popcorn. At this point I also suggested that some of the participants, if they wanted to, could go on the computers to design a cinema ticket style invitation. In response to this the majority of the participants went on the computers, leaving me with two participants, Sean and Catherine, making the boxes. Mat, usually quite shy, specifically request to work on the origami pinwheel from the previous workshop. For the popcorn boxes, I had found a simple free template online which I printed several of, as well as, on high quality card, close up sections of their films. Using the template as a stencil, the participants cut out the shape, gluing and folding it together. Whilst Catherine engaged in this task, Sean (who had previously assisted me with the projector earlier on) struggled to complete all the stages to make a box. Becoming frustrated, he stopped and began interacting with the other participants. I have found over the course of this fieldwork becoming more and more attuned to certain participants' tendencies. I am aware that Sean finds it challenging to concentrate on one task for longer periods of time and has a precarious temperament.

facilitating whilst participants have autonomous decision
self mobilised
self mobilised
enchanted
learned skill
engaged through creativity
self mobilised
creative
self mobilised/ enchanted
my own self reflection
rapport
individual basis
learned individual approaches/ personalities
build up repertoire/ personalised knowledges
pragmatic facilitation
struggles to self mobilise

In terms of the ticket invitation design, I suggested to those participants to look for inspiration online for their ideas. By the end of the workshop, I only had one complete prototype handed to me by Lewis. To my delight the prototype was extremely sophisticated in its design. Lewis had tried to make his design look as authentic to a real cinema ticket - including all the relevant information in terms of location, date and time, as well as even including a *Mastercard*

self mobilised
engaged
enchanted
invested
creativity
creativity
invested
invested/ attention to small details
invested/ attention to small details

logo. As I enthusiastically praised Lewis for his work, I was again met with little in the way of self-confirmation.

strategy for empowering/ sense of achievement
attempting to reaffirm/ empower
apathetic achievement - self acknowledgment

Entry Eighteen: 17/11/14 (55 minutes)

Performance

Prior to this session, I had taken the cinema ticket Lewis had previously designed, and replicated in on card, and perforated one end so to create a stub. I posted these to the school so the pupils could the pupils could invite guests a screening which would take place in this session.

I arrived early for today's session so to position and test out the projector, speaker and video. After the class had settled down and the register had been taken, the participants divided themselves into teams to prepare for the screening. David and Joe decanted popcorn into boxes made in the previous workshop and positioned a table by the classroom entrance, which they both sat at, as well as organising the pinwheel mood cards. Sean and Sam chose to sit by the laptop, speaker and projector I had set up. The rest of the participants moved tables out the way and positioned chairs to form a cinema-style audience. Once the room and props were set up, Miss. Marsh suggested we have a rehearsal before the audience were due to arrive, particularly as Hailey had planned to give a short introductory speech. David enthusiastically stood up and announced he would be pretend to be an incoming audience member. He left the classroom and entered again in character. Slightly mocking the situation, the class laughed as he jovially entered the room, showing his ticket to Joe. Once Hailey had rehearsed her speech in front of the group, Miss. Marsh suggested someone be ready to stand up at the end to answer any questions. Again David confidently volunteered, quite certain he wanted this role, and stood up in front of the room. It was interesting to watch the concurrence contained in his performance, an insecurity masked by flippancy. I suggested he present the audience with the physical film reel containing the participants' artwork I had brought with me.

During this period of rehearsal, Sean, who had assigned himself the role of technician in the previous session, had taken up position by my computer and the projector. He was playing with the mouse pad on my laptop, not clicking on anything but appearing to be operating something. I have noticed him doing this before, and perhaps put it down to wanting to appear as if he was operating the machine in front of his peers, displaying a knowledge that perhaps he thought others would admire him for. He suggested to me we play some music quietly as the audience entered the room to which I enthusiastically agreed, kneeling down next to him, showing him how to operate the *iTunes* application. Sam, sitting next to the projector, kept fiddling with the projector lens cap. Even though we were both aware there was no operational need for him to sit there, I went along with his performance, which perhaps might have made him feel important and valued.

There was a jovial atmosphere in the classroom and a more harmonious dynamic between the participants than I have witnessed previously. The audience began to fill in, with a teacher from the adjacent classroom bringing his entire class of around 20 pupils with him. Several other teachers also joined. Once seated and calm, I quietly instructed the technician (Sean) to fade out the music as Hailey stood up at the front to recited her speech. Whilst smiling and occasionally laughing, she confidently outlined the project and the work that was involved without the need for the script. Afterwards, I again subtly instructed Sean on how to play the film, signalling to Sam to remove the lens cap from the projector. Throughout the screening, pupil audience members sang along with the music. At the end, David stood up, thanking the audience for attending, and if there were any questions. He also presented them with the original film reel and past it around the room. The guest teachers enthusiastically praised the participants, commenting on the animation technique exclaiming they had never seen anything like it before, as well as the mood cards, which they requested to keep.

Before the end of the session, I handed out DVDs containing all of the participants' films, which also contain a small portfolio-style book of photography I had taken of their work throughout this phase of the fieldwork. Whilst giving the outputs of the workshops back to the participants, I also invested time and money in getting the booklets printed professionally so to give them back something that felt high quality back and hopefully something they would be proud to reflect on and show to others.

my own gesture of investment
investing so to instil value
precaution
precaution
technology
self and group mobilised
self and group mobilised
group mobilised
group mobilised
group mobilised
technology
group mobilised
group mobilised
group mobilised
shared goal catalyses investment
self mobilised/ enchanted
sociable atmosphere
group cohesion surrounding common goal
self mobilised/ invested
self mobilised/ invested
self mobilised/ invested
my reflection
performance strategy
confidence/ investment masked so to avoid social faux pas
social strategy
self mobilised
technology
technology
technology
seeking individual role/ responsibility
seeking autonomy within the collective
performance for social empower-ment
performance
social acknowledgement
acknowledgement
acknowledgement
social cohesion
self mobilised
harnessing own capacity
gesture of value
empower-ment strategy
authority praise
enthusiasm/ instilling value
valuable
presenting the participants back their work
instilling physical valuable
instilling physical valuable
instilling value/ my own gesture of investment

Entry Twenty: 9/12/14 (School Trip)

Showcase

The inter-school film competition screening concluded this secondary stage of the fieldwork. Once again I was invited by Miss. Marsh to attend the competition awards ceremony, along with the pupils and Maddy. Taken place at the same venue as the previous competition, there was slight sense of déjà vu as I met the group again at the venue, where there was a great deal of excitement as well as anticipation, which I was equally feeling. Out of a total of 71 entries, twenty entries were short-listed resulting in twenty different cohorts arriving to the venue ranging from primary school age up to seniors at high school. (The competition was split into age categories.) Taking our seat once again the in auditorium, I noticed it was completely full. After a welcome presentation from the competition organiser, all twenty short listed films were screened on the enormous *iMAX* cinema screen. It was tense wait for ours as it was shown last. Upon viewing all the other animations, which were mainly created using stop motion with narrating voice-overs, I was delighted to see that the theme of education and particularly emotional experiences, had not been used in any other movie. As well as seeing that no other entry had used the Direct Animation technique, I also noticed there was little to no inclusion of music. When our film finally came on screen, it was a completely different visual experience. The commercial music the participants had chosen boomed from the speakers, gripping the audience's attention, with some other young people singing along and moving in their seats. Having a completely different dynamic to the other entries, and whilst communicating a meaningful and profound message, it felt as though our film created quite a stir. In stark contrast to all the other entries (and of course I'll admit my bias here), our film appeared more cutting-edge and sophisticated, an aesthetic I hoped the participants were equally as proud of. Looking down the row, I tried to gage the participants' reactions. Unsurprisingly, the participants mostly maintained their usual despondent exteriors, which I have grown accustomed to when it comes to expressing pride or achievement, particularly in front of any audience.

my own self reflection
enchantment
investment
sharing in the nerves
achievement/ competitive
enchantment through competitiv-eness
instilling value
my reflection
unique
unique
unique
impact
impact
a sense of achievement
apathy
apathetic achievement
social faux pas
displaying achievement as social faux pas
value imbued by association
social strategy
controlling sense of achievement
reciprocity
authority praise legitimises public display of achievement
acceptance

After the screenings, and before announcing the winner, the organisers had arranged a special preview of a new film that had recently been released. I recall anxiously sitting through the film and unable to concentrate, worrying about the competition outcome, and that if the participants did not win anything, they might leave feeling disappointed or that they had failed. Spilt into two age categories (primary and high school), the organisers then announced the runners up before the winners. Upon hearing the judge announce our film had come in joint second place, the participants, as well as Miss. Marsh, Maddy and I burst into celebrations within the clamour of audience applause. A couple of the pupils were invited up in front of the full auditorium to collect their prize and have a photo taken. At this point I was surprised to see Steven, who had been previously very reluctant to take part in the workshops, jump out of his seat and enthusiastically run down to the front. Before the class left the venue, and in the same space as before, Miss. Marsh took a group photograph, which I was again requested to be in. Upon returning to the classroom on my next visit, I was humbled to see the photo pinned on the wall next to their proudly displayed winner's certificate. Ending this phase of the study with a second shared experience, built upon the foundations of the previous phase, allowed both the participants and I to enter into the third phase with a more secured and convivial research relationship. This shared experience ended again on a highly positive note, with the participants receiving formal recognition and praise through winning another award. Whilst this entire competition was fortuitous in the context of this fieldwork, winning an award was an additional bonus to the young people being able to see their work, the fruits of their labour, on the big screen where they would typically see famous Hollywood blockbusters.

my own self reflection
my own investment in the results
that I had failed them
sharing in the celebrations
self mobilise
enchanted
enchanted
my own self reflection
gesture of inclusion
enchantment
rapport
trust
rapport
authority praise
authority praise
associated with prestige, value and worth

Transcript One

Date: 2/2/15

Duration: 50 minutes

Hailey

Meghan

Marianne

verbal & nonverbal cues and gestures	basic premise codes	nascent themes	distilled themes
	Marianne: So are you guys in the middle of doing your prelims at the moment?		
agrees	Meghan: …Uhuh.		
	Hailey: Yeah, Iv only got one left.		
asking for elaboration	Marianne: How's it going?		
	Hailey: Err...well… everyone failed the Maths and English …		
asking to confirm	Marianne: Really?		
confirms	Hailey: Everyone failed it.		
mirrors	Meghan: Everyone.		
echoes	Hailey: Everyone failed it.		
asking for elaboration	Marianne: What happened, was it just really difficult or was it…		
	Meghan: Some people said on Facebook that they'd passed.		
iterates previous statement	Hailey: Naw, everyone failed them. They might have passed like one of the papers but everyone failed it… like altogether…erm….		
sarcasm	Meghan: [sarcastic] Makes me feel sooo good…		
	Hailey: laughs		
provides rationale	Hailey: …er naw cos its like a lot of people weren't prepared for a lot of it.		
asking to confirm	Marianne: Really?		
other participant answers	Meghan: …a lot of them [inaudible perhaps saying are on tis' now.]		
other participant elaborates	Hailey: Uh huh… and some of the teachers, like in English, like our class, cos there's only three National 5s in that class so its like…like		

failure
certainty of failure
certainty of failure
certainty of failure
lack of preparation
sit of blame - authority figures
inevitability
inevitability of failure
generalised failure
classroom struggles
pessimistic sense of a general inevitability of failure

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
	erm…half of us like hadn't been taught like what to do cos they was only like three National 5s in our class so a lot of it was focused on National 4 work. (mixed ability levels; lack of attention; mixed ability levels; lack of attention; mixed ability levels)	diffused and diluted attention				sore man…	
	Marianne: Right, okay….Prelims are funny ones, so when are your actual exams?					Marianne: Well… okay so lets [Meghan laughs] erm…we'll just start then, so what I'm interested is talking to young people about is your experiences of school.	redirecting the topic
	Hailey: Er….					Hailey: Oooft	sarcasm
	Meghan: June is it not? (uncertainty)					Meghan: Ooft	sarcastic response mirrored
asking to confirm	Marianne: June?					Marianne: So [Hailey and Meghan laugh]…be as honest as you want and you can say whatever you want in this room and you know that I'm not going to be telling anyone what you have been saying so speak as freely as you want…	reassuring confidentiality
confirms	Hailey: No, it starts April the 28th and I think like our last one for like the subjects that they teach at this school is like May the 28th but the actual exams go on until June cos there some weird ones at the end.				trust	Hailey: [to Meghan]…you have to swear to confidentiality as well. (ensuring trust)	participants reassuring each other
						Meghan: I do…why would I wana tell anybody anything? [laughs] (ensuring trust)	
expanding on the topic	Marianne: Uh huh. So are you, are you doing anything at college you two? Are you doing any classes at college or are you just doing all your classes here?					Hailey: Okay	
				pessimistic deterministic view of school		Marianne: So…oh yeah of course… okay…	
tangent: personal anecdote	Hailey: Here. I burnt myself sooo… erm… I've got very restricted movement in this arm…it was'nae even funny, it hurt so bad.					Hailey: We've got that covered. [Both Hailey and Meghan laugh]	participants reassuring each other
responding to tangent	Meghan: How did ya do it?					{3.27}	
furthering tangent	Hailey: I had chicken curry and then I spilt it on my arm…and it actual burned					Marianne: So the first kinda questions are sort of linked to each other, so what I'm interested in looking at is what do you think… er… how do you think in general young people feel about going to school…high school?	referring to a general 'other' - removing the individual
	Meghan: Did that not hurt?				negative perception	Hailey: Hate it. (hatred)	definitive
	Hailey: …it was like a proper burn and then it had blisters and everything and then last night…					Meghan: Aye…hate it. (hatred)	mirrored
	Meghan: …like chicken curries are the like, see the sauce, that's wan of the worst burns you can get…					Hailey: Hate it. (hatred)	echoing previous response
	Hailey: I know, like last night, see like the blisters burst and its so						

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes
elaborating	Meghan: Some of them enjoy it…but some of them don't.		
asking for rationale	Marianne: What do you hate about it?		
other participant elaborates	Hailey: Like… you just come in and there's like…it's not even like the classes, cos sometime the classes can be okay but a lot of teachers like pick on certain people… (mundane routine; authority figures; targeted)		
	Marianne: Uh huh …		
hesitant to be negative	Hailey: Erm… and then you also have like, when your like, during break and lunch you'll have like so many people like…aw cant say that… naw you have so many people like erm… just making comments about others and just… (social time; condense; peers; condense; peers; peer tensions)		
finishes other participant's sentance	Meghan: Being bullies…just put it that way. (peer bullying)		
agrees	Hailey: Yeah. (peer bullying)		
asking for confirmation	Marianne: Yeah, so it cause there's so many young people in the school that your just all… (become a catalyst; condense; peers)	bullying physically ignited by high concentraton	physical spaces and locations can be catalysts for peer tensions and conflicts
further elaborates	Hailey: Aye! And there's always like a new rumour going round about someone. (bulling behaviour)		
	Marianne: Uh huh.		
elaborates through iterating previous point	Meghan: Yeah it's just too crowded…I don't like that. (condense)		
agrees	Hailey: Aye. (condense)		
	{4.10}		
asking for further elaboration	Marianne: Do think that then would ever start to affect how well people were doing at school? (become a catalyst)		
confirms and elaborates	Hailey: Yeah because like you can sit in a class and if your like sat near someone you hate or your in a class with someone you hate there'll be constant like shouting across the room. (classroom setting; peer tensions; peer tensions; antagonistic)	tensions conflict	

nascent themes	basic premise codes	verbal/ non verbal cues and gestures
	Meghan: I have that in Maths. (peer tensions)	personal anecdote
	Marianne: Uh huh ….you have that in Maths?	asking to confirm
peer struggles and conflicts	Meghan: …with *** [male name omitted] …och. He just like, he like makes comments aw the time, and like I get pure annoyed dead easily… (antagonised; quickly frustrated)	elaborates
	Hailey: That…that's what happens with me and *** [male name omitted]	agrees and echoes
peer conflicts escalate	Meghan: Aye…it takes everything for me no tae just snap at hum and just...violent. (acts of aggression/ low tolerance)	further elaborates
	Hailey: In English, you've got me and *** [male name omitted]…but that's not too bad now. *** just shouts out now randomly now. (disruptive behaviour)	further elaborates on previous point
	{4.45}	
	Marianne: Erm…what do you think, do you think over the course of high school, do you think that young people, your behaviour changes at all throughout high school? (shifts)	
	Meghan: Uh huh.	agrees
	Hailey: Yeah. (behaviour change)	agrees
	Marianne: Like how?	asking for elaboration
journey of change becoming more mature	Hailey: Like some people, like, near the end of it get, like, more mature and, like, there's people where, like, near the start of, like, high school there would have bin, like, mucking around and [Meghan voicing agreement] not really caring but they get to the end and they're… a…bit maturer, not saying that they, like, still, like, knuckle down, like, and completely do their work but they're, like, maturer and they understand more situations and don't, like, start stupid rumours or… (progression; becoming; growing up; apathetic; progression; transition; growth; grown; appreciate; life experience; behaviour change; bullying behaviour)	rationale
transition maturity signalling shift in behaviour		
	Marianne: Uh huh.	

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

Hailey: … start with their stupid little games that…you do in primary school.

Marianne: Uh huh.

Meghan: Aye.

Hailey: But then you also have some people who, like, get to the end of high school and they're, like, even more immature and they just…

Meghan: Aye

Hailey: ...yeah.

{5.25}

Marianne: Yeah. Do you think maybe the whole process of going through exams has anything to do with that as well…like do you think that makes people more mature?

Hailey: The exams is like… very… stressful…

Meghan: Aye.

Hailey: …and, like, everyone kinda then when it gets to that, like, once your, like, practicing and your, like, revising and everything, you'll be, like, so stressed from that, like, stupid little arguments will start in school then because everyone's like really stressed and a lot of people, like, stay up, like, half way through the night revising everything so they'll come in and they'll be really tired.

Meghan: You loose your social life and everything.

Hailey: Aye…and it will just like, and if you like, during the weekend, there'll be, like, people who like revise all weekend so then they'll fall out with their friends because they haven't gone out because they've been revising and then its just, like, big massive hassle and even more drama starts.

Marianne: Uh huh …okay.

Meghan: Its why I hate this place. [laughs]

Hailey: Ha!

Marianne: Yeah…erm…

Hailey: [inaudible perhaps saying you found] this place man.

{6.10}

Marianne: What do you think is the biggest kind of influence then on people's behaviour at school? Do you think it's like friendship groups… or teachers… or what do you think like…

Hailey: There's certain groups that you have around the school…

Meghan: Aye.

Hailey: Like, everyone has… where… they belong, like, so to speak. Like, I don't wana be, like, stereotypical, but you have where people belong, because you have, like em…

Meghan: Your populars…[laughs quietly]

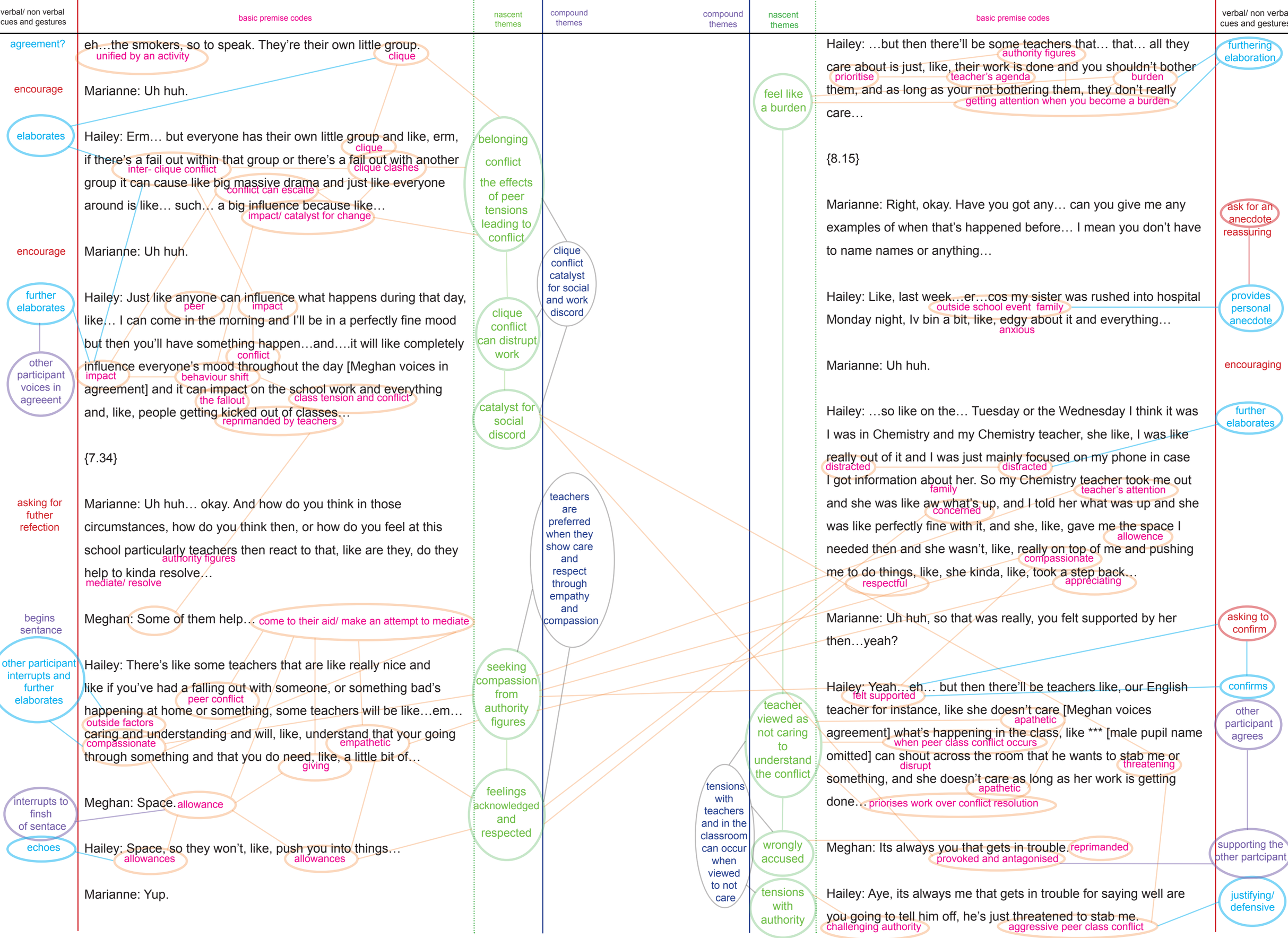
Hailey: So yeah, the so called populars who all hang around together, and then you have like our group which is kinda like the other people…

Meghan: …just a big mixture of everybody.

Hailey: And then…

Marianne: Uh huh.

Hailey: …its kinda like people who have been, like, pushed out from the others, these are kinda like our group, and then you also have a group of boys erm… then you also have the other group of like…


verbal/ non verbal cues and gestures
basic premise codes
nascent themes
compound themes
compound themes
nascent themes
basic premise codes
verbal/ non verbal cues and gestures
agreement?
eh…the smokers, so to speak. They're their own little group.
unified by an activity
clique
encourage
Marianne: Uh huh.
elaborates
Hailey: Erm… but everyone has their own little group and like, erm, if there's a fail out within that group or there's a fail out with another group it can cause like big massive drama and just like everyone around is like… such… a big influence because like…
clique
inter- clique conflict
clique clashes
conflict can escalte
impact/ catalyst for change
belonging
conflict
the effects of peer tensions leading to conflict
encourage
Marianne: Uh huh.
further elaborates
Hailey: Just like anyone can influence what happens during that day, like… I can come in the morning and I'll be in a perfectly fine mood but then you'll have something happen…and….it will like completely influence everyone's mood throughout the day [Meghan voices in agreement] and it can impact on the school work and everything and, like, people getting kicked out of classes…
peer
impact
conflict
impact
behaviour shift
the fallout
class tension and conflict
reprimanded by teachers
other participant voices in agreeent
clique conflict can distrupt work
catalyst for social discord
clique conflict catalyst for social and work discord
{7.34}
asking for futher refection
Marianne: Uh huh… okay. And how do you think in those circumstances, how do you think then, or how do you feel at this school particularly teachers then react to that, like are they, do they help to kinda resolve…
authority figures
mediate/ resolve
begins sentance
Meghan: Some of them help…
come to their aid/ make an attempt to mediate
other participant interrupts and further elaborates
Hailey: There's like some teachers that are like really nice and like if you've had a falling out with someone, or something bad's happening at home or something, some teachers will be like…em… caring and understanding and will, like, understand that your going through something and that you do need, like, a little bit of…
peer conflict
outside factors
compassionate
empathetic
giving
interrupts to finsh of sentace
Meghan: Space.
allowance
echoes
Hailey: Space, so they won't, like, push you into things…
allowances
allowances
Marianne: Yup.
seeking compassion from authority figures
feelings acknowledged and respected
teachers are preferred when they show care and respect through empathy and compassion
feel like a burden
Hailey: …but then there'll be some teachers that… that… all they care about is just, like, their work is done and you shouldn't bother them, and as long as your not bothering them, they don't really care…
authority figures
prioritise
teacher's agenda
burden
getting attention when you become a burden
furthering elaboration
{8.15}
Marianne: Right, okay. Have you got any… can you give me any examples of when that's happened before… I mean you don't have to name names or anything…
ask for an anecdote
reassuring
Hailey: Like, last week…er…cos my sister was rushed into hospital Monday night, Iv bin a bit, like, edgy about it and everything…
outside school event family
anxious
provides personal anecdote
Marianne: Uh huh.
encouraging
Hailey: …so like on the… Tuesday or the Wednesday I think it was I was in Chemistry and my Chemistry teacher, she like, I was like really out of it and I was just mainly focused on my phone in case I got information about her. So my Chemistry teacher took me out and she was like aw what's up, and I told her what was up and she was like perfectly fine with it, and she, like, gave me the space I needed then and she wasn't, like, really on top of me and pushing me to do things, like, she kinda, like, took a step back…
distracted
distracted
family
teacher's attention
concerned
allowence
compassionate
respectful
appreciating
further elaborates
Marianne: Uh huh, so that was really, you felt supported by her then…yeah?
asking to confirm
Hailey: Yeah…eh… but then there'll be teachers like, our English teacher for instance, like she doesn't care [Meghan voices agreement] what's happening in the class, like *** [male pupil name omitted] can shout across the room that he wants to stab me or something, and she doesn't care as long as her work is getting done…
felt supported
apathetic
when peer class conflict occurs
disrupt
threatening
apathetic
priorises work over conflict resolution
confirms
other participant agrees
teacher viewed as not caring to understand the conflict
tensions with teachers and in the classroom can occur when viewed to not care
wrongly accused
Meghan: Its always you that gets in trouble.
reprimanded
provoked and antagonised
supporting the other partcipant
tensions with authority
Hailey: Aye, its always me that gets in trouble for saying well are you going to tell him off, he's just threatened to stab me.
challenging authority
aggressive peer class conflict
justifying/ defensive

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes

Marianne: Right, okay.

Meghan: There's a day in English where everybody, like ***[female pupil name omitted] sits behind me, she's pure, she's just, she just always has to make comments towards you [signalling to Hailey to which she voices agreement], and like…

Hailey: And I'm always the one who gets into trouble for it.

Meghan: I get pure annoyed by it because its basically bullying because the whole class just gangs up on Hailey, so like, if, when I say something, she's like just basically turning round, she's like, she's just like aw shout up and I'm just like oh didn't know what to dae [Hailey voices in agreement]. Its like…obviously feel the need to stand up for myself, but I don't want tae like pure, when I get pure annoyed, I get dead… I cannie control myself so like I just start mouthing off and I obviously don't want to get in too much trouble in class.

{9.45}

Marianne: But do you feel there's times when you get into trouble for that, for defending your friend?

Meghan: Aye.

Hailey: It gets to a point where, like, the teacher doesn't care to the point that you'll end up just shouting at the people and you'll be the one that gets into trouble for it…

Marianne: Uh huh.

Hailey: …cos the teacher won't do anything to control her class until one of you ends up shouting or something.

{10.04}

Marianne: Uh huh… Do you feel like there's certain teachers in the school that you can trust more than others?

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes

Hailey: Yeah [Meghan voices in agreement also], the Drama teachers are like really supportive and trusting [Meghan again voices in agreement]. They're like, especially like, for all the people who take Drama, like, all the Drama students, like the Drama teachers they are like… you can rely on them so to speak a lot more than you could… probably rely on your pastoral care.

Marianne: Really? Right

Meghan: They don't even treat ya like pupils, they treat ya as if your like pure family and everything…

Hailey: Aye, I know, they treat you as if your family or friend and its not just like they've come into work and they have to just get on with it and deal with you, [Marianne (R): Uh huh] like, they actually make like…make like a personal connection to you and everything…

Marianne: Uh huh

Hailey: … and, like, cos… there's like times, like, we've all meet like *** [male teacher's name omitted] nephews and *** [female teacher's name omitted] children and all this and like outside of school and everything, like, when we…[directed towards Meghan] where you there for the performance night?

Meghan: I think so.

Hailey: Like where we all stayed in to do like our prelim and we did at the night, like they were all… *** [female teacher] and *** [male teacher] are actually like really good with ya [Marianne voices agreement] and its more of like a friendship than a teacher pupil relationship.

{11.15}

Marianne: Uh huh…aw well that's great. And you mentioned pastoral care teachers so I don't think I had that when I went to high school, what is that?

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
hesitant	Hailey: It's like em…					Meghan: Aw right, yeah.	acknowledges
other participant interrupts	Meghan: She's like… they help ya, they support ya if you've got any problems through school and outside…					Hailey: Yeah, right. She like kept on getting bullied by this one guy and he kept trying… calling a name that her nan used to say to her before her nan died, and it was like really affecting her, and she was like in tears every day and then he tried to push her down the stairs one day, and she went to her pastoral care about it, and her pastoral care was just like aw well… the… she like had… cos she had no evidence that he tried to push her down the stairs, her pastoral carer goes aw did you just fall or something?	continues with anecdote
agrees	Hailey: Yeah, its like a lot of schools call them their counselling teachers or something.						
	Marianne: Right okay, yup.						
further elaborates	Hailey: Em…where you have like one for each House and like your meant to go them with, like, any problems you have or, like, any teachers, if they have problems with you they report it to, like, them. [Marianne (R): Right.] They're like the go to people, like, for personal things or for anything before it goes to, like, the year head or anything.	hollow/ default	cynical of supposed caring teacher roles	neglected and being let down	teacher not taking the time to understand the conflict		
	Marianne: Cool, okay.						
	{11.46}					{12.31}	
						Marianne: Right, okay, so there's not understanding…	asking for confirmation
					neglect	Hailey: She didn't really, like, care and didn't really do anything for her.	confirms and expands
						Meghan: Aye, cause hunners of people who, like, say that pastoral care is became, like, pure useless and everythin [Hailey voices in agreement]. Like my mum came in at the beginning of the year, cos like last year I went to the school councilor for like anxiety and stuff and then em… my mum came in at the beginning of this year to try and get me back in tae it. She says we'll get ya back in as soon as possible, but it's basically nearly the end of this year she's still no done anything aboot it.	agrees and further elaborates
further elaborates with anecdote	Hailey: But, like, they're like meant to be there to support you but a lot of the times, like, there's one girl in our year, I'm not gonna name her name but [directed towards Meghan] you know who I'm on about?	hollow feel neglect			hollow - lack of action viewed as a lack of care		
asks for confirmation from other participant						Marianne: Right, okay. Just not keeping track then?	asking to confirm
confirms	Meghan: Think so.						
	Hailey: Right, she… she like kept on getting bullied by this one guy and he kept on making comments to her like every single…	peer conflict				Hailey: The pastoral care's like… a couple of years ago they would have helped ya, like perfectly fine but I don't know what it is…	other participant answers
interrupts to ask to confirm	Meghan: [directed towards Hailey] Is that who we're talking about naw?					Meghan: Aye, that's true.	interrupts to agree
begins	Hailey: Its…				level of care being diluted	Hailey: …within, like, the last couple of years, it's kind of… faded and they've become, like, worse.	finishes previous point
interrupted	Meghan: I think I know who your talking about.						
	Hailey: ***'s [female pupil name omitted] big sister.					Marianne: Do ya think they [pastoral care teachers] see, do they see every pupil in the school or is it just people who want go speak to	asking to elaborate futher

to them, or do they have to look after everyone?

Hailey: Like they have everyone in their House, like, I'm in *** [House name omitted] so I have *** [female teacher name omitted], and your in?...

Meghan: *** [House name omitted], so I have *** [female teacher name omitted].

Marianne: Right, okay.

Hailey: So, like, we, depending on which of the four Houses you in depends on what teacher you have…

Marianne: Uh huh.

Hailey: Em…so then, like, they're responsible for everyone in their House but, like, it's not like they go looking out for everyone in their House. In first year, you have a first year interview where you go to your pastoral care teacher, and they meet everyone in, like, that House and speak to them in their first year interview. But then it's only like if you have a problem in class or your teacher reports you to them or you go to them that you ever see your pastoral care teacher again. I think there's like people in our year who have, like, never spoken to their pastoral care teacher since like first year [Meghan voices agreement].

{14.02}

Marianne: Right, okay. Em…so in terms of your different subjects that your doing, what kind of subjects do you prefer doing? So obviously you know you've got the kind of arty ones and then you've got the more academic ones like Math and English, so have you got of a kind of preference of what you prefer in terms of different kinds of subjects?

Hailey: I think, like, everyone has their subjects that they prefer [Marianne (R): uh hun], and like for me it's like Music, Drama… like any subject that I'm really good at to be fair, because, like, there's

default support in place
default support
default support in place
default support
default support in place
default support
arbitrary support
neglect
default action
default carer
default action
inside school
reprimanded
default carer
default carer

asks other participant
furher expands previous point
encouraging
other participant agrees
introduce new topic
encouraging
empowered

default carer
cynical of supposed caring teacher roles
perceived as not invested
dischanteded
default carer arbitrary viewed as simply going through the motions
engage with creativity
enchanted
creative
self recognition

enchanted when feeling a sense of achievement
enchanted when thinking about the future - aspirational
enchanted
aware that academia viewed as superior to creativity

a whole range, it's not like I can, I'm good at the academic ones but not at the preforming ones but then there's also like… it's like, it differs because there's like Maths which I'm really really good at, don't know how, but I am [Meghan laughs], but then there'll also be Drama which I'm really really good at so it's like… it's spread across.

Marianne: So you enjoy subjects that your good at?

Hailey: That I'm good at yeah.

Marianne: What about you Meghan?

Meghan: I like daeing aw different subjects, but like I concentrate like mare on ma English and stuff, like, the subjects I'll probably need more when I leave school and go to college and that.

Hailey: I think that's what everyone has attached to it, like subjects that you need [Meghan voices in agreement].

Marianne: You need yeah?

Hailey: But then there's also a lot of like courses you that you can go on and do that like, it just says like, you need like three Highers but there's no specific Highers.

Meghan: Yeah, it can be any.

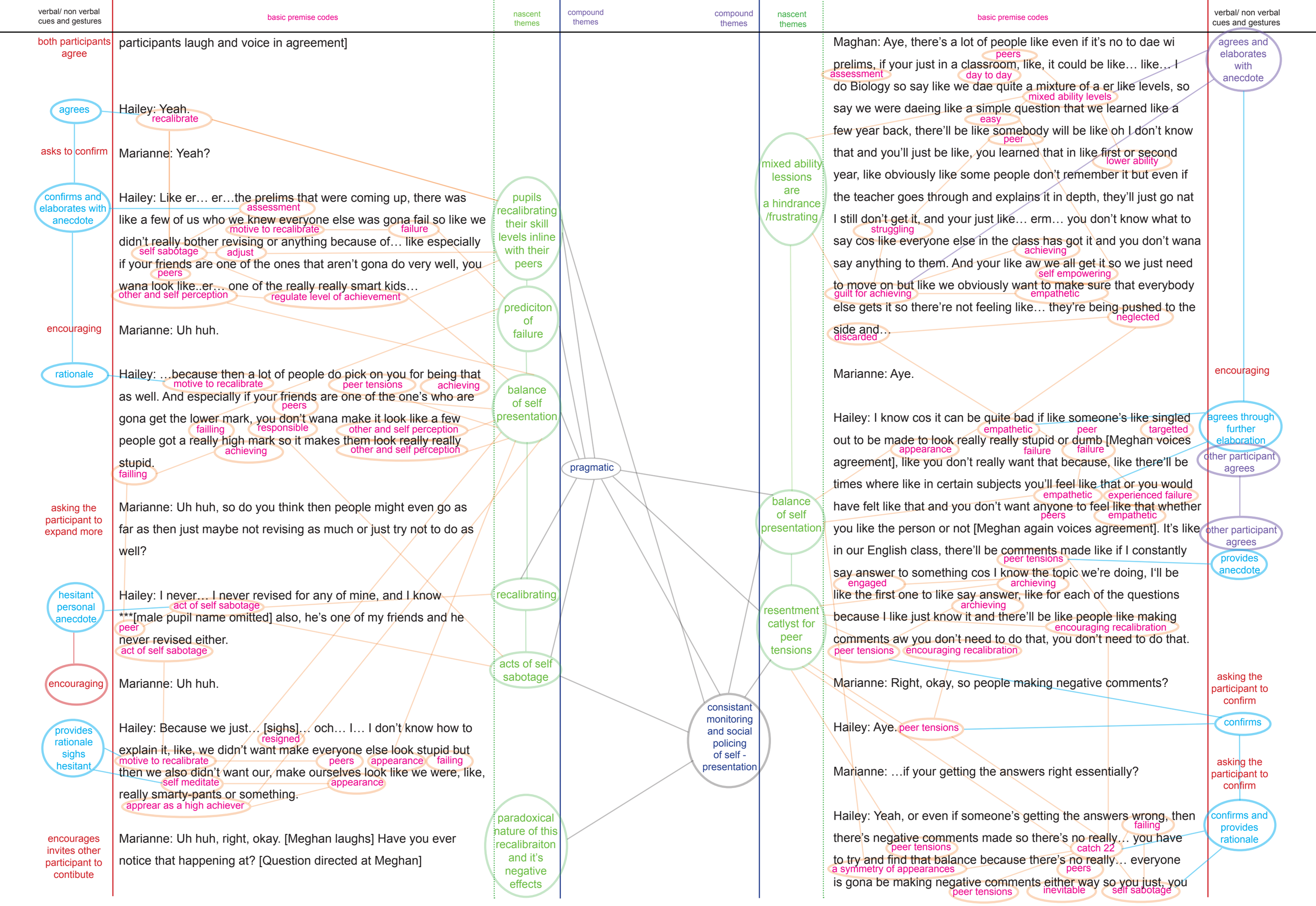
{15.21}

Hailey: Yeah but like everyone seems to think that there's like stigma attached to like erm… that, if you get English your gona look better [Meghan voices agreement] than a person who has like maybe Drama [Marianne (R): uh hum], but it's not necessary.

Marianne: No…no your right. Erm… and do you think there's ever times where out of other people in your year, do you think there's times where in certain subjects even though you know some kids are really good at a subject, they'll pretend not to be? [Both

academic
self recognition
creative
self recognition
achieve in
enchanted
engage
engage with the future in mind
future
aspirational
engage with the future in mind
future
arbitary
judgment
academic
dichotomy - higher value placed on academia than vocational
creative

empowered other participant laughs empowered
asking to confirm
confirms
invites other participant to contribute
agrees
both agree
asking to confirm
further elaborates
agrees
defending
encouraging introduces new topic


verbal/ non verbal cues and gestures
basic premise codes
nascent themes
compound themes
compound themes
nascent themes
basic premise codes
verbal/ non verbal cues and gestures
both participants agree
participants laugh and voice in agreement]
Maghan: Aye, there's a lot of people like even if it's no to dae wi prelims, if your just in a classroom, like, it could be like… like… I do Biology so say like we dae quite a mixture of a er like levels, so say we were daeing like a simple question that we learned like a few year back, there'll be like somebody will be like oh I don't know that and you'll just be like, you learned that in like first or second year, like obviously like some people don't remember it but even if the teacher goes through and explains it in depth, they'll just go nat I still don't get it, and your just like… erm… you don't know what to say cos like everyone else in the class has got it and you don't wana say anything to them. And your like aw we all get it so we just need to move on but like we obviously want to make sure that everybody else gets it so there're not feeling like… they're being pushed to the side and…
agrees and elaborates with anecdote
agrees
recalibrate
Hailey: Yeah.
asks to confirm
Marianne: Yeah?
confirms and elaborates with anecdote
assessment
Hailey: Like er… er…the prelims that were coming up, there was like a few of us who we knew everyone else was gona fail so like we didn't really bother revising or anything because of… like especially if your friends are one of the ones that aren't gona do very well, you wana look like..er… one of the really really smart kids…
motive to recalibrate
failure
self sabotage
adjust
peers
other and self perception
regulate level of achievement
pupils recalibrating their skill levels inline with their peers
prediciton of failure
encouraging
Marianne: Uh huh.
rationale
Hailey: …because then a lot of people do pick on you for being that as well. And especially if your friends are one of the one's who are gona get the lower mark, you don't wana make it look like a few people got a really high mark so it makes them look really really stupid.
motive to recalibrate
peer tensions
achieving
peers
failling
responsible
other and self perception
achieving
other and self perception
failling
balance of self presentation
pragmatic
mixed ability lessions are a hindrance /frustrating
peers
assessment
day to day
mixed ability levels
easy
peer
lower ability
struggling
achieving
self empowering
guilt for achieving
empathetic
neglected
discarded
Marianne: Aye.
encouraging
Hailey: I know cos it can be quite bad if like someone's like singled out to be made to look really really stupid or dumb [Meghan voices agreement], like you don't really want that because, like there'll be times where like in certain subjects you'll feel like that or you would have felt like that and you don't want anyone to feel like that whether you like the person or not [Meghan again voices agreement]. It's like in our English class, there'll be comments made like if I constantly say answer to something cos I know the topic we're doing, I'll be like the first one to like say answer, like for each of the questions because I like just know it and there'll be like people like making comments aw you don't need to do that, you don't need to do that.
empathetic
peer
targetted
appearance
failure
failure
empathetic
experienced failure
peers
empathetic
peer tensions
engaged
archieving
archieving
encouraging recalibration
peer tensions
encouraging recalibration
agrees through further elaboration
other participant agrees
other participant agrees
provides anecdote
asking the participant to confirm
confirms
Marianne: Right, okay, so people making negative comments?
Hailey: Aye.
peer tensions
asking the participant to confirm
Marianne: …if your getting the answers right essentially?
confirms and provides rationale
Hailey: Yeah, or even if someone's getting the answers wrong, then there's negative comments made so there's no really… you have to try and find that balance because there's no really… everyone is gona be making negative comments either way so you just, you
failing
peer tensions
catch 22
a symmetry of appearances
peers
peer tensions
inevitable
self sabotage
asking the participant to expand more
Marianne: Uh huh, so do you think then people might even go as far as then just maybe not revising as much or just try not to do as well?
hesitant personal anecdote
act of self sabotage
peer
act of self sabotage
Hailey: I never… I never revised for any of mine, and I know ***[male pupil name omitted] also, he's one of my friends and he never revised either.
recalibrating
acts of self sabotage
encouraging
Marianne: Uh huh.
provides rationale sighs hesitant
resigned
motive to recalibrate
peers
appearance
failing
self meditate
appearance
apprear as a high achiever
Hailey: Because we just… [sighs]… och… I… I don't know how to explain it, like, we didn't want make everyone else look stupid but then we also didn't want our, make ourselves look like we were, like, really smarty-pants or something.
consistant monitoring and social policing of self - presentation
paradoxical nature of this recalibraiton and it's negative effects
encourages invites other participant to contibute
Marianne: Uh huh, right, okay. [Meghan laughs] Have you ever notice that happening at? [Question directed at Meghan]
resentment catlyst for peer tensions

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes
participant hesitant to finish sentence	either dumb it down or you… recalibrate	balance of self presentation	pragmatic
prompt participant	Marianne: You just don't say anything maybe? reframe/ hold back		
	Hailey: Yeah. reframe/ hold back		
	Marianne: So do you think these people that are making the negative comments then, is it because they might…are they trying to look cool in front of friends? Like why do you think people act out in class like that? peers, peers tensions, ingratiating preformances, clique, preform		
	Hailey: Some… sometimes but then I also think maybe someone's struggling with it and they don't like the fact that like someone else's got it [Marianne (R): uh huh], so like they don't wana say they haven't got it cos it will make them look stupid but if they like pick on the people who have got it, then it's like making them feel better maybe… I don't know. peers, threatened, comparrison, embarressed, appearance, projecting insecurities, achieving, acts of self empowerment, insecurity precipitates acts of self empowerment	resentment/ insecurities catlyst for peers tensions; acts of self empowerment	
encourage			
agrees	Meghan: Aye.		
introduces new topic	Marianne: Yeah, it's a strange one isn't it? So we talked about the different subjects and the different sorts of classrooms you like more than others. So what kind of activities within these classes do you think motivate you to learn? I know that's quite a difficult question but sort of activities do you do in the classes you prefer that are different from one's you don't? enchant		consistant monitoring and social policing of self - presentation
	Hailey: I think it's like things like your interested in or find fun, like if a lesson's like really boring then… engage, novel	enage in the novel	
interrupts and finishes sentence other agrees	Meghan: Then you don't care. [Hailey voices agreement] disengaging, apathetic		
ask for an example	Marianne: Can you give me an example of like a boring lesson?	static learning	
	Hailey: Like in English where she'll just put the slides up and then like just expect you to copy it, whereas like in other classes, your have like… disengaging, stale/ static learning	disenchanted through semonic didactical approaches	
interrupts	Meghan: The teacher discussing [inaudible]…telling you what to do. dictating		

compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
can become enchanted through novel learning styles	novelty, gamifying and dynamism vs. sterile, sermonic and static learning	Hailey: Yeah… or like interesting or like they'll make like fun little games for you to learn it or something or like a fun power point, or like she'll like put something up [Meghan voices agreement: It's just like pure writing] it will be like a massive slide full of writing. engaging, teachers, novel, novel, engage in novel modes of learning, novel, teacher, stale/ static, intimidating, stale/ static	agrees and further elaborates; other participant agrees and adds
		Marianne: Uh huh, and you just have to read it and…	asks to confirm
	sterile and static	Hailey: Just read it and copy it… that's what she makes you do. static, disengaging - hollow, teacher	confirms
		Meghan: The amount of essays that she gives us as well, like obviously don't mind writing essays like, specially like, see if ya like get tae choose the subject yaself and that way you can research it yaself and you know what your talking about, whereas like if she gaves ya a topic and if you don't really get it and you go to speak to her about it and she's just like aw I don't know what you want me to dae about it, and your just like [Hailey voices in agreement] well I want you to explain it tae me… academic, teacher, autonomous, autonomous, autonomous, empowered, teacher, directed, teacher, teacher, apathetic, seeking, help	echoes and further elaborates
	empowered through autonomous learning		
autonous learning is empowering			other participant agrees
	supplementary learning hollow	Hailey: There was that with that close reading before our prelim came out because I said I missed a lot of it and she was like aw well I don't know what you want me to do, I… I… gave you pass papers. I was like that's not just gonna help looking at a pass paper… cos there's some stuff that you actually need to be taught, like there was questions that came up in the prelim and we went to her like a couple of days after cos she had been off [Marianne (R): uh huh]… so we went to her a couple of days after and all like five people who sat it in our class, all of us said there were things that she never taught, and she goes well I gave you pass papers. academic, assessment, teacher, apathetic, hollow learning, hollow learning, actively learned, assessment, teacher, teacher, teacher, pupils, neglected, frustration, disenfranchised, teacher, hollow learning, placing blame on the pupils	provides example with anecdote
	disenfranchised		encourage
teacher investment corrolates to the degree to which pupils will invest		Meghan: And like in Maths, that's the same in like Maths but like she gave us like practice papers and stuff… teacher, hollow learning	echoes with another anecdote
	teaching style relate to engagement with learning and relationship with teacher - if they are viewed as caring or just going through the motions	Hailey: See you get that but like in our class, like the teacher we've got now, and even *** [male teacher name omitted], he would like make it a bit interesting and fun. teacher, teacher, teacher, engaging, novel	other participant interrupts to agree
		Meghan: Aye.	other participant agrees
		Hailey: But ***[female teacher name omitted], there can be teacher	

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

provides another example with personal anecdote

sometimes…I not slagging off ***[female teacher name omitted], ***[female teacher name omitted] was good when I had her, I liked having her but there can be times when her lessons are like really boring and you just kinda like zone out.

teacher
teacher
teacher
teacher
teacher
become apathetic?
disengaging
disenaged when
teacher hasn't invested?

disenchanted through static didactical approaches

{21.37}

teaching styles are a catalystic

ask for rationale

Marianne: Uh huh… so it's more like active lessons where you're actually going off and doing stuff or like…

dynamic learning
autonomous
active learning

agrees and provides rationale

Hailey: Or stuff like that…just something that will keep you like interested or captured, if it's like something really boring you're just gona zone out automatically and you're just gonna start talking to people [Marianne (R): uh huh] cos…

dynamic learning
engaged
enchanted
stale
distracted
leads to apathy

- distracted leads to being reprimanded by the teacher
- there is a want to be 'captured' by the teacher

novelty and dynamism vs. sterile and static can effect classroom behaviour

Meghan: You're gonna get distracted.

- teaching styles can be a catalyst for distractions

other participant agrees

Hailey: Aye.

asking to confirm

Marianne: Is that then when you get into trouble?

- teaching styles can be a catalyst for distractions

a cycle of disengagment distraction reprimanded

confirms

Meghan: Aye.

- teaching styles can be a catalyst for distractions

{22.03}

introduce new topic

both laugh in response

Marianne: Okay… so what I would also like to talk about today is the XL Club. [both participants start laughing] So you've all joined the XL Club and as far as my understanding is you went for interviews before that [both participants voice agreement]… so who ran the interview?

view this class as a joke?

both participants agree

Meghan: It was *** [class support worker name omitted] and *** [female class teacher name omitted]

teacher
youth worker

Hailey: Yeah.

other participant agrees

asking to confirm and elaborate

Marianne: [repeats the names omitted above], and what kind of… what was the interview like?

teacher
youth worker

sensing arbitrary nature instils ambivalence and apathy

sense an arbitrary nature of the interveiw

ambivalence

Meghan: Just asking yua like what d'ya think yu could get out of it and like and they were just saying that we're were gonnie keep like diaries and like folders of the activities we had done and if we mind like sharing and doing presentations and taking part [Hailey voices agreement] in different activities and stuff…

referring to the arbitrary nature of the process?
arbitrary
class tasks

other participant agrees

Hailey: Cos like before they had 30 people who sat in a room and watched this power point and then had like…

arbitrary nature
arbitrary nature

other participant interrupts to further elaborate

Meghan: From like last years…

arbitrary nature

Hailey: From like the ones who are in 5th year now, they were in 3rd year at the time obviously and they were presenting to us who was second years… erm… and they were telling us about like what experience like… er… they had in XL and like… er… everything they'd done. So then you had that and then you had the interview afterwards where all 30 people got interviewed… well some people didn't wana be interviewed because they didn't wana do it or they had been kicked out like ***[male pupil name omitted] was, he got kicked out half way through that power point [Meghan mentions the pupils last name which Hailey confirms]…

previous cohort
reluctance
reluctance
reprimanded
arbitrary

other participant interrupts to further elaborate

participants confirm with each other

confirms

Meghan: oh right, yeah.

Hailey: He got kicked out half way through the power point cos he was just messing around… so like…er… then you went into the interview and they were just like asking you like what you…what your understanding was of it from the power point and you thought you would get out of it.

reprimanded
out of reluctance to participate?
referring to the arbitrary nature of the process?

expanding on previous point

{23.23}

Marianne: Uh huh. So did you too really want to join the club?

asking to confirm

Hailey: Not really [Meghan laughs], I was just… I was just like whatever… I was just like…

ambivalent
indifferent - doesn't see the value

confirms while the other participant laughs

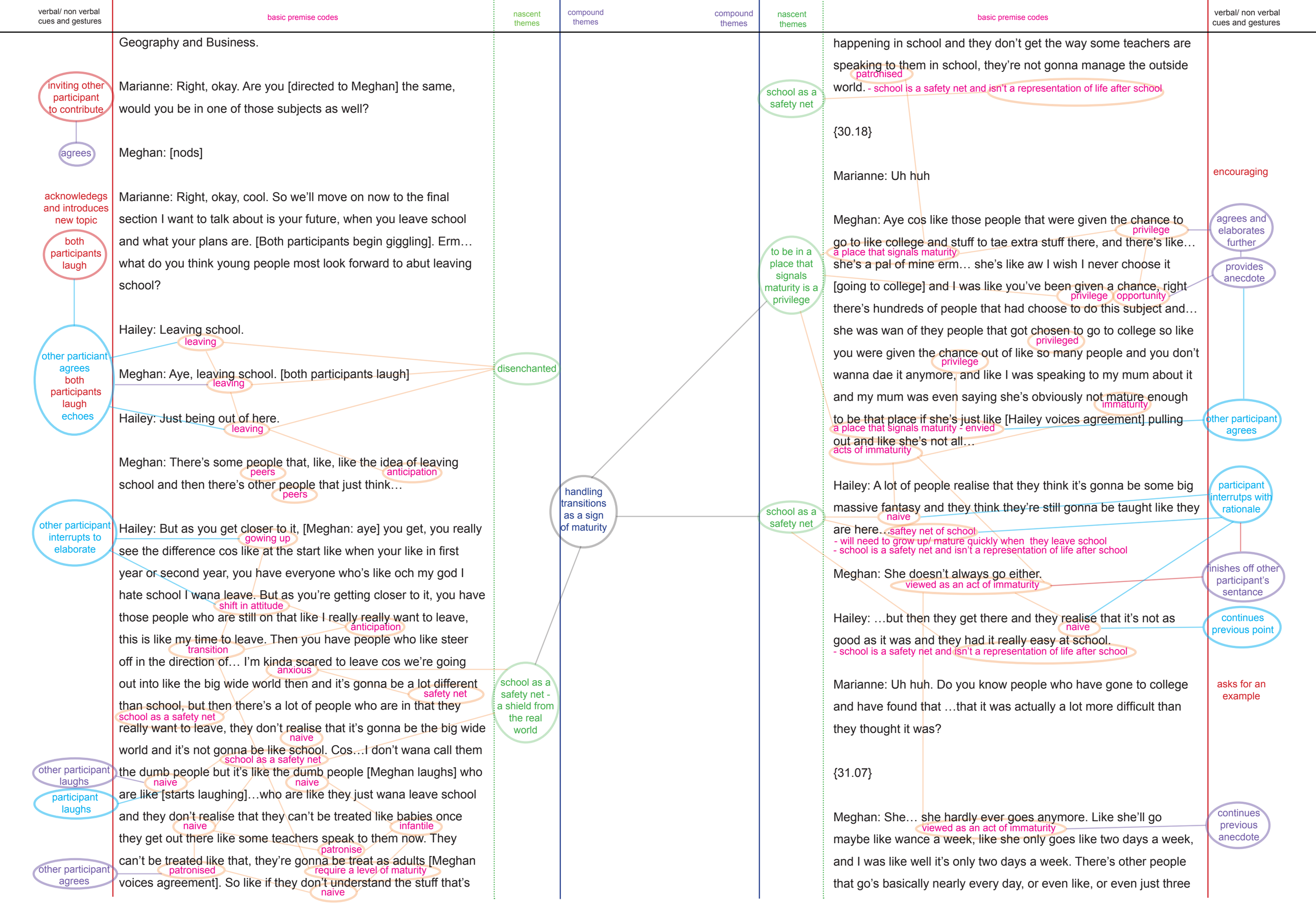
Meghan: I just answered the questions…thinking if it happens it happens.

ambivalent
indifferent - doesn't see the value

mirrors response

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
further expands with rationale	Hailey: I was just answering their questions cos like if I didn't get this then I could have been doing History which I absolutely love [Marianne (R): uh huh]… so it didn't really matter to me. [Marianne (R): right okay]. It was the same with *** [female pupil name omitted], she didn't wana join it but ended up joining it.	ambivalence	sensing arbitrary nature instils ambivalence and apathy		being patronised leads to feelings of frustration and thus disengagement and disenchanted	Meghan: There's a lot of teachers that dae that, they just talk dae ya as if yur like what wee babies and yur just like [Hailey voices in agreement], that's why a lot of people get annoyed and don't like coming to school because they want to be treated as if they're more grown up and that's why a lot of people decide tae leave.	builds on other participant's point
encouraging							
encouraging							
echoing previous point	Meghan: There was a lot of people in there that were like I don't know if I wana be in it and then like they ended up in it anyway.					Marianne: And go to college then? considered to a more mature environment	asking to confirm
agrees							
other participant agrees	Hailey: Aye. But then there were like people who really wanted to be in it and didn't get into it. [Meghan voices in agreement]					Meghan: Uh huh, that's why like I'm leaving cos like I get pure annoyed when I come in school cos they treat ya like children and your just like I prefer to be treated like an adult…	confirms and provides rationale
asking for emotive reflections	Marianne: Right…okay. So how do you feel then XL… about XL as a whole then? So you've done nearly two years of it, is that right?				what to be treated as an adult - as an equal?	Hailey: Yeah there some class where like they have to really dumb things down on you, and your like well we're not stupid, we're in high school, your like, this is stuff we would have done in primary school [Meghan voices in agreement] and your… the way they word things it's as if like, like undermining your intelligence…	other participant agrees and elaborates further
agrees and expands	Hailey: Yeah. So We'll finish it at the end of this year.						other participant agrees
asking for further elaboration	Marianne: So how do you feel about it in general then, do you think it's been useful or….					Marianne: Uh huh, have you got any examples?	asking for an anecdote
hesitant	Hailey: Not… not really to a point…					Hailey: There was that one lesson with like XL, what was it… er… where she put something up on the board and me and Meghan were both sat there, we both knew the answers and it was really simple what she was putting up…	provides anecdote
mirrors and expands	Meghan: Its helped at points but… at other times like, if ya think like you could have bin daeing like a subject that coulda helped you, like… when yu leave.						
further elaborates	Hailey: Like, I don't really find a lot of fun in XL, or they'll be like times, cos at the end of 3rd year me and you both wanted to leave it but we had to take it on for this year as well. [Marianne (R): Right, okay.]… like [long sigh] its just like really… ya get treated like your about 5 years old with some of the stuff you do in there and I understand some people in there, like, don't understand things but it goes to an extent where she makes it like for dummies, like it goes to an extent where she's treating you like your back in nursery again the way she speaks to you or the way her lessons are designed or anything and your sat there and your like you know the answers, its something you've done in primary school but…fff[sounds fed up]… some reason your going over it again as if you don't shouldn't know it.	disenchanted through feeling they are being underminded through patronising nature of the class frustration leads to feelings of dejection	teaching styles are a catalystic	disenchanted through feeling they are being underminded through patronising nature of the class seeking respect and empowerment	Meghan: Its helped at points but… at other times like, if ya think like you could have bin daeing like a subject that coulda helped you, like… when yu leave.	other participant interjects other participant asks to confirm
encouraging						Hailey: I don't, I don't know when it was and there would still be people, and she'd speak to ya like, and if ya sat there going well this is kinda undermining our intelligence or this is like really simple stuff that everyone should know. It's kinda like common sense [Marianne: Uh huh]. Like she'll pure have a go at ya!	dismisses other participant's contribution encouraging
dejected tone							
dejected tone						Meghan: Like if …she asks you the answer and you put into more like…tryna think how to put like…	provides rationale
						Hailey: Like intricate words. the use of sophisticated vocabulary as a display of maturity?	confirms rationale

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
other participant agrees and elaborates	Meghan: Aye like put it more maturely than like everyone else would put it, like, she's just, she's just like… she has a go at ya [Hailey voices in agreement] and like oh but people don't know what that means and your just like well…	counter - intuitive what to be treated as an adult as an equal?				but there is people in there who are like really stupid [laughs] and it's like everyone outside of it cos it's called X L, it's not really a very appropriate name cos everyone thinks it's like Extra Learning, like for stupid people and everything…	defending her opinion laughs
other participant agrees					stigmatised disempowered embarrassed	- conscious of being negativley labelled for being in this class - critical other class members contribute and precipitated negative stereotyping	
other participant agrees and further elaborates with anecdote	Hailey: Exactly. She goes well you need to explain that, people don't know what it means. Like you can use… there'll be like words that I use because I have like quite a broad… vocabulary because I've been taught like that since I was like little, like my parents and everything, they've always taught me to like wide vocabulary and like no really… och don't wana say big words cos that makes ya sound like your really young [Meghan laughs] but like really [laughs] well like longer words and stuff [Marianne (R): uh huh], so like er… not just like just simple little words that everyone uses as a child and stuff [Marianne (R): uh huh]. Like my parents have always taught me to be like that so there'll be times in classes where I'll use words, like more intricate words or something [Marianne (R): uh huh], and she'll go well you'll need to explain that because some people don't know what it means and you're sat there like…it's…it's simple.	performances of maturity				Marianne: Uh huh… so you think maybe… the Prince's Trust people should change the name of it?	
other participant laughs encouraging		stifle/ suppressed				Hailey: Yeah, it's not really a very appropriate name when you're around teenagers.	agrees and provides rationale
encouraging		dejected when these performances of maturity are not recognised				Marianne: No? [Meghan laughs] …okay and do you think it's helped you at and help you in any of your other subjects or anything? Have you got anything positive out of your experience?	asks to confirm other participant laughs introduce new topic
encouraging						{28.19}	
encouraging	Marianne: Uh huh		frustration		disenfranchised leads to feelings of ambivalence and dejection	Meghan: Well it's gave us like hunners of achievements and then like it's obviously helped us learn some stuff but it's no helped a lot…	
other participant laughs and agrees	Meghan: You're thinking like maybe they should get a dictionary [Hailey laughs and agrees] but ya don't wana tae say it out loud. It's like…you're like… explain it to them.	stifle/ suppressed				Hailey: All it's really done is like gave us like extra certificates that we can put on our CV…	other participant agrees
encouraging	Hailey: Yeah, it's like you don't wana say it out loud but like sometimes your like why are you treating us like we're five? [Marianne (R): Uh huh] Like there're some people in that class who still don't get stuff that is like made for five year olds and you're like well how have they made it this far in high school? [Meghan voices in agreement]	dejected when these performances of maturity are not recognised			disenfranchised embarrassed	Meghan: Aye Hailey: …but all that's really done is taken away a couple of subjects that we could have had, and replaced it with like things…like er… the Youth Achievement Award. [Marianne (R): Uh huh] That's all that's really done. I don't think I've got anything out of it, if anything I've learned that some people are extremely stupid [Meghan laughs].	other participant interrupts and further elaborates encouraging
other participant agrees							other participant laughs
introduces new topic	Marianne: I was gonna ask next then, so what do you think then your other friends, who are not in the XL Club, what do they think of the XL Club?					Marianne: What other subjects would you guys be in if you weren't in XL?	asks to confirm
	Hailey: They think it's like for people who are like really stupid, to be fair I not… I not slagging off anyone in the club, [Marianne (R): No]					{28.46} Hailey: Social subjects… so it would be History, Modern Studies,	confirms



verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

Geography and Business.

inviting other participant to contribute

Marianne: Right, okay. Are you [directed to Meghan] the same, would you be in one of those subjects as well?

agrees

Meghan: [nods]

acknowledegs and introduces new topic

Marianne: Right, okay, cool. So we'll move on now to the final section I want to talk about is your future, when you leave school and what your plans are. [Both participants begin giggling]. Erm… what do you think young people most look forward to abut leaving school?

both participants laugh

Hailey: Leaving school.

leaving

other particiant agrees both participants laugh echoes

Meghan: Aye, leaving school. [both participants laugh]

leaving

disenchanted

Hailey: Just being out of here.

leaving

Meghan: There's some people that, like, like the idea of leaving school and then there's other people that just think…

peers anticipation peers

other participant interrupts to elaborate

Hailey: But as you get closer to it, [Meghan: aye] you get, you really see the difference cos like at the start like when your like in first year or second year, you have everyone who's like och my god I hate school I wana leave. But as you're getting closer to it, you have those people who are still on that like I really really want to leave, this is like my time to leave. Then you have people who like steer off in the direction of… I'm kinda scared to leave cos we're going out into like the big wide world then and it's gonna be a lot different than school, but then there's a lot of people who are in that they really want to leave, they don't realise that it's gonna be the big wide world and it's not gonna be like school. Cos…I don't wana call them the dumb people but it's like the dumb people [Meghan laughs] who are like [starts laughing]…who are like they just wana leave school and they don't realise that they can't be treated like babies once they get out there like some teachers speak to them now. They can't be treated like that, they're gonna be treat as adults [Meghan voices agreement]. So like if they don't understand the stuff that's

gowing up shift in attitude anticipation transition anxious safety net school as a safety net naive school as a safety net naive naive naive infantile patronise patronised require a level of maturity naive

other participant laughs participant laughs other participant agrees

school as a safety net - a shield from the real world

handling transitions as a sign of maturity

school as a safety net

happening in school and they don't get the way some teachers are speaking to them in school, they're not gonna manage the outside world. - school is a safety net and isn't a representation of life after school

patronised

{30.18}

Marianne: Uh huh

encouraging

Meghan: Aye cos like those people that were given the chance to go to like college and stuff to tae extra stuff there, and there's like… she's a pal of mine erm… she's like aw I wish I never choose it [going to college] and I was like you've been given a chance, right there's hundreds of people that had choose to do this subject and… she was wan of they people that got chosen to go to college so like you were given the chance out of like so many people and you don't wanna dae it anymore, and like I was speaking to my mum about it and my mum was even saying she's obviously not mature enough to be that place if she's just like [Hailey voices agreement] pulling out and like she's not all…

privilege a place that signals maturity privilege opportunity privileged privilege immaturity a place that signals maturity - envied acts of immaturity

agrees and elaborates further provides anecdote other participant agrees

Hailey: A lot of people realise that they think it's gonna be some big massive fantasy and they think they're still gonna be taught like they are here…

naive saftey net of school - will need to grow up/ mature quickly when they leave school - school is a safety net and isn't a representation of life after school

participant interrutps with rationale

Meghan: She doesn't always go either.

viewed as an act of immaturity

finishes off other participant's sentance

Hailey: …but then they get there and they realise that it's not as good as it was and they had it really easy at school.

naive - school is a safety net and isn't a representation of life after school

continues previous point

Marianne: Uh huh. Do you know people who have gone to college and have found that …that it was actually a lot more difficult than they thought it was?

asks for an example

{31.07}

Meghan: She… she hardly ever goes anymore. Like she'll go maybe like wance a week, like she only goes like two days a week, and I was like well it's only two days a week. There's other people that go's basically nearly every day, or even like, or even just three

viewed as an act of immaturity

continues previous anecdote

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
encouraging	days for the while day or whatever [Marianne: Uh huh] and she's like aw but... she only goes for like the afternoon on a Tuesday and a Thursday [Hailey: Aye] and she hardly ever goes any more and I'm just like you obviously no mature enough, you obviously only mature enough for the high school environment.					gonna stay on for like the whole of 5th year [Marianne: Uh huh] and just do the exams cos there's no point in doing the work for half the year and then not sit any exams [Marianne: Uh huh]. So gonna do that… erm… but on the sidelines of that, Iv got an audition with the *** [Acting Institution in the city centre] which is for like a Saturday course that runs throughout the year as well which…er… gives you a transition to getting into the actual, like, proper BA acting [Marianne: great], which like what I want to do like after 5th year cos I'm gonna get… cos I only need three Highers, and it can be any Highers and I think it's at a B or above for, to get onto the actual BA but sometimes they take you without those if your really good at acting [Marianne: right]. So like that would be like my actual goal at the moment.	encouraging
other participant agrees							encouraging
participant further elaborates	Hailey: And it's…and it's even like, its not even like its proper college classes, these are specifically made for people who come out of [Meghan: Aye], who take a couple of periods out of school to go to college instead, it's not even like it's proper college classes [Marianne: uh huh].						encouraging
other participant agrees							
encouraging							encouraging
other participant agrees	Meghan: And then there's like people that actually want tae leave school, like, I feel like…I…I feel like I'd prefer to be in a mere mature environment like in college cos they dae treat ya like adults, and like I'd prefer tae be treated as equals. [Hailey voices in agreement]	want to be treated as an adult as an equal?				Marianne: Cool, so that's kinda like your two year plan then?	asks to confirm
						Hailey: Yeah.	confirms
other participant agrees	Hailey: And I prefer not to be spoke to like a baby.					Marianne: And what about you Meghan?	invites other participant to contribute
other participant agrees	Meghan: That's what gets me pure angry like [Hailey: I know] at the teachers when they treat ya like children and ya just have to say something but then you don't…		reciprocity			Meghan: Like I'm like stayin the noo tae like obviously to dae my exams and stuff [Marianne: Uh huh] and like I won't be 16 till like October but…erm… but like cos my mum and that has obviously spoke tae the school and what they says is if like my mum gaves me permission and if I get accepted in the college course I want tae do, they may be able to gie me like permission tae leave early…	encouraging
	Hailey: You're like I'm in my forth year of high school now, I don't care whether those people like [sighs]…oh my god… I don't know how some people have made it this far…	performances of maturity				Hailey: Yeah it's like your still on the school register [Meghan: uh huh] but you're not actually going to school.	other participant interrupts to explain other participant agrees
introduces new topic	Marianne: Erm… so in terms of after your exams, what are your plans, after the Summer holidays?					Meghan: So basically, I would be like, if I got accepted in tae a course just now which I've basically already have, I just need the school's permission, I can leave in August so…	
consults with other participant	Hailey: Erm… you wana go first or me? [directed at Meghan]						
laughs	Meghan: You can go cos I can't…. [laughs]					Marianne: And then start at college?	asks to confirm
laughs	Hailey: Right okay [laughing]…er…well like I wana go into acting but because I don't turn 16 until Christmas, I have to stay on half of 5th year anyway so instead of like just wasting that half a year, I'm	aspirational				Hailey: Yeah but you'd have to…	other participant anwers
						Marianne: What course is it?	directed at other participant

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
	Meghan: Eh…Psychology.					Hailey: Er… in some people they will let it effect them like really much, like if people were like er really cool in high school and were always liked and everything [Marianne: Uh huh], they'll kind of think like when they like get out into the big wide world it will be like that as well and then they'll end up like crashing and failing and probably ending up in jail and a junkie and everything [Marianne: Uh huh]. So like people will let it affect them like that because they've seen school like this so they'll think the world's going to be like that and then it turns out not to be [Marianne: Uh huh]. But then they'll see like some people will be like well school was like not that good for me so I'm gonna try and be like better than that.	hesitant
enthusiastically responding	Marianne: Great! Okay.				failure		encouraging
approves and laughs	Hailey: That's actually quite good [laughs]. praises level of course						
	Meghan: I have tae do two or three years at college, then I need tae go to University tae do Criminology and then obviously if that fails then I've still got my Psychology and I can do like counselling and stuff like that [Marianne: Uh huh].	transitions	taking responsibilty for your own future and handling transitions as a sign of maturity				encouraging
	{34.15}						
enthusiastically responding	Marianne: Brilliant, well it sounds like you two have got pretty good goals set then…erm…	preformances of maturity		failure equated with naivety, immaturity and risky behaviour		Marianne: Uh huh	encouraging
	Hailey: Like certain people like have nothing that they want to do with their life but like with my parents, they've always told me that like from a young age they've wanted me to do the best I could cos like from when I was like really young, I don't know why but I've been like really smart [starts laughing as does Meghan]…erm… I don't know how! But I just have and it's like my parents like when I was younger cos I got like a really score in like this IQ test that we did in primary school [Marianne: Uh huh]. I got like a really high score on it so they ended up moving my up a year in primary school anyway and then when I started high school, they wanted to move me up another year but because of the SQA system, I couldn't be moved up another year [Marianne: Uh huh, right]. So it's like my parents have always expected like high stuff from me so they've always made me like from 1st year have my plan set in place…cos the school have told them that I've got a lot of potential so they're like…they don't want me to waste it.	parental influence				Meghan: There's a lot of people that are already like, even thought they're still young, they're still trying to get into drugs at this age and you're just like you're just ruining your life already…	
both participants laugh						Hailey: There are so many people who do drugs now or like smoke.	other participant interrupts
						Meghan: At this school.	other participant interjects
encouraging						Marianne: In your year?	asking to confirm
						Hailey: Yeah.	confirms
encouraging					reputation for failure	Meghan: The school's got such a bad reputation now.	
						Hailey: And the younger years.	
						Marianne: Drugs as well?	asking to confirm
						Hailey: Yeah.	confirms
encouraging and introduces new topic	Marianne: Uh huh…well that's good. Great so Iv got two final questions….erm… my first is how much do you think school affects the adult that your going to become? Do you think has an influence on who you become when you leave school?					Marianne: What kind of drugs? You don't have to tell me if you don't want too.	asking to confirm and reassures due to senitive nature of the topic
	{35.30}					Meghan: It's like, we've got such…	

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

other participant interrupts other agrees

Hailey: They smoke weed and everything [Meghan: aye], all up at the bushes up there and like no one even notices.

escapism

no one seems to cares?

Marianne: Right, okay.

echoes previous point

Meghan: Like how bad it the reputation for this school now like…

reputation for failure

- aware their school has a bad, possibly notorious, identity
- possible some wear this reputation as a badge of honour?

agrees

Hailey: I know.

reputation of failure

provides rationale

Meghan: …like we've been in the papers for pupils being taken into hospital for taken legal highs and like that's how the police ended up coming in and doing presentations and stuff.

reputation of failure

intervention called for

elaborates further by anecdote

Hailey: A lot of them ended up like taking legal highs but there's a lot of them who do like illegal stuff as well. I'm not gonna name his name but you know who I'm on about [directed at Meghan]…hangs around with ***[male pupil name omitted] from the XL…

failure equated with naivety, immaturity and risky behaviour

consults other participant

confirms

Meghan: Aye, aye I know who your talking about.

Hailey: Yeah, well he… he does a lot of drugs and doesn't bother coming in.

association with failure

asking to confirm

Marianne: Right, okay so is it's like during…when he's meant to be at school?

confirms by anecdote

Meghan: There's a few people…there's a boy that comes tae this school, he's actually been stabbed because he's been involved in stuff like that…

violence

danger, violance and harm

confirms

Hailey: Yeah…***[male name omitted]. Aye.

further elaborates other participant confirms

Meghan: And like he's actually showed people like… he put a picture up on Facebook and stuff… his wound and that [Hailey: aye] once it had all stitched up… aw it was horrible.

pride

badge of honor

social media

badge of honor

asking to confirm

Marianne: Was this a boy in your year?

empowerment sought in work and teacher validation

positive attention from the teacher

engage when empowered

enchanted when empowered

Hailey: Yeah.

confirms

Marianne: Right, okay.

Hailey: He had been stabbed but he was… I think it was they got into an argument or something and both parties were high at the time or something, and he ended up getting stabbed.

further elaborates on anecdote

{37.27}

Marianne: Right…. okay. Well my final question is erm… can you give me an example of ...when is it at school when you fell a sense of achievement or when you feel proud and doesn't have to have anything to with the XL Club. Just when do you feel sense of achievement?

introduces final topic

Hailey: Like….

hesitant

Megan: Like when your passing like all you classes, like you doing good in all your classes.

other participant interrupts

Hailey: Yeah, or if your teacher realises that your like…erm… that you're good at something or if your like get praised upon something or you can sit there and if you understand something you'll like feel proud of yourself, you'll be like aw I actually do get that and it's a good feeling I guess. [Marianne: Uh huh]

praise sought from a teacher - noticed by the teacher

achievement sought in school work

enchanted

a of your own level of understanding

enchanted

agrees and further elaborates

encouraging

Meghan: Aye, it's like I don't know how to describe it… like if your sitting in class and everybody else is like I don't get it, and you get it you feel dead proud of yourself.

achievement sought in school work

out perform peers - competitive/ empowered

enchanted

agrees and further elaborates

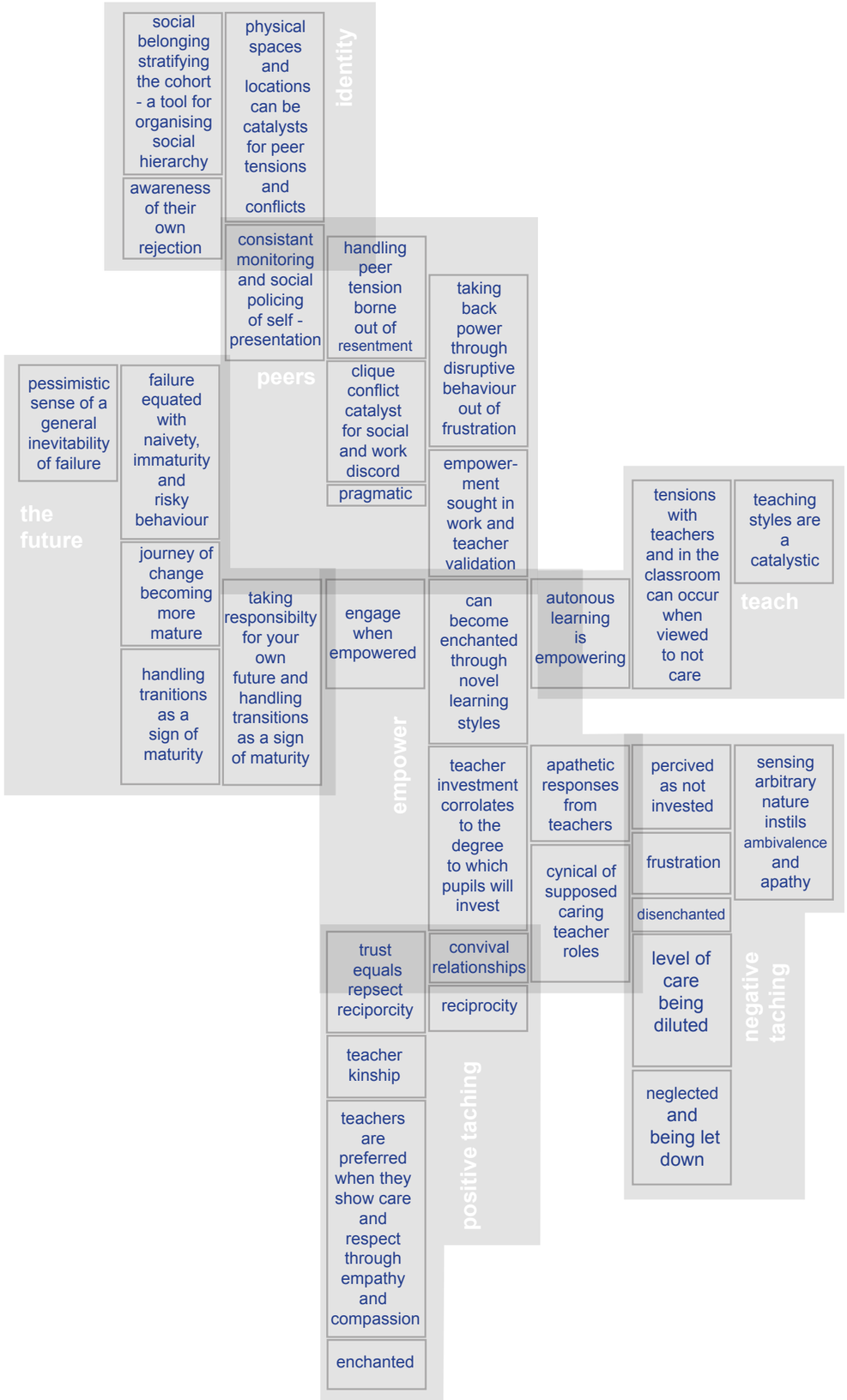
Hailey: Yeah.

enchanted

other participant agrees

End

Collated Distilled Themes:



Transcript Two

Date: 16/2/15

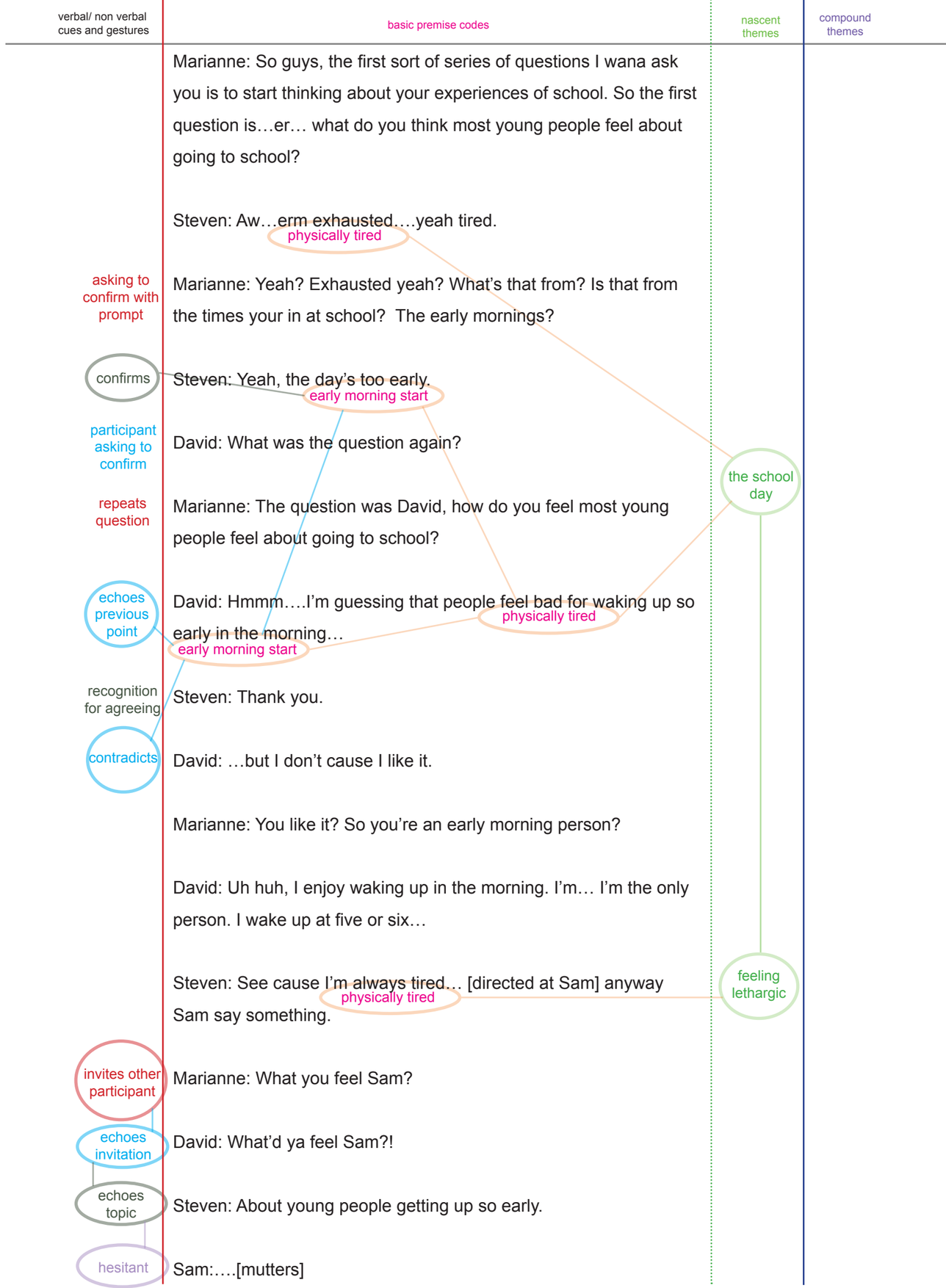
Duration: 35:36 minutes

Sam

Steven

David

Marianne


verbal/ non verbal cues and gestures
basic premise codes
nascent themes
compound themes
Marianne: So guys, the first sort of series of questions I wana ask you is to start thinking about your experiences of school. So the first question is…er… what do you think most young people feel about going to school?
Steven: Aw…erm exhausted….yeah tired.
physically tired
asking to confirm with prompt
Marianne: Yeah? Exhausted yeah? What's that from? Is that from the times your in at school? The early mornings?
confirms
Steven: Yeah, the day's too early.
early morning start
participant asking to confirm
David: What was the question again?
repeats question
Marianne: The question was David, how do you feel most young people feel about going to school?
the school day
echoes previous point
David: Hmmm….I'm guessing that people feel bad for waking up so early in the morning…
physically tired
early morning start
recognition for agreeing
Steven: Thank you.
contradicts
David: …but I don't cause I like it.
Marianne: You like it? So you're an early morning person?
David: Uh huh, I enjoy waking up in the morning. I'm… I'm the only person. I wake up at five or six…
Steven: See cause I'm always tired… [directed at Sam] anyway Sam say something.
physically tired
feeling lethargic
invites other participant
Marianne: What you feel Sam?
echoes invitation
David: What'd ya feel Sam?!
echoes topic
Steven: About young people getting up so early.
hesitant
Sam:….[mutters]

verbal/ non verbal cues and gestures

basic premise codes

nascent themes

compound themes

iterates and prompts

Marianne: The hours of school, so you think maybe the school is too long?

lenght of school day

agrees

Sam: Uh huh.

lenght of school day too long

further prompts

Marianne: Or is it that it starts really early in the morning?

mirrors prompt

Sam: Starts….too early.

early morning start

echoes and elaborates

Steven: Starts too early, feels too long and we don't get enough time at home.

early morning start

lenght of school day too long

free time

asks to confirm

asks to expand

Marianne: Enough time at home? Right okay, so is that not enough time to get on with home and stuff or not enough time…

free time

Steven: We should be allowed to go home lunchtime.

the school day

David: [slightly inaudible] We well get 2 hours of homework and that's like legal …and should stop… so maybe…

free time

Steven: I think we should be in school for at least four hours, that's all.

lenght of school day

asks to confirm

Marianne: Four hours a day, that all?

other participant asks to confirm

David: Four hours a day?

lenght of school day

confirms

Steven: Aye.

Marianne: And then you maybe have the other time to do your own studying?

free time

autonomous?

David: [inaudible]

Steven: Like …just subjects for four hours a day.

lenght of school day

Marianne: Right, okay.

Steven: Not six.

lenght of school day too long

compound themes

nascent themes

basic premise codes

verbal/ non verbal cues and gestures

Marianne: Right, what about you Sam, any thoughts? Any else outside of maybe the timeframe of school? How do you feel about going to school here?

encourages participant and prompts

Sam: In the middle.

indifferent

{2:12}

Marianne: In the middle? Okay so… what do you think are the main problems young people may face at school?

asks to confirm and prompts

Steven: What's the main problem what?

other participant ask to confirm

David: I believe it's bullying [Sam: Leaning difficulties].

peer conflict

challenges with school work

third participant answers

peer tensions and conflict

Marianne: Bullying?

asks to confirm

David: Oh that's what I believe but I don't get bullied.

peer conflict

confirms

Sam: Understanding…

challenges with school work

third participant answers, iterating previous point

David: I'm more the bully-er…

peer conflict initiator - self empowering?

continues with previous point

school work

Sam: …words.

challenges with school work

continues with previous point

Marianne: [directed at Sam] Understanding words? Right so…

challenges with school work

asking to confirm

Steven: What's the em…what's the question again?

other participant ask to confirm question

Marianne: So what'd you think the main kind of problems are young people may face at school? So David said bullying, Sam said understanding…

peer conflict

challenges with school work

repeats question and gives examples

David: Making friends [said in a mocking tone].

integration amongst peers - tensions

sarcastic

tensions with authority

Steven: Aye teachers.

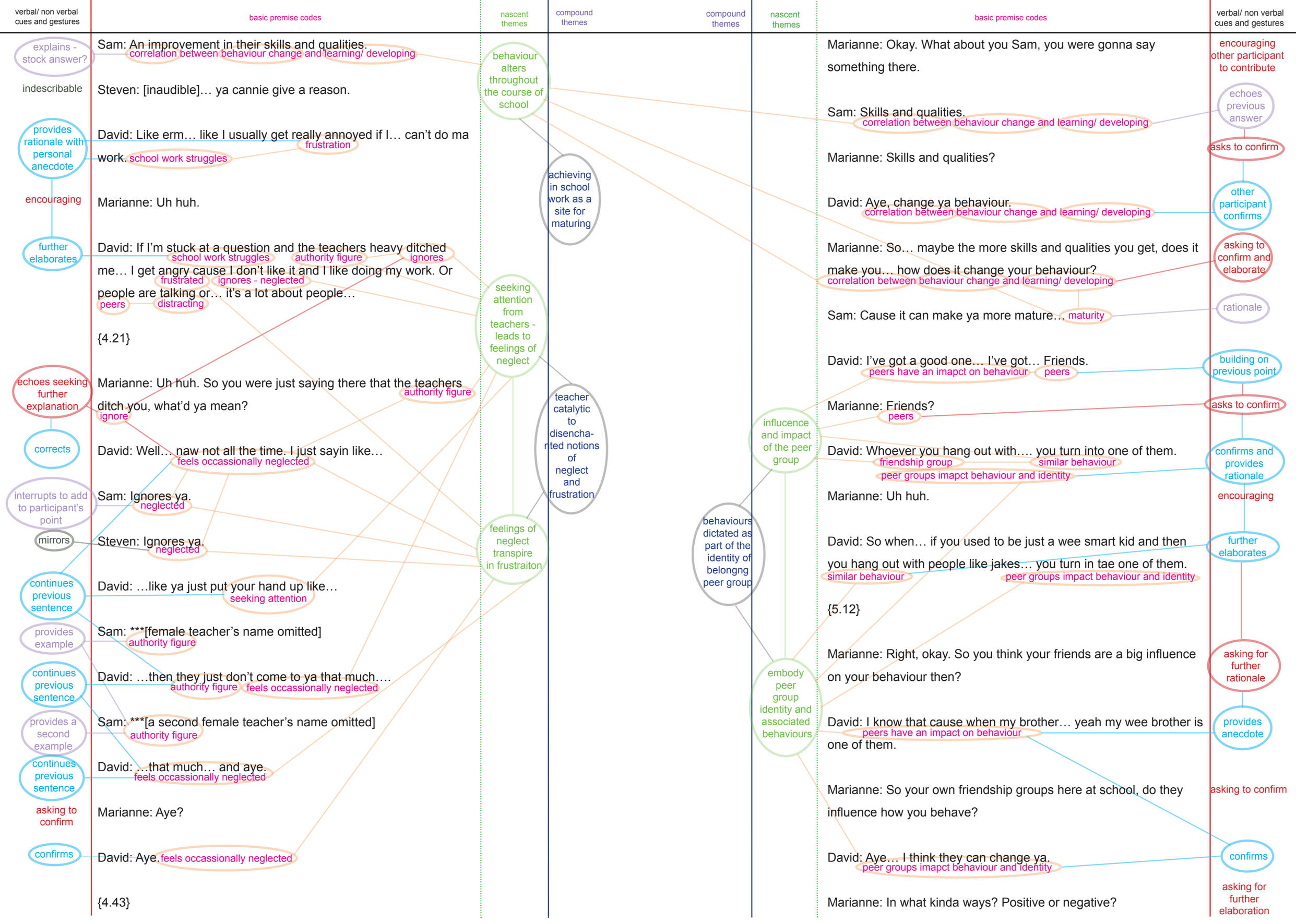
authority figures

a further example

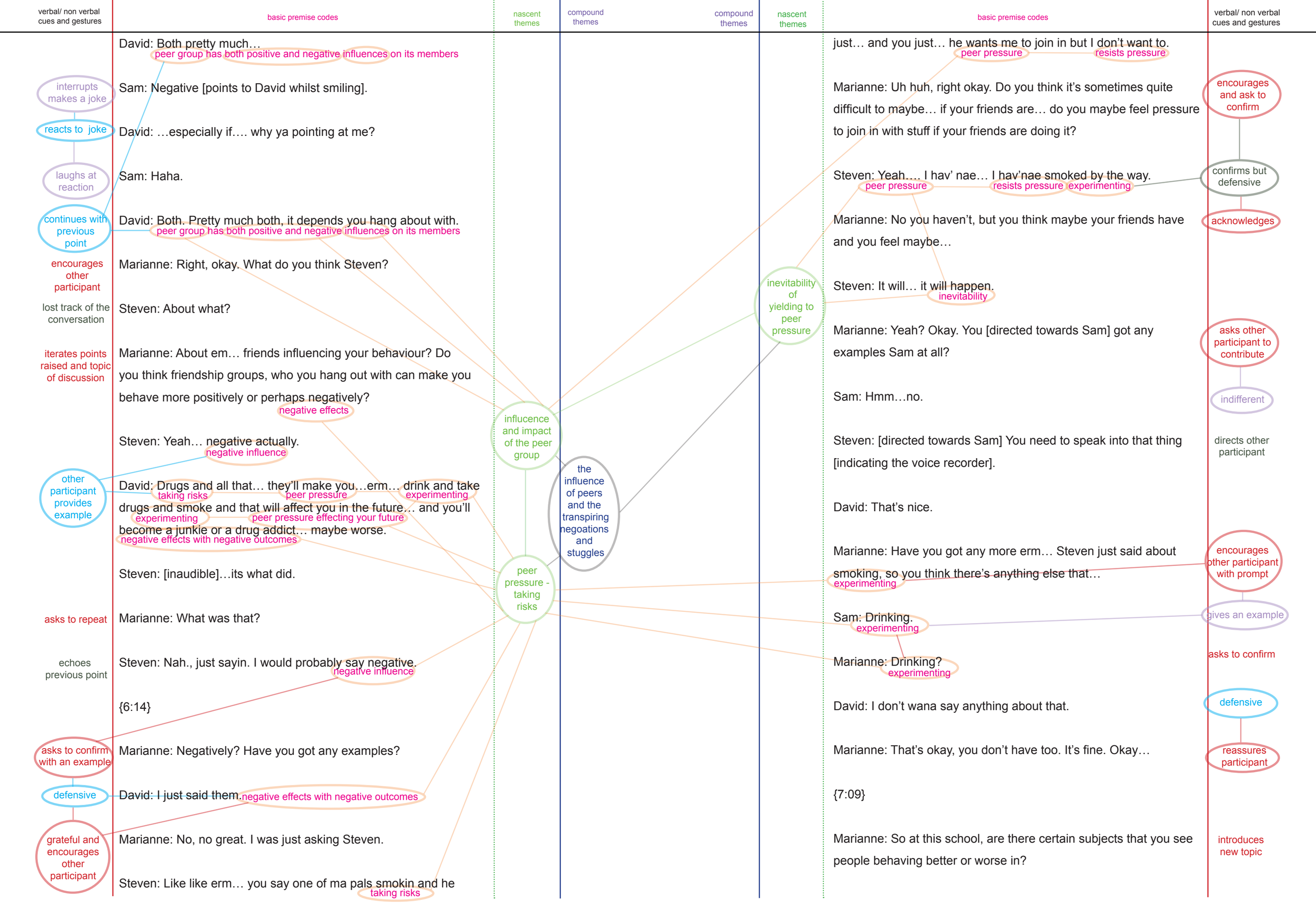
Marianne: Teachers?

asks to confirm

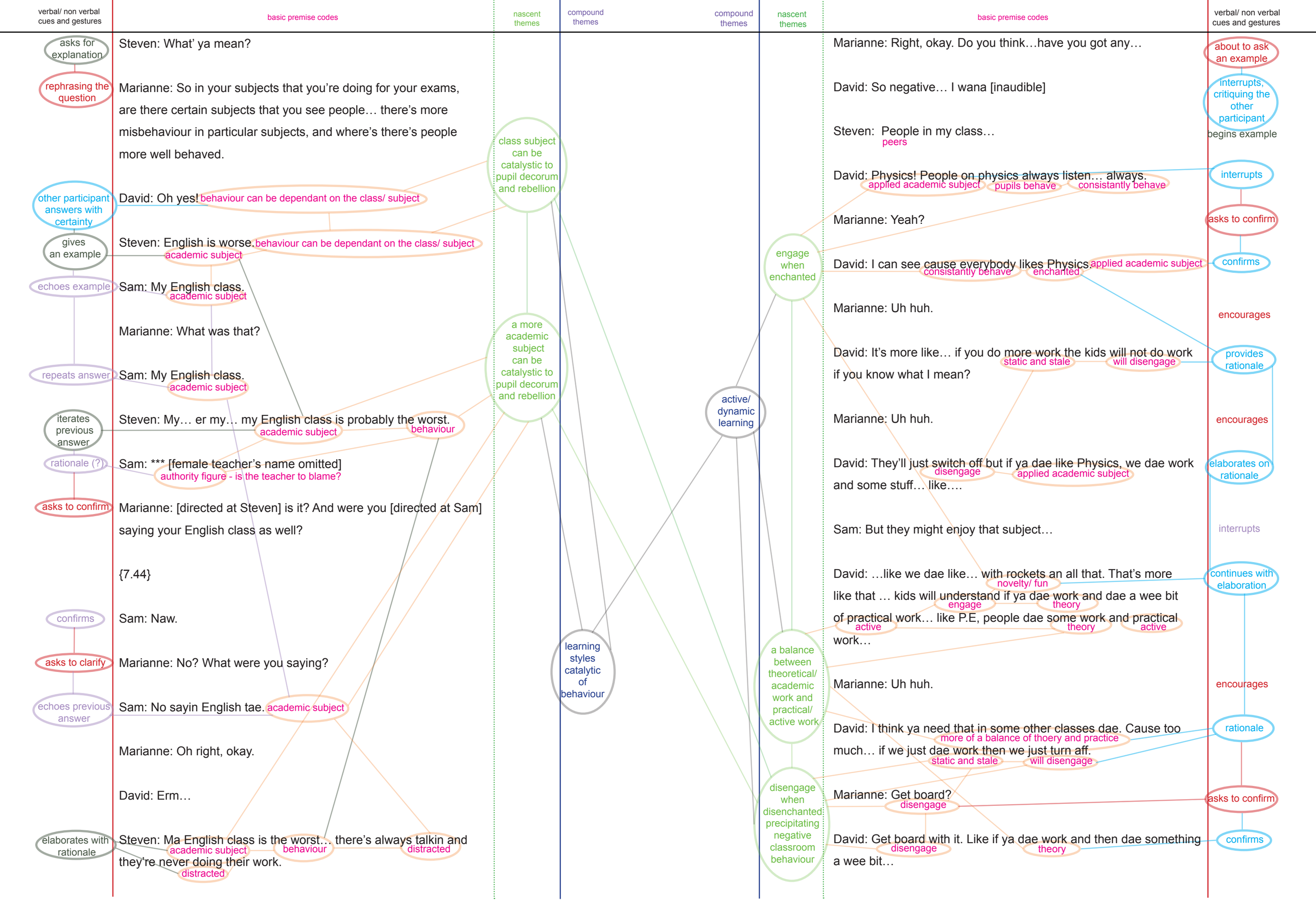
verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
participant asks to confirm	David: Teachers, whit? authority figures					Marianne: You just can't answer it? Right, okay. What about you David? struggle to articulate	asks to confirm and invites other participant to contribute
confirms	Steven: Teachers aye. authority figures						
asks to elaborate	Marianne: What do you mean?					David: What's that… what we on now?	lost track of the conversation
echoes and elaborates	Steven: Teachers. Homework. authority figures school work	working autonomously				Marianne: The question is what you'd think the main problems young people may face at school?	repeats question
asks to confirm	Marianne: Teachers and homework, so what's…						
echoing previous point	David: Making friends mostly. integration amongst peers - tensions					David: Ohhh…. I think if you're going to a new school, making friends. integration amongst peers	echoes previous answer
echoing previous point and provides rationale hesitates	Steven: Homework. Homework might be a bit too hard and you're just embarrassed tae like… embarrassed to… to show… show it tae the teacher. school work school work stuggling ashamed ashamed authority figure					Marianne: Making friends? integration amongst peers	asks to confirm
						David: That's eh… you need to make a good friend. integration amongst peers - trust	confirms through echoing previous answer
encouraging	Marianne: Uh huh.				struggles of making peer alliances	Marianne: Right, okay., do you think that's a problem in this school specifically? Or do you….	asks to expand
personal anecdote hesitates	Steven: I… I must admit I've done it…I've done it once or twice. ashamed authority figure		keeping struggles invisible			David: Erm… I think everybody at school can have a hard time making friends. difficulty in integration amongst peers	expands
encouraging and asks to confirm	Marianne: Uh huh, so you've gone away with a piece of homework and not been able to complete it, and then been embarrassed to ask for help? school work stuggling ashamed authority figure					Marianne: Yeah?	asks to confirm
confirms	Steven: Yeah. ashamed of struggling	hiding struggles out of embarrassment		sites of struggles: work and friendships		David: Uh huh. difficulty in integration amongst peers	confirms
						Marianne: Eh… so do you think young people's behaviour changes throughout the course of high school?	introduces new but related topic
echoes previous point	Sam: Commun….conmunicat… classroom struggles					David: Yes! behaviour changes as you process through school	certainty
asks to confirm	Marianne: Communicating? classroom struggles - infront of peers?				behaviour alters throughout the course of school	[Long pause]	
confirms	Sam: Aye. struggle to articulate					Marianne: Can you explain?	asks for explanation
asks to elaborate	Marianne: What'd you mean?					Sam: [whispers] Yes. behaviour changes as you process through school	other participant answers hesitantly
elaborates	Sam: If a teacher asks ya a question, and like, ya just cannie answer it. authority figure struggle to articulate embarrassed?					Marianne: How you mean?	asks for explanation
						{3:58}	



verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
explains - stock answer?	Sam: An improvement in their skills and qualities. correlation between behaviour change and learning/ developing	behaviour alters throughout the course of school				Marianne: Okay. What about you Sam, you were gonna say something there.	encouraging other participant to contribute
indescribable	Steven: [inaudible]… ya cannie give a reason.					Sam: Skills and qualities. correlation between behaviour change and learning/ developing	echoes previous answer
provides rationale with personal anecdote	David: Like erm… like I usually get really annoyed if I… can't do ma work. school work struggles frustration		achieving in school work as a site for maturing			Marianne: Skills and qualities?	asks to confirm
encouraging	Marianne: Uh huh.					David: Aye, change ya behaviour. correlation between behaviour change and learning/ developing	other participant confirms
further elaborates	David: If I'm stuck at a question and the teachers heavy ditched me… I get angry cause I don't like it and I like doing my work. Or people are talking or… it's a lot about people… school work struggles authority figure ignores frustrated ignores - neglected peers distracting	seeking attention from teachers - leads to feelings of neglect				Marianne: So… maybe the more skills and qualities you get, does it make you… how does it change your behaviour? correlation between behaviour change and learning/ developing	asking to confirm and elaborate
	{4.21}					Sam: Cause it can make ya more mature… maturity	rationale
echoes seeking further explanation	Marianne: Uh huh. So you were just saying there that the teachers ditch you, what'd ya mean? authority figure ignore		teacher catalytic to disencha-nted notions of neglect and frustration		influcence and impact of the peer group	David: I've got a good one… I've got… Friends. peers have an imapct on behaviour peers	building on previous point
corrects	David: Well… naw not all the time. I just sayin like… feels occassionally neglected					Marianne: Friends? peers	asks to confirm
interrupts to add to participant's point	Sam: Ignores ya. neglected					David: Whoever you hang out with…. you turn into one of them. friendship group similar behaviour peer groups imapct behaviour and identity	confirms and provides rationale
mirrors	Steven: Ignores ya. neglected	feelings of neglect transpire in frustraiton		behaviours dictated as part of the identity of belongng peer group		Marianne: Uh huh.	encouraging
continues previous sentence	David: …like ya just put your hand up like… seeking attention					David: So when… if you used to be just a wee smart kid and then you hang out with people like jakes… you turn in tae one of them. similar behaviour peer groups impact behaviour and identity	further elaborates
provides example	Sam: ***[female teacher's name omitted] authority figure					{5.12}	
continues previous sentence	David: …then they just don't come to ya that much…. authority figure feels occassionally neglected				embody peer group identity and associated behaviours	Marianne: Right, okay. So you think your friends are a big influence on your behaviour then?	asking for further rationale
provides a second example	Sam: ***[a second female teacher's name omitted] authority figure					David: I know that cause when my brother… yeah my wee brother is one of them. peers have an impact on behaviour	provides anecdote
continues previous sentence	David: …that much… and aye. feels occassionally neglected					Marianne: So your own friendship groups here at school, do they influence how you behave?	asking to confirm
asking to confirm	Marianne: Aye?					David: Aye… I think they can change ya. peer groups imapct behaviour and identity	confirms
confirms	David: Aye. feels occassionally neglected					Marianne: In what kinda ways? Positive or negative?	asking for further elaboration
	{4.43}						



verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
	David: Both pretty much… peer group has both positive and negative influences on its members					just… and you just… he wants me to join in but I don't want to. peer pressure resists pressure	
interrupts makes a joke	Sam: Negative [points to David whilst smiling].					Marianne: Uh huh, right okay. Do you think it's sometimes quite difficult to maybe… if your friends are… do you maybe feel pressure to join in with stuff if your friends are doing it?	encourages and ask to confirm
reacts to joke	David: …especially if…. why ya pointing at me?						
laughs at reaction	Sam: Haha.					Steven: Yeah…. I hav' nae… I hav'nae smoked by the way. peer pressure resists pressure experimenting	confirms but defensive
continues with previous point	David: Both. Pretty much both, it depends you hang about with. peer group has both positive and negative influences on its members					Marianne: No you haven't, but you think maybe your friends have and you feel maybe…	acknowledges
encourages other participant	Marianne: Right, okay. What do you think Steven?				inevitability of yielding to peer pressure	Steven: It will… it will happen. inevitability	
lost track of the conversation	Steven: About what?					Marianne: Yeah? Okay. You [directed towards Sam] got any examples Sam at all?	asks other participant to contribute
iterates points raised and topic of discussion	Marianne: About em… friends influencing your behaviour? Do you think friendship groups, who you hang out with can make you behave more positively or perhaps negatively? negative effects	influcence and impact of the peer group				Sam: Hmm…no.	indifferent
	Steven: Yeah… negative actually. negative influence					Steven: [directed towards Sam] You need to speak into that thing [indicating the voice recorder].	directs other participant
other participant provides example	David: Drugs and all that… they'll make you…erm… drink and take drugs and smoke and that will affect you in the future… and you'll become a junkie or a drug addict… maybe worse. taking risks peer pressure experimenting experimenting peer pressure effecting your future negative effects with negative outcomes		the influence of peers and the transpiring negoations and stuggles			David: That's nice.	
	Steven: [inaudible]…its what did.	peer pressure - taking risks				Marianne: Have you got any more erm… Steven just said about smoking, so you think there's anything else that… experimenting	encourages other participant with prompt
asks to repeat	Marianne: What was that?					Sam: Drinking. experimenting	gives an example
echoes previous point	Steven: Nah., just sayin. I would probably say negative. negative influence					Marianne: Drinking? experimenting	asks to confirm
	{6:14}					David: I don't wana say anything about that.	defensive
asks to confirm with an example	Marianne: Negatively? Have you got any examples?					Marianne: That's okay, you don't have too. It's fine. Okay…	reassures participant
defensive	David: I just said them. negative effects with negative outcomes					{7:09}	
grateful and encourages other participant	Marianne: No, no great. I was just asking Steven.					Marianne: So at this school, are there certain subjects that you see people behaving better or worse in?	introduces new topic
	Steven: Like like erm… you say one of ma pals smokin and he taking risks						


verbal/ non verbal cues and gestures
basic premise codes
nascent themes
compound themes
compound themes
nascent themes
basic premise codes
verbal/ non verbal cues and gestures
asks for explanation
rephrasing the question
other participant answers with certainty
gives an example
echoes example
repeats answer
iterates previous answer
rationale (?)
asks to confirm
confirms
asks to clarify
echoes previous answer
elaborates with rationale
Steven: What' ya mean?
Marianne: So in your subjects that you're doing for your exams, are there certain subjects that you see people… there's more misbehaviour in particular subjects, and where's there's people more well behaved.
David: Oh yes! behaviour can be dependant on the class/ subject
Steven: English is worse. behaviour can be dependant on the class/ subject
academic subject
Sam: My English class.
academic subject
Marianne: What was that?
Sam: My English class.
academic subject
Steven: My… er my… my English class is probably the worst.
academic subject
behaviour
Sam: *** [female teacher's name omitted]
authority figure - is the teacher to blame?
Marianne: [directed at Steven] is it? And were you [directed at Sam] saying your English class as well?
{7.44}
Sam: Naw.
Marianne: No? What were you saying?
Sam: No sayin English tae. academic subject
Marianne: Oh right, okay.
David: Erm…
Steven: Ma English class is the worst… there's always talkin and they're never doing their work.
academic subject
behaviour
distracted
distracted
class subject can be catalystic to pupil decorum and rebellion
a more academic subject can be catalystic to pupil decorum and rebellion
learning styles catalytic of behaviour
active/ dynamic learning
engage when enchanted
a balance between theoretical/ academic work and practical/ active work
disengage when disenchanted: precipitating negative classroom behaviour
Marianne: Right, okay. Do you think…have you got any…
David: So negative… I wana [inaudible]
Steven: People in my class…
peers
David: Physics! People on physics always listen… always.
applied academic subject
pupils behave
consistantly behave
Marianne: Yeah?
David: I can see cause everybody likes Physics.
consistantly behave
enchanted
applied academic subject
Marianne: Uh huh.
David: It's more like… if you do more work the kids will not do work if you know what I mean?
static and stale
will disengage
Marianne: Uh huh.
David: They'll just switch off but if ya dae like Physics, we dae work and some stuff… like….
disengage
applied academic subject
Sam: But they might enjoy that subject…
David: …like we dae like… with rockets an all that. That's more like that … kids will understand if ya dae work and dae a wee bit of practical work… like P.E, people dae some work and practical work…
novelty/ fun
engage
theory
active
theory
active
Marianne: Uh huh.
David: I think ya need that in some other classes dae. Cause too much… if we just dae work then we just turn aff.
more of a balance of thoery and practice
static and stale
will disengage
Marianne: Get board?
disengage
David: Get board with it. Like if ya dae work and then dae something a wee bit…
disengage
theory
about to ask an example
interrupts, critiquing the other participant
begins example
interrupts
asks to confirm
confirms
encourages
provides rationale
encourages
elaborates on rationale
interrupts
continues with elaboration
encourages
rationale
asks to confirm
confirms

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
provides prompt	Marianne: More practical. Yeah, okay. Do you think then it's more to do with the type of kinda teaching?					David: She threatened me…	continues previous point
asks to confirm						agressive behaviour	
	{8.56}					Marianne: Hospitality [directed at Sam]… what happens in Hospitality?	encourages other participant one previous point made
confirms and elaborates	David: Yeah, like Maths. If ya dae like Maths work and then ya can dae a wee game on the board and everybody can understand.	engage when enchanted through novel modes of learning				practical subject	
	academic subject; academic work; novelty/ gamifying; engage					{9.36}	
invites the other participants to contribute	Marianne: Uh huh, okay. Anyone else got anything…					Sam: Because nae body wants tae cook and some people do want tae cook…	provides rationale
joking	David: I should be Mayor… I really should be Mayor…					peers; disengaged; peers; engaged; - tension between pupils wanting to enage and others not; - mixed/ clashing degrees of engagement	
futher elaborates	Steven: In every single one of my classes, there's always people talking… no one's even concentrating.		active, dynamic and novel learning			David: I actually love Hospitality… I'm like the greatest cook ever.	enthusiastic
	peers; distracted					practical subject; enchanted	
						Steven: I haven't taken it.	
encourgaing	Marianne: Uh huh.					Marianne: Hospitality… is that like…	asking to confirm to provoke further elaboraton
						- another vocational site for behavioural change - engagement	
trails off	Steven: I want to do all my work but I can't…	disengage when disenchanted precipitating negative classroom behaviour				David: Cookin.	explains
	frustration					active	
provides prompt	Marianne: You can't cause of people in your class?					Marianne: …like Home Economics?	asking to confirm to provoke further elaboraton
						practical subject	
agrees	Steven: Yeah… and annoying me and that…					David: That is Home Economics.	confirms
	distracting					practical subject	
interrupts to raise new point	David: We don't really have a teacher for English…[unrelated – directed at Sam]					Sam: Uh huh.	agrees
	inconsistant; authority figure					Steven: Yeah, like chef'in and that aye.	agrees with example
picks up on a previous point	Steven: …right now it's *** [female pupil name omitted] in XL.					active	
	peer					Marianne: Is it good, do you enjoy it?	asking for reflections
encouraging	Marianne: Uh huh.					Sam: Uh huh.	
gestures in agreement	David: [makes a long whistle noise]	peer tensions				David: I'm great at it… I'm just number one.	
	peer tensions					enchanted; practical subject	
rationale	Steven: She's… she's always talkin.					Marianne: So in that class… surely, you'd think cause that's very practical, people would be maybe more engaged with it than…	ask to confirm
	peer; distraction					practical subject; want to particpant in the class	
contributes to rationale	David: She blames me for it.		disengag-ement can lead to peer tensions	some pupils will not enage even with very practical subjects		- practical classes = enchantment = enhanced enagagement?	
	peer tensions					Sam: Nah, they don't want tae dae it.	confirms
	Marianne: Right, okay.					can still be disengaged	
						Marianne: They don't want to do it?	ask to confirm
offering another example	Sam: Hospitality…						

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

rationale

David: Depends what class your in but…

provides example

Sam: I'm… in… ***[female teacher's name omitted]

authority figure

contradicts previous example

David: I'm in ***[same female teacher's name omitted] and I enjoy it.

authority figure

enage

rationale for previous example

Sam: Mostly *** [another female teacher's name] does'nae let me cook.

teacher dictates and suppresses

teacher determines classroom dynamic both positively and negatively

{10:21}

introduces new topic

provides prompts

Marianne: Okay, so this is a slightly trickier question, but I think it's quite interesting. Do you think, out of your friendship group as well, or other people you maybe aren't friends with, but in certain classes there's people who will misbehave on purpose…or almost…

teachering style catalyic

interrupts to agree

Sam: Uh huh.

purposeful rebellion

agrees

Steven: Yup.

purposeful rebellion

purposeful preformances of recalbration of ability

finishes off sentence

Marianne: …don't preform…

interrupts to agree

David: Yes.

purposeful rebellion

finishes off sentence

Marianne: …as well as they could preform, in front of friends?

preformance infront of peers

agrees

Steven: Both.

preformance infront of peers

agrees with certainty

David: Yes!

preformance infront of peers

asking to confirm

Marianne: You know what I mean?

lost track of the conversation

Sam: What we talkin about?

questioning confidentiality

David: That's… no naming names in this… this is an inter… whatever this is.

defensive

Steven: We hav'nae…[inaudible]

monitoring and policing of self present-ation

David: My wee brother!

family member

repeating previous ancedote

Marianne: Yeah [directed to David], what does he do?

encouraging

David: He gets in trouble aff every teacher…

family member

reprimanded

authority figures

elaborates

Marianne: Uh huh.

encouraging

David: … in this possible school.

all authority figures within the school - is this pupil targetted?

elaborates

Steven: Who's he takin about?

lost track of the conversation

Marianne: [directed at Steven] His wee brother.

family member

David: He gets in trouble in this school so many times…

reprimanded

all authority figures within the school - is this pupil targetted?

elabroates

Marianne: Uh huh.

encouraging

David: He's got kicked out sometimes… and… but when he's in the house he's fine. It's only because he's with his friends.

reprimanded

outside of school

behaviour shift

peer group influencing his behaviour

elabroates

Marianne: Right, okay.

David: Which is… changes him.

behaviour shift

rationale

Marianne: So do you think he maybe… it's a case of him sort of…

provides prompt

David: He's smarter… than he usually is.

preformance - recalibration

interrupts to elaborate rationale

Marianne: …showing off in front of his friends?

provides prompt

a recalibration of identity in-line with peer performances only means of social leverage

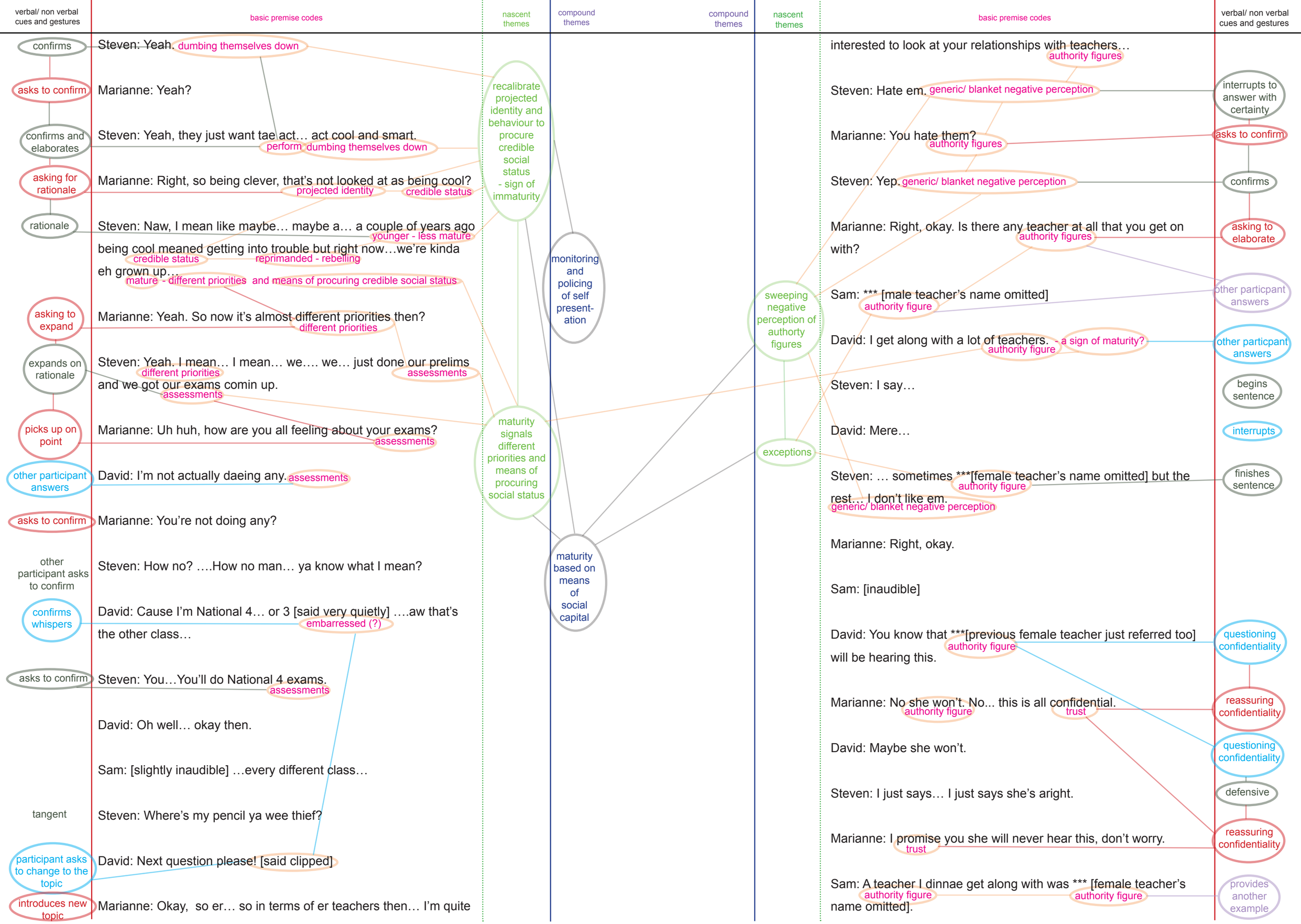
David: A wee… a wee bit aye. Ya see for some people else, it's all about their friends.

preformance

leverage from social capital

agrees and provides rationale

Marianne: Uh huh… Do you ever people perhaps, maybe, dumb themselves down? Do you know what I mean by that? Like maybe pretend not to be as good at a subject because of their friends?


verbal/ non verbal cues and gestures
basic premise codes
nascent themes
compound themes
compound themes
nascent themes
basic premise codes
verbal/ non verbal cues and gestures
confirms
Steven: Yeah.
dumbing themselves down
asks to confirm
Marianne: Yeah?
confirms and elaborates
Steven: Yeah, they just want tae act… act cool and smart.
perform
dumbing themselves down
asking for rationale
Marianne: Right, so being clever, that's not looked at as being cool?
projected identity
credible status
rationale
Steven: Naw, I mean like maybe… maybe a… a couple of years ago being cool meaned getting into trouble but right now…we're kinda eh grown up…
younger - less mature
credible status
reprimanded - rebelling
mature - different priorities and means of procuring credible social status
asking to expand
Marianne: Yeah. So now it's almost different priorities then?
different priorities
expands on rationale
Steven: Yeah. I mean… I mean… we…. we… just done our prelims and we got our exams comin up.
different priorities
assessments
assessments
picks up on point
Marianne: Uh huh, how are you all feeling about your exams?
assessments
other participant answers
David: I'm not actually daeing any.
assessments
asks to confirm
Marianne: You're not doing any?
other participant asks to confirm
Steven: How no? ….How no man… ya know what I mean?
confirms whispers
David: Cause I'm National 4… or 3 [said very quietly] ….aw that's the other class…
embarressed (?)
asks to confirm
Steven: You…You'll do National 4 exams.
assessments
David: Oh well… okay then.
Sam: [slightly inaudible] …every different class…
tangent
Steven: Where's my pencil ya wee thief?
participant asks to change to the topic
David: Next question please! [said clipped]
introduces new topic
Marianne: Okay, so er… so in terms of er teachers then… I'm quite
recalibrate projected identity and behaviour to procure credible social status - sign of immaturity
maturity signals different priorities and means of procuring social status
monitoring and policing of self present-ation
maturity based on means of social capital
sweeping negative perception of authorty figures
exceptions
interested to look at your relationships with teachers…
authority figures
Steven: Hate em.
generic/ blanket negative perception
Marianne: You hate them?
authority figures
Steven: Yep.
generic/ blanket negative perception
Marianne: Right, okay. Is there any teacher at all that you get on with?
authority figures
Sam: *** [male teacher's name omitted]
authority figure
David: I get along with a lot of teachers.
authority figure
- a sign of maturity?
Steven: I say…
David: Mere…
Steven: … sometimes ***[female teacher's name omitted] but the rest… I don't like em.
authority figure
generic/ blanket negative perception
Marianne: Right, okay.
Sam: [inaudible]
David: You know that ***[previous female teacher just referred too] will be hearing this.
authority figure
Marianne: No she won't. No... this is all confidential.
authority figure
trust
David: Maybe she won't.
Steven: I just says… I just says she's aright.
Marianne: I promise you she will never hear this, don't worry.
trust
Sam: A teacher I dinnae get along with was *** [female teacher's name omitted].
authority figure
authority figure
interrupts to answer with certainty
asks to confirm
confirms
asking to elaborate
other particpant answers
other particpant answers
begins sentence
interrupts
finishes sentence
questioning confidentiality
reassuring confidentiality
questioning confidentiality
defensive
reassuring confidentiality
provides another example

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

asking for rationale

Marianne: Why's that?

rationale

Sam: Cause she dinnae help me at all.

authority figure | attention/ neglect

Steven: Who's this?

defensive

Sam: No she does'nae.

attention/ neglect

Steven: Who? Her [points as if referring to a teacher in the next door classroom]

Sam: No, *** [female teacher's name omitted]… the wan that's taken over fra *** [another female teacher's name omitted].

authority figure

authority figure

Steven: Aright.

echoes previous point

David: I'm quite friendly with all the teachers.

more informal interaction?

authority figure

asks to confirm

Marianne: Yeah? You get on with them?

Steven: [inaudible]

confirms with example

David: Yeah me and *** [female teacher's first name omitted] is heavy buddies.

authority figure

friends

more informal interaction?

asking to confirm

Marianne: Yeah? Is that the *** [teacher's position omitted].

confirms

David: Aye.

joking with the participant

Marianne: You call her by her first name to her face yeah? [in a joking tone]

David: No but she knows me.

feels privileged

asking to confirm

Marianne: Yeah?

rationale

David: She's very friendly with me.

feels privileged

more informal interaction?

encouraging asking to elaborate

Marianne: Yeah, that's great. So do you get on with teachers then

feelings of neglect

sense of privilege when there is a more informal interaction with teachers - a sense of acknowledge-ment

convivial relation-ships with teachers

neglect from teachers leads to feelings of worthlessness

that you have more… a sort of friendship with then?

informal

asking to confirm

David: Yes.

informal

confirms

Marianne: You can have a bit of banter with?

fun/ have a laugh

asking to confirm

David: And then there's *** [a male pupil name omitted] that every teacher's hates…

peer

frequently reprimanded?

elaborates

authority figure

- affirming his privileged position being on side with faculty - a means of status (?)

Marianne: Right. So out of the teachers that you don't like so much, what do you think the reason is why? You said a minute ago that it's because they don't give you enough…

asking to elaborate on rationale

Steven: Enough of attention…

neglected

other participant interrupts

Marianne: Right, okay. So you don't feel supported?

asking to confirm

Sam: You could sit there with your hund up… tryin tae get help for a period and she just ignores ya.

dejected

physically seeking attention

seeking attention

authority figure

neglected

other participant confirms with elaboration

Steven: Quite eh… teachers got their eh…got their eh… favourite… eh pupil… and us… are right at the bottom.

authority figure

prioritise

feelings of rejection and insignificance

other participant build on this elaboration

{14.22}

Marianne: Right, so do you think teacher's have favourites then?

prioritise

asking to confirm

Sam: Yes.

perceive favouritism

confirms

David: Oh we know they dae.

perceive favouritism

confirms

Steven: Star pupils.

perceive favouritism

confirms

David: We know… erm …well I'm a star pupil in ma Hospitality class… I know that… but em like P.E….

prioritise

confirms

Marianne: Yeah?

encouraging

David: P.E's got most… got four people… that they erm suck up

prioritise

provides example

to… aye and everybody hates it… they get more attention.

Marianne: So why are they the favourites… why do they get to be the favourites?

David: Because they're better at everythin... they listen maybe…

Sam: And they actually bring in their P.E kit.

David: And they actually dae stuff.

Marianne: Right okay.

David: But we would dae stuff if you could show us some bits… you know… you… us….you care… that you can dae it. But that they just stay with the same people.

{15:15}

Marianne: So if they maybe showed a little bit more…

Steven: Attention.

Marianne: Attention to you, you would give that… you would return that back to them?

Steven: My… I never got helped in Maths at all and I was actually that bad and not getting attention, I had to do a one [inaudible – possibly saying 'appeal'] with a… another teacher.

Marianne: Right, okay.

Steven: It was actually… it was… it was actually that bad I had tae ask to get one [inaudible] …

David: What? I don't like teachers… its fine.

Marianne: So one last question about teachers then. So are there any particular teachers at this school that you trust more than others?

Steven: Yeah!

Marianne: Yeah?

Sam: Uh huh.

Steven: Pastoral care.

Marianne: Pastoral care? So you have a good…

David: [some inaudible] …partly, aye that's it!

Steven: ***[female teacher's name omitted] number one. *** [another female teacher's name omitted] will be number two….and that's all.

Marianne: Right, okay.

David: There's only one teacher I really don't like… my pastoral care teacher…

Marianne: Do you not?

David: She…she really does my nut in…

Steven: Who does?

David: *** [female teacher's name omitted]

Steven: She's aright.

David: She's terrible.

Marianne: So you wouldn't go to her?

David: Nah I would not go to her. I asked her for so many things… help and aw that…

resentment
neglected
higher achievers
display more positive behaviour (?)
display more positive behaviour
display more positive behaviour
attention
invest/ nurture
attention
neglected
neglected
reciprocity (?)
neglected
affecting work
neglected
affecting work
affecting work
dismissive
generic/ blanket negative perception
trust particular teachers over others
trust particular teachers over others
trust
council teacher
trust particular teachers over others
trust particular teachers over others
trust particular teachers over others
doesn't trust (?)
council teacher
frustrating
doesn't trust (?)
frustrating
doesn't trust (?)
trust her (?)
council teacher
doesn't trust (?)
let down
let down

asking for rationale
rationale
rationale
rationale
elaborates
provides prompt
interrupts
asking to expand
elaborates with personal anecdote
encourages
echoes previous point
interrupts
introduces new but related topic

agrees with certainty
asking to confirm
other participant confirms
other participant give an example
asking to confirm but interrupted
other participant interrupts to agree
other participant provides more examples
encouraging
elaborates
asking to confirm
elaborates
participant asks to confirm
gives name
disagrees
disagrees
asking to elaborate
elaborates with rationale

feeling neglected when other peers are more invested in by teachers - leads to feelings of resentment
teachers catatylic to feelings of neglect and resent-ment amongst peers
neglect from teachers leads to feelings of worthlessness and affects school work
trust
distrust

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
encouraging	Marianne: Uh huh.					Steven: PSE teacher…naw it's Miss... Miss….erm… Miss *** [female teacher 's name omitted]	other participant answers
further elaborates	David: …if she can get me a scribe, she says she can't dae anything… perceived as unreliable			qualities of a preferred teacher are trustworthy, reliable and dependable		Marianne: [still directed at Sam]…is there any particular teacher that you would go to if you had a problem?	other participant answers
interrupts with another example	Sam: I don't trust *** [male teacher's name omitted] untrustworthy					David: [directed at Steven] Aye, I'd go to her. trust	other participant answers in agreement
continues previous point	David:…like, but you're put in charge, you're the one that helps the people. So I just don't listen to her and don't care about her. frustration/ contempt irreverence reciprocity					Marianne: [in response to Sam shaking his head]…not really? What about your pastoral care? [Sam shakes his head again] …no? [directed to the other participants] So is it about these two teachers then that you… so you mentioned your pastoral care, what is it about them that you feel you can… ambivalent ambivalent	encourages other participant to answer responding to participant's reaction encourages other participants to answer
asks for further elaboration	Marianne: Is there another teacher that you would go to then instead?						
	{16.30}						
elaborates	David: It's the trust… I would probably go to a lot of teachers. trust is crucial can trust many of his teachers				a trustworthy teacher is reliable, dependable and someone confide in	Steven: Yeah because erm…it's … cause when I was in first year, at the start of the year… I got bullied like every second of every day. So she was the person I could actually turn to cause I never knew any…anyone else… target of persistant peer conflict confide in only option	agrees and provides rationale
asks to confirm encouraging	Marianne: Quite a few of them? That's good.	negative perceptions of teacher's actions determine degree of trust which is thus reciprocated in behaviour					
other participant asks to confirm	Steven: ***? [female teacher's first name from before omitted]					Marianne: Uh huh.	encouraging
	David: Uh huh…. What's that?				trust is incremental and is earned	Steven:… and I'd met with *** [female teacher's name]… I'd met wi ma pastoral care at…erm… at ma primary school. prolonged engagement	furthers rationale
other participant asks to confirm	Steven: You…you'd probably go to *** [female teacher's name omitted].			trust is earned and catalytic of positive preceptions		Marianne: Right okay, so you had quite a long… like you known her then for quite a long time?	asks to confirm
disagrees	David: No, actually she's busy. No I'd go to Miss….what's her name…. *** [another female teacher's name omitted]? doesn't want to be a burden					Steven: Yeah, Iv never had… I never knew her 100% but I knew her more than any other teachers there. And she was actually the only person I could turn to and actually helped. trust built up over time didn't trust anyone else dependable	furthers rationale
participant asks the other to confirm	Steven: Who?						
confirms	David: *** [female teacher's name omitted]…pastoral care? council teacher					Marianne: Right, okay. And what about you [directed at David], so the teachers that you trust more, is there particular reason…	encouraging other participant
other participant asks to confirm	Sam: *** [iterates the say female teacher's name as above]				trust is fragile		
confirms	David: Aye… I'd go to her. trust council teacher					{17:57}	
invites other participant to contribute	Marianne: What about you Sam…					David: Em…[sighs] it's hard…because erm…you need to earn ma trust. dejected dubious hard to trust secure trust	rationale

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
asking to confirm	Marianne: Okay, so it's a case for you then…					Marianne: So why did you guys…why did you choose…	
interrupts to confirm	David: I really don't trust anyone. I really like… dubious	cautious of and to trust				David: We did'nae choose it! - were not apart of the decision making process - defensive out of embarrassment (?) disempowered	defensive
participant interrupts to make a joke	Sam: He does'nae trust his self…					Marianne: Okay…	
asking to confirm	Marianne: So for you it's having…					David: We got picked. - were not apart of the decision making process	explains
laughing at his joke	Sam: [laughs]					Marianne: Okay, so can you tell me how that all came about then.	asking for elaboration
asking to confirm	Marianne: How would someone then gain your trust in terms of the teachers…is it them…					David: Your pastoral care teacher puts ya in it and you go for a wee interview type thing… disempowered an arbitrary process (?)	elaborates
interrupts to repeat the quesiton	David: How they'm gain ma trust? earn trust					Marianne: Uh huh.	encouraging
confirms	Marianne: Yeah.					David: …and then she'll pick who goes so… disempowered	futher elaborates
other participant answers	Steven: Help. attention/ relieve (?)		cautious and cynical			Sam: I did'nae get in at first… somebody got kicked out then I went in it…	provides personal anecdote
other participant answers	David: I don't know actually…I never figured it out. comes intuitively					David: We… dinnae actually know what the... what it was and then she told us what it was and all that so… I really dinnae really care. disempowered dejected	provides personal anecdote
encourages	Marianne: Its quite a difficult question.			dismepower-ment has led to a sense of dejection		Its gets me out of school anyway so… disaffected	
hesitant	David: Just… they just need to.					Marianne: Right. So…	
asking for further elaboration sensing despondence introduces new topic	Marianne: Just be there?... [long pause] Okay, cool. So the next section I want to talk to you guys about is the XL Club.					David: That's why I'm the only one… that's why I'm staying… that's why I stay. disaffected	defensive
	{18:38}					Marianne: So do you guys want to be there?	
dejected response	Sam: Och… dejection					{19:23}	
asks to repeat the question	Steven: Is the what?					Sam: Hmmm…	hesitant
confirms	Marianne: The XL Club.					David: Half the time no… dejected	
laughs	David: [laughs] disregarding					Marianne: No?	asking to confirm
	Steven: XL… aright anyway…. [inaudible]						

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

other participant answers
Steven: I used to but… disenchanted

finishes off previous point
David: Half the time it's…

interrupts to finishes off previous point
Steven: …not any more. disenchanted

mirrors previous statement
Sam: Half the time… ***[female pupil name omitted] is there nut? peer

interrupts but hesitant
David: …just…. ***[same female pupil name omitted] peer

interrupts but hesitant
Steven: …used too. disenchanted

interrupts but hesitant
David: It's mostly ***[same female pupil name omitted] that puts the full class doon. Right I've seen how she talks tae you…some of the kids in there … puts them all doon. It's so sad… puts ***[male pupil name omitted] and all that down.
peer | alienates | disrespectful | precipitates peer tension and conflict | peer

elaborates
Steven: I used tae… I used tae…I … I used tae like going to XL. I used tae co….co…count the days and many periods left. But now, I just wana get as far away… far away… away from it as possible.
enchanted | excited | grown disenchanted

asks to confirm
Sam: From *** [same female pupil name omitted]? peer

asks to confirm
Marianne: Why?

{19:50}

other participant confirms
Sam: Cause of *** [same female pupil name omitted] peer

asking to confirm rationale
Marianne: Is it just because of her or is it more to do with the actually activities in the class…
peer | classroom work

confirms
David: No, it's mostly *** [same female pupil name omitted]. peer

disagrees
Steven: It's the activities… activities.
classroom work | classroom work

agrees with the other participant
Sam: It's *** [same female pupil name omitted]. peer

asking other participant to confirm
Marianne: So it's the activities for you [directed towards Steven]

grown disenchanted through peer conflicts

classroom acitivies and peer conflict catalyic of disencha-ntment

XL classroom activities

and it's mostly *** [same female pupil name omitted] for you two [directed at David and Sam]?
asking all participants to confirm

David: I'm mostly good… I'm mostly….
well behaved
changes topic to himself

Steven: *** [same female pupil name omitted] too, activities as well.
peer | classroom work
echoes previous point

David: …I'm good outside.
well behaved outside of this class - provoked in this class (?)
echoes previous point

Marianne: Right?
asking to confirm

David: [inaudible]…I'm good…my leadership just clicks on. And I'm good outside… but [sighs] in that class it I just… I don't know… I think it's *** [same female pupil name omitted]… her voice just goes right through me.
positive behaviour | pride | behave outside this class | dejected | dejected | peer | antagonised and provoked
further elaborates on own behaviour

Marianne: What were you saying Steven then about the activities you don't like?
inviting other participant to contribute

Steven: The activities and *** [same female pupil name omitted]…. that's actually two reasons why…
classroom work | peer
echoes previous point

Marianne: What's wrong with the activities or why don't you like…
asking for rationale

Steven: Because…
begins rationale

David: Just you just wait…next time you ask the same question, they'll all say *** [same female pupil name omitted]… I bet you they'll all say *** [same female pupil name omitted].
peer | peer
interrupts

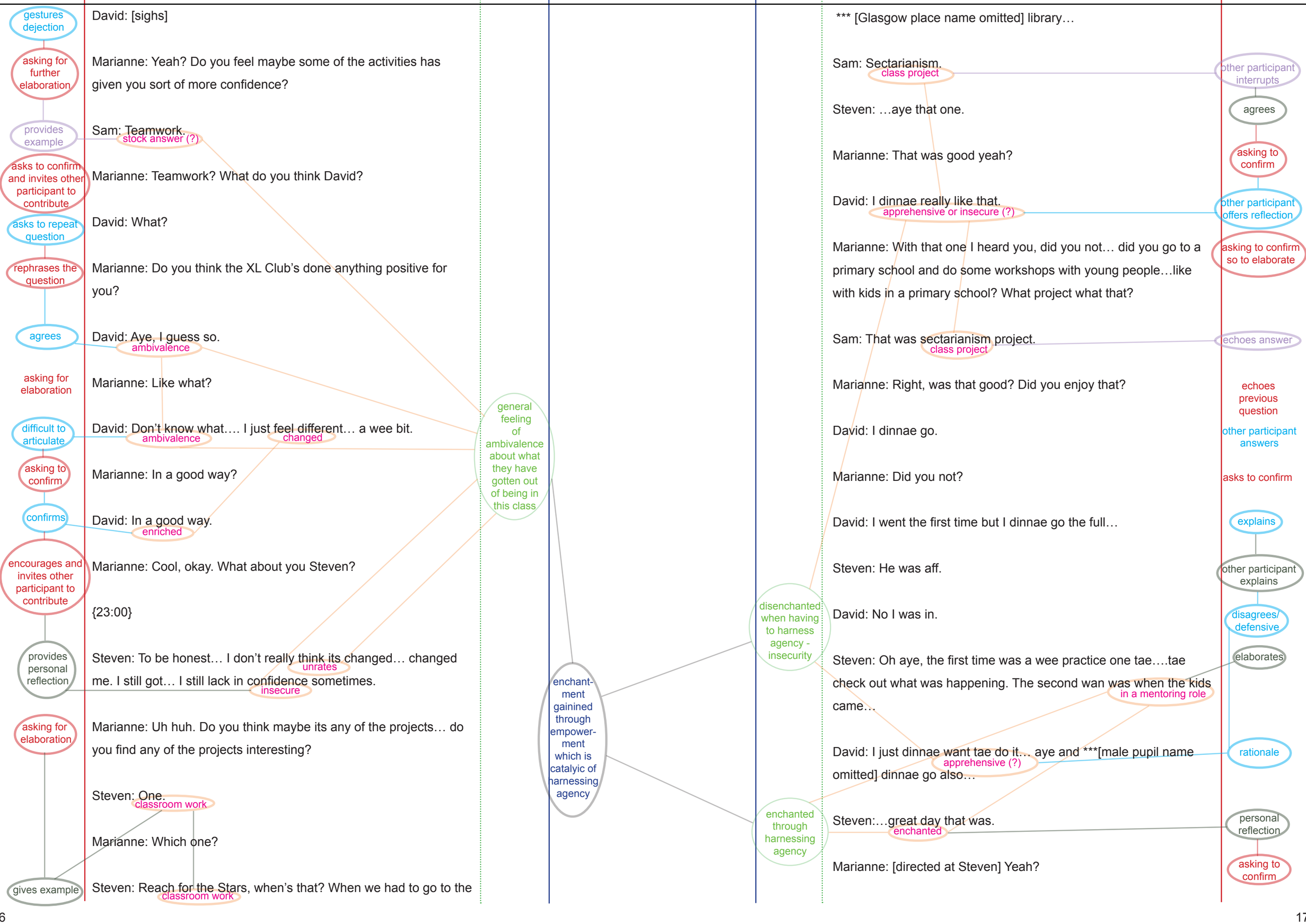
Steven: It's cause um… cause em… the stuff you do now and the stuff ya did in 3rd year… its more exciting in 3rd year.
classroom work | changed | has grown disengaging
continues rationale

Marianne: Right, okay.
encouraging

Steven: The excitement died down…and your happiness died down.
disengaging | disenchanted
furthers rationale

{20.43}

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
disagrees	David: When did it? I'm always happy.					David: That's what them actual think it is… but it's not… it's for work experience.	elaborates defensive
asking to elaborate	Marianne: So what kinda stuff were you doing in 3rd year then? More…					Marianne: Uh huh.	encouraging
interrupts answers with certainty	Steven: Everything!					David: It's tae help ya get work faster.	further elaborates
ask to confirm	Marianne: Just more…					Sam: Its tae improve your skills and qualities.	echoes point raised earlier
provides example	Steven: The disco and everything…					Marianne: Uh huh.	encouraging
asks to confirm	Marianne: So more activities and more actual projects?					David: But them all think it's for extra learning… and for people who cannie learn… and that's annoy me.	further elaborates
elaborates	Steven: Actual stuff. Right now…right now aw we doing is actual writing.	XL classroom activities catalyst for enchantment				Steven: People I talk tae, they… they just think XL is just a reason tae just dog some classes.	elaborates
encourgaing	Marianne: Right, okay.					Marianne: Right, so they don't actually really know what actually goes on in the class then, no?	asking to confirm
disagrees rationale	David: Not exactly… in March we're going to go somewhere where I'm daeing modelling, and then we're going this Friday to *** [place name in Glasgow omitted].	practical vs. academic class work	engage through practical learning		stigma driven by ignorance	Steven: Nah. They just… they just think it's somewhere… somewhere we go to go on our phones an that.	confirms
disagrees rationale	Steven: Aye… but think about it. Past couple of weeks all… has all been about writing. We have not been off our feet in XL.	dymanic vs. static learning				Marianne: Right, okay. What'd you think Sam?	inviting other participant to contribute
	David: I huve.					Sam: [No response]	no response
makes a joke	Steven: Aye, dancing.					Marianne: ….Do you think the XL Club has helped you at all… in any other subjects…	encouraging participant more
agrees	David: Aye.					Sam: Uh huh.	agrees
	{21:21}						
introduces new topic	Marianne: So…what do you think other people, who are not in the XL Club, think about the XL Club?			awareness of stigma precipitates notions of self worth and embarrass-ment		Marianne: …or outside of school? What do you think Sam?	encouraging participant more
hesitant	David: They think its aaaa…place that's extra learning… for those with learning difficulties	negative perceptions				Sam: In your skills…	echoes (stock?) answer
						Marianne: Yeah? What kind of skills?	asking for elaboration
joking	Sam: Extra large people [giggles].					Sam: Like communication.	echoes previous (stock?) point



verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
gestures dejection	David: [sighs]					*** [Glasgow place name omitted] library…	
asking for further elaboration	Marianne: Yeah? Do you feel maybe some of the activities has given you sort of more confidence?					Sam: Sectarianism. (class project)	other participant interrupts
provides example	Sam: Teamwork. (stock answer (?))					Steven: …aye that one.	agrees
asks to confirm and invites other participant to contribute	Marianne: Teamwork? What do you think David?					Marianne: That was good yeah?	asking to confirm
asks to repeat question	David: What?					David: I dinnae really like that. (apprehensive or insecure (?))	other participant offers reflection
rephrases the question	Marianne: Do you think the XL Club's done anything positive for you?					Marianne: With that one I heard you, did you not… did you go to a primary school and do some workshops with young people…like with kids in a primary school? What project what that?	asking to confirm so to elaborate
agrees	David: Aye, I guess so. (ambivalence)					Sam: That was sectarianism project. (class project)	echoes answer
asking for elaboration	Marianne: Like what?					Marianne: Right, was that good? Did you enjoy that?	echoes previous question
difficult to articulate	David: Don't know what…. I just feel different… a wee bit. (ambivalence) (changed)	general feeling of ambivalence about what they have gotten out of being in this class				David: I dinnae go.	other participant answers
asking to confirm	Marianne: In a good way?					Marianne: Did you not?	asks to confirm
confirms	David: In a good way. (enriched)					David: I went the first time but I dinnae go the full…	explains
encourages and invites other participant to contribute	Marianne: Cool, okay. What about you Steven?					Steven: He was aff.	other participant explains
	{23:00}				disenchanted: when having to harness agency - insecurity	David: No I was in.	disagrees/ defensive
provides personal reflection	Steven: To be honest… I don't really think its changed… changed me. I still got… I still lack in confidence sometimes. (unrates) (insecure)		enchant-ment gainined through empower-ment which is catalyic of harnessing agency			Steven: Oh aye, the first time was a wee practice one tae….tae check out what was happening. The second wan was when the kids came… (in a mentoring role)	elaborates
asking for elaboration	Marianne: Uh huh. Do you think maybe its any of the projects… do you find any of the projects interesting?					David: I just dinnae want tae do it… aye and ***[male pupil name omitted] dinnae go also… (apprehensive (?))	rationale
	Steven: One. (classroom work)				enchanted through harnessing agency	Steven:…great day that was. (enchanted)	personal reflection
	Marianne: Which one?					Marianne: [directed at Steven] Yeah?	asking to confirm
gives example	Steven: Reach for the Stars, when's that? When we had to go to the (classroom work)						

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

confirms
asking for rationale
rationale
new topic to add to previous topic
asking to confirm so to elaborate
confirms
seeking elaboration
rationale
introduces new but related topic
example
agrees
probing for other opinions
ofters another example
asking to confirm
confirms
ofters another example
ofters another example and rationale

Steven: …great day. — enchanted

Marianne: So why was that good?

Steven: Excitement…excitement about the kids coming in and… working with them. — enchanted; enchanted; in a mentoring role; feeling empowered(?)

David: Actually go to places…go to places…cause theirs different schools going… — being given opportunities; new people

Marianne: [directed at David] So you like going on sorta field trips?

David: Aye…kinda. When there's different schools going… — being given opportunities

Marianne: Yeah?

David: …aye. …There's only one reason why I like tae do that… just see new lassies…to meet new girls — new people

Marianne: Okay. So if you could change anything about the club, what would it be and don't just say *** [previous female pupil's name omitted].

Sam: ***[previous female pupil's name] — class peer

Steven: Perfect. — class peer

Marianne: Anything else?

David: More trips. — leaving the school

Marianne: More trips?

David: More going places. — leaving the school

Sam: To extend the time. — to have more time in the class (?)

Steven: More erm… ac…active stuff…I mean right now we're just sitting down… that's what I hate. — practical/ dynamic learning; static; disenchanted

enchanted through harnessing agency

opportunities

enchant-ment gainined through empower-ment which is catalyic of harnessing agency

engage through practical learning

dymanic vs. static learning

Marianne: Right, okay.

Steven: If you give me more active stuff then maybe I can improve some stuff. — practical/ dynamic; learning style preference

Marianne: Uh huh.

David: Like I said…writing [inaudible] — static/ academic

Marianne: Okay… so has anyone else got any more comments about the XL Club before we move on?

{24:59}

Sam: Nope.

Steven: Erm…

David: Going once…

Steven…nah.

David: Going twice…

Marianne: No?

Steven: Nah, can't think of any.

David:…next question.

Marianne: Okay, so the last sorta section then is we're gona talk about what your kinda plans are after school…

Steven: Yes this is gonna be good…I know mines already. — enchanted; goal orientated

Marianne: Right, so….

David: [directed at Steven] Okay…you can start first.

encouraging
rationale
encouraging
other participant contributes
asking for any other examples
asks for next question
introduces new interveiw topic
enthusiastic
interrupts to direct the other participant

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
	Marianne: Yeah, lets go round ask, so if you've got any kinda plans then what you're gonna do after this year?					years and then just maybe get a wee job…	
	Sam: College. (higher education)					Marianne: Uh huh.	encourages
other participant asks to confirm	Steven: After this year? (post compulsory education)					Steven: Then there's a tournament…a football tournament in England for me to win a pro …er…contract…aw I have tae do is win it. And…if I dae win it then I can play er… football. (aspirational, aspirational)	further elaborates
asking to elaborate	Marianne: Yep. What's the plan?	plan to stay in educaiton post-compulsory school				Marianne: Brilliant! So when's the competition?	enthusiastically encouraging
asking to elaborate	Sam: Stay on.						
other participant answers for him	Steven: Go in tae…go in tae 5th year. (staying on at school)					Steven: It happens….it happens ev… every year but I don't…em… wanna go down to England too early. I'm planning on going down when I'm…erm…18 19. (aspirational)	further elaborates
laughs	Sam: [laughs]						
encouraging to continue	Marianne: Okay… and then?					Marianne: Great, okay. So you've got a real clear plan then. What about you Sam?	enthusicastic invites other participant to contribute
other participant encourages	Steven: Go in…					Sam: Stay on till 6th year, and then go to college… (goal orientated, further education)	
other participant encourages	David: Keep going…					Marianne: Have you got any ideas what you want to do at college?	enthusicastic invites other participant to contribute
	Steven: Go into 6th year. (staying on at school)					Sam: Mechanics.	
	Sam: 6th year. (staying on at school)					Marianne: Mechanics as well. Cool. Okay, and what about you David?	enthusicastic invites other participant to contribute
	Marianne: …and then?					David: Erm…I am staying on to get a bit of cash. (education maintain allowance)	hesitant
	Sam: Go tae college. (further education)					Marianne: Uh huh.	encouraging
frustrated	David: What ya gona do with ya life?! That's what she's gona say.					David: Maybe get a wee job [Steven: Iv…Iv got a job.]whilst staying on and then moving on and joining the army. (employment, employment, staying on post compulsory education)	elaborates
	Marianne: Well for the next like few years?					Marianne: Right, okay.	
other participant answers	Steven: Nah I've got a…kinda like… crazy [slightly inaudible but possibly saying 'after school plan'] (aspirational)				money	Steven: [inaudible]…you know what I mean? I'm…I'm getting a job in Summer anyway so… (employment)	asking to confirm with other participant
enthusiastically encouraging	Marianne: Go for it! Let's hear it!					Marianne: So you gonna have a job whilst being in school as well? (employment)	asking to confirm
	Steven: Well I'm planning on a….erm…mechanic course for two (goal orientated)						

verbal/ non verbal cues and gestures

basic premise codes

nascent themes

compound themes

compound themes

nascent themes

basic premise codes

verbal/ non verbal cues and gestures

confirms

Steven: Yeah…I could….

employment

Sam: I could anyway…I could just work with my cousin.

employment

family

encouraging

Marianne: Right, okay.

echoes previous point

Steven: I've got a… I'm getting a Summer job…whilst in 5th year I'll be having …I'll be getting a job.

employment

staying on at school

employment

{27:01}

encourgaing introduces new but related topic

Marianne: Right, great. Okay. So what do you think they biggest thing young people are kinda most scared about leaving school?

Steven: Future.

uncertainty (?)

asking to confirm

Marianne: The future?

other participant answers

Sam: If they're gonnie get a job or not and money…

uncertainty

employment

money

other participant interrupts and further elaborates

Steven: Like…erm…they just don't really know what tae do and they scared where their life is gonnie go tae.

uncertainty

anxiety/ insecurities

anxiety/ insecurities

transitioning

encouraging

Marianne: Right, okay.

other participant answers

David: The money…

pressure to earn (?)

interrupts with personal reflection

Steven: I must admit I…I've been like that tae.

anxiety/ insecurities (?)

continues previous point

David: …mostly money cause jobs don't pay that much money any mere…cause all them loosing businesses…

pressure to earn

pressure to earn

- awareness of current economic climate

interrupts

Sam: It's hard to get a job.

- awareness of current economic climate

competitive

continues previous point

David: ...and lots of kids is still living with their mums and dads…till they're about 30.

dependent

signalling a lack of freedom - of failure (?)

asking to confirm

Marianne: Yeah?

anxieties for the future heightened by insecurities and the pressure to earn money in the current climate

dependence a sign of failure

seeking independence - freedom as a sign of success

pessimistic awareness of barriors to freedom and indepen-dence - gainined through money

Steven: That is why I'm planning on getting a weekend job cause I wana… I wana save up money for an apartment or something.

employment

money

independent

- signalling success (?)

- freedom as motivation (?)

Marianne: Yeah?

David: And they cost about £19,000…or £100,000.

independence

money

Marianne: Ya see it's the deposit that's the hardest thing to save for, you see once you have the deposit you're aright.

Steven: Yeah, I know. I'm getting a Summer job and a weekend job so I'm just hoping…

employment

employment

Sam: What if ya bought a hoose aff somebody…like…when they pass away…they…

Marianne: If they leave it to you?

Sam: Aye. And then ya rent that out and that's you getting money.

earning

David: I'm gonna tell ma papa that actually when he's deed…no a nice thing tae say but when your deed can I get your hoose?

Sam: [laughs]

David: I might actually say that actually.

Steven: To be honest I cannot actually wait to ma own house because every time I leave it always has to be what time…erm… where I'm going, what time am I coming back ….do I…erm… want… have ma dinner ready…what exactly do you want for dinner. I don't want these questions…I just wana go out and just come back whenever.

independence

freedom

freedom

freedom

Marianne: So have a bit more freedom then?

{28:45}

Steven: Yep.

freedom

rationale

asking to confirm

other participant answers with rationale

agrees and furthers rationale

asking to confirm

confirms and expands

laughing

rationale through personal anecdote

asking to confirm

confirms

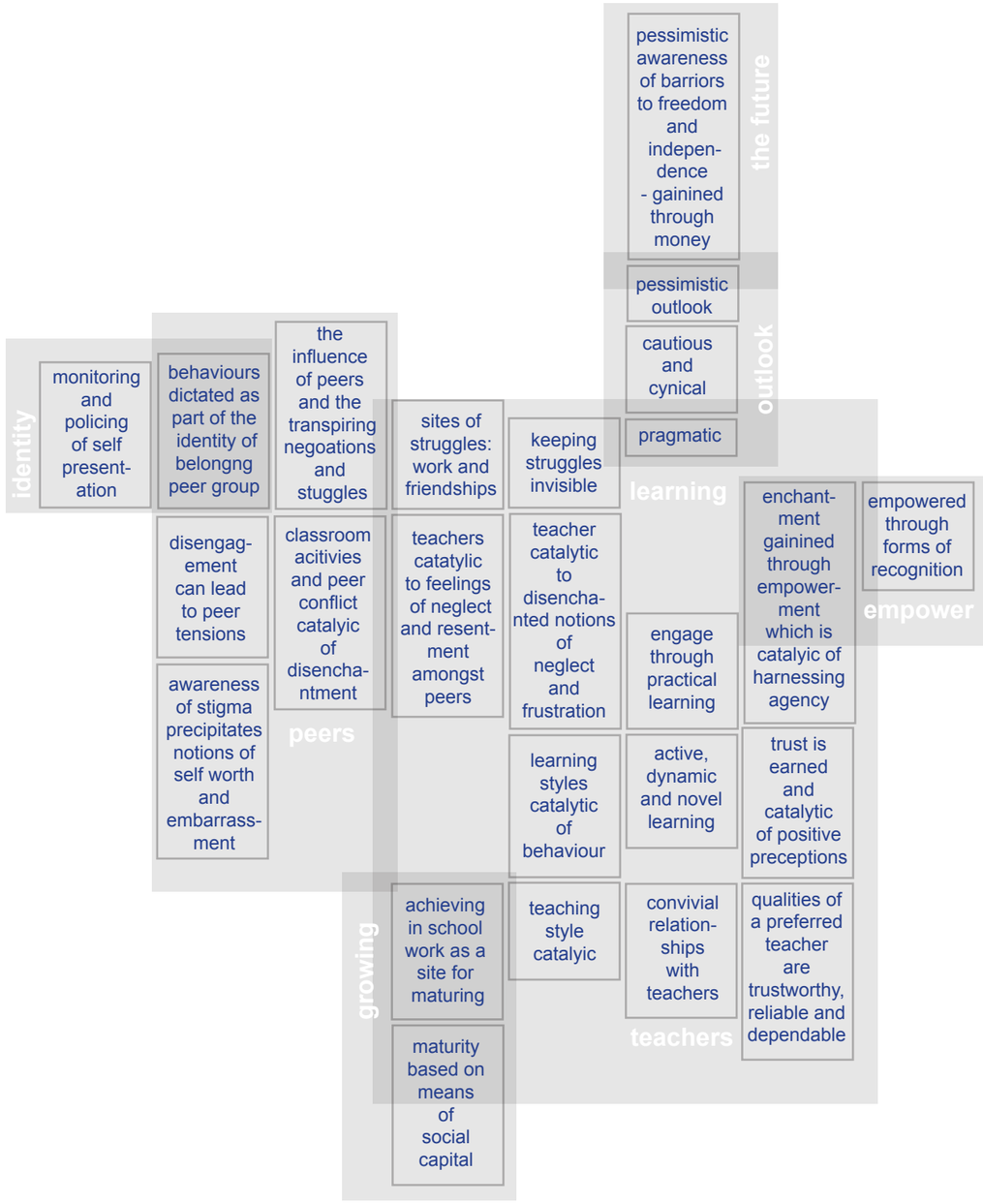
verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
jokes	Sam: FREEDOM [making reference to the film Braveheart]					Marianne: Uh huh.	encouraging
	David: I'm actually gonna tell ma maw that or ma da…					David: And ya need to get a job in that country so its gonna be hard.	
	Sam: [laughs]					Marianne: Yeah it's difficult…	encouraging
introduces new but related topic	Marianne: So would that then be a more positive aspect to leaving school and growing up, do you think there are any other kinda positive things people look forward when leaving school?					David: And that's New York, a big city so…	
	Steven: Freedom…like no more school…	freedom				Steven: I've got a…I've got a…I've got an aunty that stays in erm… Vancouver…	
	Sam: Freedom from *** [female pupil mentioned earlier - name omitted]					Marianne: Yeah?	encouraging
echoes previous point						Steven: Vancouver…New York and Australia.	tangent
elaborates	Steven: Like ya can dae whatever like…ya can just go to New York or something…					Marianne: Lovely… well you've got options then. Europe's easier cause you don't need a visa or anything…	
encourging	Marianne: Uh huh.	your future is your own responsibility				David: Aye but Europe for jobs is harder…	
challenging the other participant	David: Aye where you getting the money for that?					Steven: I kinda want tae like…when I'm like 30 or something I want tae move tae Portugal.	
	Steven: It's actual like up tae them to plan their future….ya just cant wait for it.		pragmatic			Marianne: Do you? Lovely, nice weather all year round.	
encourgaing	Marianne: Right, okay.					Sam: I want tae move tae Sydney…	
further elaborates on previous point	Steven: You're excited and nervous at the same time.					David: Nice weather…what? Tae [inaudible]	
further elaborates on previous point	Sam: They [unclear who participants are referring too]don't plan their future…					Marianne: So… in terms of then you kinda main influences, what motivates you…this is actually quite a difficult question to phrase…	introduces new but related topic
	Steven: Yeah they just waste it don't they?					Steven: Like what actual …what motivates you for the future?	ask to confirm question
	Sam: Some people wasting their lives…					Marianne: Yeah! What motivates you for the future? Is it your friends, or your family, or is a drive to be successful? What are kinda of motivators?	enthusiastic repeats quesiton provides prompts as examples
further elaborates on previous point	David: Yeah I would say it was harder to move places…move to New York…you need to buy a nice apartment there…you need to buy a license that your allowed to say in that country…					{30.38}	

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
personal reflection	Steven: Dreams. (aspirational)					you only get like 4 right. Cause he's very smart. (comparing him self to other peers)	
asking to confirm	Marianne: Dreams?					Steven: Yeah…like there's a whole group of smart people…then there's me… so dumb. (comparing him self to other peers; self-deprecating)	agrees and further elaborates
expands with rationale	Steven: I mean I always have dreams about becoming an actual f….footballer one day… and that kinda gets me excited but it juts kinda hold…holding me back at the same time at looking at something else… (aspirations; enchanted; cautious/ skeptical; restricting)	cautious of aspirations				Sam: There's some people that dae use calculators and you get wan person that does'nae use a calculator and they get all the questions right. (self-deprecating)	further elaborates
encouraging and invites other participant to contribute	Marianne: Right, okay. What about you Sam? What motivates you?					David: People use calculators for Maths and they dinnae get it…no one passed. (failure)	builds on above point
	David: I kinda have weird dreams…		pessimistic outlook				
personal reflection	Sam: Physics. (school subject)					Marianne: Right. So can guys describe a time or times when you feel a sense of achievement, like when you feel proud? And it doesn't have to be in school, it can be anything in your lives.	introduces new topic
asking to confirm	Marianne: Physics?						
continues	David: Like after Iv been watching American Psyco…					David: Eh… when I get promotion… in ma army. (achnowledged)	hesitant
continues	Marianne: So are you gonna keep doing Physics in 5th and 6th year? Do you enjoy it?					Marianne: So is this cadets?	asking to confirm
agrees	Sam: Uh huh. (staying on at school)					David: Yes.	confirms
other participant asks a quesiton	Steven: Why? Hard is it no? (challenging)					Steven: What's the… eh question again?	asks what the quesiton is
other participant answers	David: It's the hardest class in school… (most challenging)					Marianne: So can you give me an example…	
other participant answers	Steven: [directed at Sam] Simple…easy?				empowered through recognition	David: Of when you feel good?	interrupts to reply
	Marianne: Do you find it quite easy?					Marianne: …when you feel a sense of achievement or when you feel proud of yourself. And it doesn't have to be in school, it can be out of school, just like David said he gets a promotion at cadets... so[directed to David] what happens then…do you have to do certain tests to get that or how does that happen?	iterates question with example
	Sam: Sometimes.				empowered when acknowledged		asks other participant to further elaborate
echos previous point	David: It's the hardest class in school. (most challenging)					David: Just get higher… aye pretty much, ya just need to work towards it. Takes ya about… years. Took me 3 years. (achnowledged; recognition for working hard; recognition of investing for a long period of time - showing deadication - perseverance)	elaborates
asks to confirm	Marianne: Is it?						
elaborates	David: Like people are so smart…like out of so many questions…					Marianne: Is it like a reward…or more responsibility?	asks to confirm

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
confirms	David: Responsibly. - displaying dedication recognition					Sam: [laughing]	laughing
encourages and invites other participant to answer	Marianne: Cool, okay. What about you Sam?					Steven: Like… excited. I mean its actual… its actually a pure thrill. It's the trill and adrenaline…and when you do punch him you just feel proud. - pride - empowered	rationale
	Sam: When you pass your tests and exams and that… achieve in school assessments	feeling proud derived from achiving in school				Marianne: Are there quite a lot of fights that happen at this school?	asking to expand
encourages and invites other participant to answer	Marianne: Yeah? Cool and what about you Steven?					Steven: No.	confirms
	Steven: Cannie think of anything…					David: No…that would be Strawberry mansion in America…	tangent
	Sam: When ya win awards. achieve in school					Steven: Naw…not many fights.	echoes previous answer
asks to confirm	Marianne: [directed at Sam] When you win awards yeah? So I suppose like in XL ...		empowered through forms of recognition			David: Most dangerous school in America.	tangent
confirms	Sam: When we won the Reach for the Stars… achieve in the class - sense of accomplishment					Sam: In the world basically…naw not in the world.	tangent
	Steven: I have wan…when I eh…when I batter…when I eh battered somebody. fought fought					David: There's over 90 cameras all over the school.	tangent
laughs	Sam: [laughs]					Steven: It's very rare to hear of a fight happening in ***[school name omitted] -rare occoassions to physcially gain empowerment	continues previous point
encouraging	Marianne: Right, okay.					Marianne: Right, okay was this outside of school then?	asking to confirm
rationale	Steven: Naw… I mean like when your fighting and the guys down ya just kinda feel like I'm proud of ma'self…. physical peer conflicts pride - empowered	empowered through gaining pride and glory sought through phycial means				Steven: Outside of school aye…the last fight I seen was last year… the fight I was in was in the summer holidays…naw wait the fact was…naw it was Christmas… -rare occoassions to physcially gain empowerment	confirms and provides personal anecdote
asking to elaborate	Marianne: Was this in front of loads of people…					Sam: Aye he was daeing a wee bit of boxing and he punched a guy [joking].	making a joke
other participant answers	Sam: Aye obviously….he battered through 20 cops ... in front of an audience - performance					David: What's the next question?	becoming board - asking for new topic
answers to the other participant	Steven: Naw I did'nae batter any cops, I just punch [inaudible] … and won. - an achievement/ glory					Marianne: Well I think we're nearly done, it's actually nearly the end of the period. So is there anything else anyone wants to make a comment about in terms of experiences of school, the XL club or your future?	wrapping up the interview asking for final comments
laughing	Sam: [laughs]						
asking to confirm	Marianne: So you battered someone and that made you feel…like…						

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes
wrapping up the interview	Steven: Will we…will we…will we be daeing that again?		
asking to confirm	Marianne: Er…re-doing the interview?		
	Steven: Naw…mean like can we like mere questions?		
	Marianne: Well our time's up I'm afraid.		
reflecting on taking part in the interview itself	Steven: That's a shame…I was …I was actually… I was actually enjoying that.		
	enchanted	enchanted by the opportunity to take part in this interview - a platform giving him voice - participants' opinions activity sought and valued	empowered through forms of recognition
thanking participants	Marianne: Were you? Cool! Well I 'll be hopefully staying on and doing another project so aye maybe we'll have another chance to do another interview. That was really good guys…thank you very much.		
	End		

Collated Distilled Themes:



Transcript Three

Date: 23/2/15

Duration: 20.29 minutes

Dan

Mat

Marianne

verbal & nonverbal cues and gestures
basic premise codes
nascent themes
distilled themes
Marianne: So…erm…lets start off then by asking how do you think, in general, most young people feel about going to school?
hesitant
Dan: Well…a lot of people don't really like school…
peers
disenchanted
encouraging
Marianne: Uh huh.
rationale
Dan: …because there's a lot of work and they're just lazy…
school work
disaffected
encouraging
Marianne: Uh huh.
Dan: …but I… I enjoy school…
enchanted
asking to confirm
Marianne: Yeah?
confirms and elaborates
Dan: I like gon tae school and… building myself a good future.
enchanted
goal orientated/ - responsible for own future (?)
asking to confirm
Marianne: Yeah?
enchanted endeavours for the future
confirms
Dan: Aye.
asking to confirm
Marianne: So you feel quite confident about school and enjoying it in terms of getting qualifications?
aspirational
confirms
Dan: Yeah. It'll help me in the future.
goal orientated
asking related topic
Marianne: Is there anything about school you don't enjoy?
Dan: Well some classes but I have to put up with it so…
inviting other participant to contribute
Marianne: Okay, what about you Mat?
Mat: I like school tae but just some teachers…
enchanted
authority figures
tensions with authority figures
encouraging
Marianne: Yeah?
Mat:… they're monnie and… [pause]
authority figures
aggravating
asking for example
Marianne: Right okay, any particular teachers or any particular

reassuring participant

subjects? Don't worry, you don't have to name names.

hesitant

Mat: Er… I used tae do Hospitality and that teacher was terrible… aye.

practical class | authority figure | negative perception of teaching

tensions with authority figures

asking to confirm

Marianne: Right, so was this in second year before third year?

confirms

Mat: That was in second I think… aye.

Marianne: Right, okay.

sites of tension: teachers work and peers

asks other participant to confirm/ laughing

Dan: Who is it? [laughs]

laughing

Mat: [laughs but no response to Dan's question]

new but related question

Marianne: Right okay, so what you think are the main problems young people might face at school?

work struggles and emotional turbulence

offers two examples

Dan: Bullying…er…aye that's the main wan…aye and stress as well.

peer conflicts | peer conflicts | (emotional?) struggles

offers a further example

Mat: Finding it hard.

work struggles

asking to confirm

Marianne: They might find school hard?

confirms

Mat: Aye.

work struggles

agrees and elaborates

Dan: Yeah stress wi exams, prelims…

emotional struggles with assessments

asks related question

Marianne: Have you guys…are you guys in the middle of doing prelims at the moment?

Dan: We've done them.

assessments

elaborates further

Mat: Well…the exams are about to start like…sa… some exams are starting the day.

assessments | assessments

{1:42}

behaviour correlates with degree of maturity

maturity signalling a shift in behaviour

peer groups influence behaviour

Marianne: How are you feeling about your exams?

Mat: Alright...

Marianne: Alright?

asking for personal reflections

asking to confirm

Dan: Aye…if your confident enough tae go in tae it ya should tae well.

achieve | self esteem (?) | assessments

elaborates further

Marianne: Yeah? Okay, cool. Erm… so thinking about young's behaviour at school, how do you think pupils behaviour might change throughout school?

new topic

Dan: Cause they'll mature as they get older.

behaviour changes as you mature

rationale

Marianne: So do think they're behaviour gets better?

behaviour changes as you mature

asking to confirm

Dan: Yeah well in first year I wasn't the best behaved but as I've got on, I've improved on ma behaviour…

behaviour changes as you mature | behaviour changes as you mature

confirms with personal anecdote

Marianne: Uh huh.

encouraging

Dan: …and erm… aye that's just to do wi me maturing as I've grown up.

behaviour change | a sign of maturing

furthers anecdote

Marianne: Uh huh…okay what about you Mat?

encouraging/ invites other participant to contribute

Mat: I think the same as him.

behaviour changes as you mature

mirroring

Marianne: Yeah?

asking to confirm

Mat: Aye.

behaviour changes as you mature

confirms

Marianne: Okay, erm… and what do you think influences people's behaviours at school?

asks related question

{2:34}

Dan: Eh…groups. Friends and that. Like if one person does

cliques | peers

hestant provides example

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
	something that they find funny, they'll just do it as well. recruiting(?) (peers, peers, mirror behaviour)					Dan: [laughing] Aye whit was it she told you tae delete aff your phone?	participant asking other participant
asking to confirm	Marianne: Uh huh. So you were saying like when you were younger, you misbehaved a bit more…					[Both laughing]	both laughing
confirms	Dan: Yeah. mirroring behaviour (?)	mirror behaviour in-line with peer group - secure group membership				Mat: Oh ma pal said I had some bad pictures on ma phone but I did'nae [Dan laughing].	personal confession/ other participant laughing
asking to confirm and elaborate	Marianne: …was that because of your friends? Or certain classes? mirror behaviour (?)					Marianne: Right, okay.	
agrees and elaborates	Dan: Aye well in first year I think it was you wanted ta fit in with everybody and that…er…they just done stupid things…ta fit in. (younger/ less mature, mirror behaviour, ingratiating motives; peers, behaviour, ingratiating motives)					Mat: And I got in tae trouble aff the… then she found out I was kidding on.	elaborates
encouraging	Marianne: Uh huh.		means of social leverage		part of friendship - mischievous ingratiating / camaraderie behaviours	Marianne: So your pals were winding you up? playful tensions with peers	asks to confirm
	Mat: He [Dan] got me into trouble a lot. ingratiating motives (?)					Mat: Aye…that's what got me in tae trouble too. [Dan laughing] So all ma pals got me in tae trouble. (playful tensions with peers, reprimanded; playful tensions with peers, reprimanded/ sacrificial)	rationale/ other participant still laughing
asking to elaborate	Marianne: Why?						
laughing	Dan: [laughing] Oh aye why?!					Marianne: Your laughing about it, so was just a bit of a laugh then aye?	asks to confirm
hesitant whilst laughing	Mat: In Ma…in Maths like er… ya just tae talk and erm I just got in tae trouble and he never got in tae trouble. (ingratiating motives (?), playful tensions with peers - non malice; reprimanded, take the fall for a friend)					Mat: Aye.	confirms
asking to confirm	Marianne: Right, okay. So you two have been pals then since first year?					Dan: I'm laughing cause it was true [both participants laugh].	rationale/ both participants laughing
confirms	Dan: Aye.	getting in trouble for friendships - a sacrificial gesture				Marianne: Right…	
both confirm	Mat: Aye.					Mat: I need tae [inaudible] [Dan laughs]	
encouraging	Marianne: Aye? Cool.					Marianne: Do you think your friends and your friendship groups, now that you're in forth year, do you think they influence you in a positive way?	asks new question
participant ask other participant	Dan: [laughing] Tell her why you got in trouble aff the head teacher. (reprimanded, head authority figure)					Mat: Sometimes aye. positive influence of peers	confirms
laughing	Mat: [laughing]					{3:57}	
reassurring	Marianne: Don't worry, no one's gonna…					Dan: Aye. positive influence of peers	confirms
defensive whilst still laughing	Mat: I did'nae get in trouble aff the head teacher. (reprimanded, head authority figure)						

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
asking to confirm with example	Marianne: Sometimes? Can you give me an example?					the same thing every year and I just feel like it's a repeat. repetitive dejected worthless	
elaborates	Dan: Well everybody is a bit mere focused on working hard… peers attention redirected school work	a shift in commitments and priorities				Marianne: Right, okay and your not getting exams in it? no sense of achievement (?)	asking to confirm rationale
further elaborates	Mat: Exams and that. assessments - different priorities					Dan: No. no sense of achievement (?)	confirms
rationale - echoing a previous point	Dan: They're try'na better themselves for their exams so like… peers achieve and be successful assessments people don't tend tae misbehave in class because they know it's peers signals a change in behaviour different priorities important this year. - responsible for own degree of achievement					Marianne: No? What about you Mat?	inviting other participant to answer
						Mat: Huh?	distracted
asks new but related question	Marianne: Okay… cool. So at this school in particular then, do you think there's…erm… certain subjects… particular subjects that people behave better or worse in? correlation between types of classes and behaviour (?)		seeking other forms and means to achieve			Marianne: What do you think…is R.E or do you think there are any other subjects for you that you think people behave either particularly well in or particularly bad in?	repeats question
	{4.29}					{5:07}	
agress and provides example	Dan: Uh huh, R.E [Religious Education] is the worst. class behaviour				classes unvalued leads to disengaged behaviour	Mat: Er… English probably for me because like ma teacher's on hall cover… absent/ inconsistent teacher authority figure	hestiant/ confirms with own example
other participant concurs	Mat: Aye.					[Interview interrupted by visitor]	interruption
asking for rationale	Marianne: R.E's the worst? Religious Education, why's that the worst?					{5:25}	
begins	Dan: Because…					Mat:…eh my class got hall cover for a couple of weeks now and like… absent/ inconsistent teacher and inconsistant class location	continues example
interrupted	Mat: Cause people think it's no important so they just… peers devalue it					Marianne: What was that sorry? Your class does what?	misheard - asked to repeat
asking to confirm	Marianne: Are people doing that as an exam subject?				inconsistent teaching catalytic of disengagement and disengaged behaviour and rebellion	Mat: Is had hall cover… absent/ inconsistent teacher and inconsistant class location	repeats main point
confirms	Dan: No. not much too gain (?)					Marianne: Right, okay.	encouraging
concurs	Mat: No. not much too gain (?)					Mat: …with a different teacher and like they've [pupils] been behaving badly so… absent/ inconsistent teacher opportunity to rebel	rationale
rationale	Dan: I don't like R.E because I would rather use that period as a study period tae help me in like English and Maths and… disenchanted not much too gain viewed as a waste of time classes of higher value	invest in classes where value is placed in achievements gained		teachers catalytic of behaviour		Marianne: Right, okay.	encouraging
encouraging	Marianne: Uh huh.					Dan: Got any digestives I can dip in ma tea? [making a joke whilst holding up a half drunk cup of tea in the room]	other participant begins to digress
continues rationale	Dan:…things like that because R.E to me…I feel like I'm learning viewed as a waste of time (?)						

verbal/ non verbal cues and gestures

basic premise codes

nascent themes

compound themes

compound themes

nascent themes

basic premise codes

verbal/ non verbal cues and gestures

laughing at digression

Mat: [laughing]

playing along

Marianne: Erm… I don't think that's your tea Dan [Mat laughing] and I've not really got any [playing along with the joke]

digression

Dan: It's ma coffee…I need some sugar.

brings back to question and asks to confirm

Marianne: Erm…so hall cover? That's when you get put down in the hall…

confirms and elaborates

Mat: Aye…nae body does work or anything.

peers

disengaged from school work in this site

asking to confirm

Marianne: Nothing, people don't do any work? Is that when a teacher's off then?

confirms

Mat: Aye.

disengaged from school work in this site

- absent teacher

asking to confirm

Marianne: Right okay. Is that the time when people misbehave?

confirms

Mat: Aye the most aye.

misbehaviour and rebellion

disengaged from school work in this site

- absent teacher

certain sites catalytic for misbehaviour and rebellion

other participant asks participant to confirm

Dan: Is *** [female teacher's name omitted] in your class?

authority figure

confirms

Mat: Aye.

authority figure

attempting to digress again

Dan:…I was gonnae make a joke there but never mind. [Mat laughs]

new question relating to previous themes

Marianne: Do you think then, and this goes back to what you were saying about first year and how you would kinda of impress your friends through misbehaving, but do you think now, even in forth year, people still misbehave on purpose?

{6:19}

lack of consistent enagag-ment

disagrees and offers rationale

Dan: Eh… naw I think people will misbehave not meaning it and they'll be talking to their pals or something…

not purposeful misbehaviour any more

distracted

misbehaviour now not about ingratiating with peers

encouraging

Marianne: Uh huh.

aspirational

trust is earned

enchanted endeavours

trustworthy with personal adversities

Dan: …and the teachers will think they're like trading answers or something…

authority figures

perceive

cheating

further elaborates

Marianne: Right.

further elaborates

Dan:…but I think this year is mere about getting yur heed stuck in tae yur work and aw that, getting yur heed down and trying tae do the best ya can do.

4th year - imminent exams

change in prioritises

prioritise school work

enchanted endeavours

goal orientated/ - responsible for own future

Marianne: Uh huh.

encouraging

Dan: And I think that's what everybody is doing this year.

all peers

prioritise school work

4th year - imminent exams

rationale

Marianne: Cool, okay. What about you [directed at Mat]?

invites other participant to contribute

Mat: [long pause]…the same as him.

prioritise school work in 4th year

hesitant/ echoes

Marianne: Right okay, cool.

Mat: [laughs]

laughs

Marianne: So, lets talk about teachers a bit more. So are there any particular teachers that you trust more than others?

introduces new topic

Dan: Well ma pastoral care…

councillor

confirms with personal example

Marianne: Uh huh.

encouraging

Dan:…cause she's helped me out with a lot of problems at home and aw that as well… so I trust her a lot.

supported

adversities outside of school

earned trust

- trustworthy/ dependable

rationale

Marianne: Yeah? So you would go to her if you had… she would be your first port of call if you had any problems? You'd go straight to her?

asking to confirm and elaborate

Dan: Yeah I think…in school yeah.

someone else outside of school

earned trust

- trustworthy/ dependable teacher within school

confirms

{7:20}

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
encouraging	Marianne: What about you Mat?					Marianne: So the guys [interviewees from previous week] were saying last week that you have houses here? stratifying the student body	new topic/ asking to confirm
hesitant and mirrors previous answer	Mat: Errr….pastoral care…aye. councillor					Dan: Aye, *** [house name], ***[another house name]	confirms
asking to elaborate	Marianne: Can you tell me a bit more about pastoral care?					Mat: ***[a third house name]	confirms
other participant elaborates	Dan: Pastoral care er… if there's anything upsetting you… councillor; there to provide support/ to comfort/ compassionate	qualities of pastoral care: support consistent, vigilant, dependable, attentive				Dan: Aye ***[same house name as above]	confirms
encouraging	Marianne: Uh huh.					Mat: *** [forth house name] stratifying the student body into four groups	confirms
builds on elaboration	Dan: If there's anything on yur mind that could cause ya to misbehave and aw that as well, they'll talk to ya about it and like they helped…they'll help er…some people… (personal) problems; catalyst; disengagement; to listen; there to provide support; can't support everyone (?)		qualities sought diluted			Marianne: And there's one pastoral care per house? Is that right?	asking to confirm
interrupted	[Interview interrupted by visitor]	personal problems catalyst for misbehaviour				Mat: Yeah. four councillors for student body	confirms
	{7:50}					Dan: Yeah.	confirms
builds further on elaboration	Dan: …anyway. Aye yeah, they help people go tae Young Carers and aw that as well so that's a good thing… they're just there tae talk to if ya need it. And they do regular check ups on yur attendance and how you're doing on in yur class… there to provide support; support groups; to listen; dependable; consistent; attentive; vigilant		misbehaviour as an outlet			Marianne: Alright, cool. So the whole school in is how many houses?	asking to confirm
asking to confirm	Marianne: Cool, and do they teach any other subjects or is that just their…					Dan: Four. stratifying the student body into four groups	confirms
confirms	Mat: P.S.E [personal & social education] additional teaching responsibility	pastoral care stretched				Marianne: Four houses. Right, okay cool. So thinking more about particular subjects then, so what kind of classes do you prefer over other ones you don't like?	acknowledges and asks new topic
asking to confirm	Marianne: P.S.E? So that's personal and social education?					{8:56}	
confirms	Mat: Aye.				preference for practical learning	Dan: I like practical classes, like, I like P.E, Hospitality…er … Drama. I like practical work. active learning; vocational; creative; active learning	personal example
encourages	Marianne: Right.			active and creative learning		Marianne: Yeah? What about you Mat?	invites other participant to contribute
further elaborates	Mat: I think they were the wans that got us in tae the XL Club. identified them				creativity	Mat: I only like Design in this school…so that's practical tae… so aye creative; active learning	personal example
encourages	Marianne: Right, okay.					Marianne: So things that you like a bit more… kinda…there's more activity than just sitting down… in the more academic classes?	asking to confirm
confirms	Dan: Aye.						

Dan: Aye, I like Maths and that as well but er…. I don't know, I just find practical a bit better. [Pause] But I enjoy Maths and English occasionally…

Marianne: Yeah? Do you think with the practical classes, do you learn… do you feel like you learn more in those practical classes?

Dan: Yeah. Like in Hospitality, ya could read out a recipe…

Marianne: Uh huh.

Dan:…like hunners [hundreds] of times but wance you actually dae the recipe, that's when I remember it.

Marianne: Uh huh. What about you Mat?

Mat: [Pause]…er….just working with ma hunds.

Marianne: Yeah? So you need to be able to actually demonstrate that you can do something rather than just sort of writing about it. Okay so, this is a slightly tricky question but you see out of your friendship group, but also outside, if you see other people in your year group doing this, do you ever see times where in classes, people may not preform as well as you know they could do? Or they sort of dumb themselves and pretend not to be as good at something that you know they are?

{10:25}

Dan: Happens a lot in Maths, there's a few people in the class and because…erm…we got a new teacher…

Marianne: Uh huh.

Dan: …but the old teacher we had didn't…well…she didn't keep a record of what we were doing.

Marianne: Uh huh.

Dan: So we were doing National Four but when the new teacher came, she never knew what we were doing so we got back down to National Three, and it wasn't because of our working levels, it was because she didn't know…

Marianne: Right, okay.

Dan: …and everybody in the class just started no really…preforming at Maths because they're basically doing it again.

Marianne: Uh huh. Okay, what about you Mat?

Mat: That was the exact same as me, like I was in National Four in er… third year then like everybody that was in my class moved in… and there's this person in my class, like he's pure smart and he's acting like he doesn't know anything.

Dan: We're in the same class.

Mat: No.

Dan: Aye we are.

Marianne: Why do you think…

Mat: Oh aye ***[male pupil name omitted].

Marianne: Why do you think he does that?

Dan: Cause he's… well everybody in the class does it to be fair.

Mat: Yeah.

Dan: Everybody in the class could work ten times harder…

Marianne: Yeah?

Dan:… but they just…

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

further elaborates
misbehaviour
Mat: There's a lot of cerry [carry] on and that.

asking to confirm
Marianne: Is there?

confirms
misbehaviour
Mat: Aye.

further elaborates
disengagement leads to misbehaviour
Dan: They loose focus cause…

interruption
[Interview Interrupted by visitor – Dan has to leave the interview at this point, Mat is happy to continue the interview on his own]

{12:53}

introduces new topic
Marianne: So, can you give me an example a time when you a sense of achievement or when you feel proud of yourself.

hesitant then provides anecdote
recognition
Mat: Eh…when I was in Cadets like, I got a…an award for shooting…

encouraging
Marianne: Uh huh.

rationale
through recognition
Mat: …and felt a sense of achieve… achievement.

enthusiastic/ ask to elaborate
Marianne: Brilliant. Tell me more about Cadets.

hesitant
down plays/ devalues/ self deprecating
Mat: Eh…there's nothing really…

prompts by asking to confirm
Marianne: I know that ***[male pupil form previous interview], he's in Cadets…

confirms
Mat: Aye.

asking to confirm
Marianne: Is it sort of like the army?

confirms and elaborates
Mat: Aye, it's….aye it's basically go what the army does but for younger.

encourages and introduces new topic
Marianne: Uh huh… cool okay. So the next section I'd like to talk you about is the XL Club. So why did you…or how did you become part of the XL Club?

{13.38}

hesitant/ explains
Mat: Eh…cause I went tae a meeting wi people in a science room…

encouraging
Marianne: Uh huh.

further elaborates
enchanted
requested
authority figure
enthusiastic
Mat:…and I though it sounded good so I went…I asked ***[female teacher's name omitted] could I dae the interview and I did. So I got in dae it.

asking to further elaborate
Marianne: Cool. What was the interview like?

elaborates
arbitrary
Mat: It was just asking questions like why would ya wana go and how ya think it would help ya.

asking to confirm
authority figure
Marianne: And who did the interview? Was it ***[female teacher's name]

confirms
authority figure
Mat: Aye *** [same female teacher's name omitted] did it.

new but related question
Marianne: Cool, okay. And how you feel in general about being in the group?

personal reflection
enchanted
occasionally
disparaging
peers stereotyping
derogatory/ embarrassing
learning difficulties
Mat: I feel good but sometimes it can be bad cause people like say it's for spazes [spastics] and that, like for dumb people.

asking to confirm
Marianne: Right, okay. So is that people who aren't in the class?

confirms
peers out with the class - ignorance (?)
Mat: Aye.

asking to confirm
Marianne: Like other people in your year?

confirms
peers out with the class - ignorance (?)
Mat: Aye.

prompting by asking to confirm
Marianne: Aye, so people don't really know… I mean do you think people are aware of what you're actually doing in the class?

peers out with the class - ignorance (?)

sense of achievement through formal recognition

empower-ment instilled through forms of recognition

enchantment depreciated through ignorant (?) stigmatising

disparaged dejected through negative associations

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
confirms	Mat: Naw. ignorance - a lack of appreciation(?)					Marianne: So you guys have become pals being part of the class.	asking to confirm
asking to confirm	Marianne: No?					Mat: Aye. acceptance through association	confirms
confirms and elaborates	Mat: Naw…you'll try tell them but they just don't listen… ignorance attempt peers devalued/ dejected	ignorant stigmatising	disparaged/ dejected through negative associations			Marianne: Do you think that also be down to the kind of activities you've been doing as well…	asks to elaborates by prompting
encouraging	Marianne: Right, okay.					Mat: Aye…so erm…teamwork. teamwork promoting camaraderie	agrees with example
further elaborates	Mat: …they'll still say it's for dumb people. peers persistent stereotyping					Marianne: Uh huh… cool. Okay so, is there anything you would change about the XL Club? Is there anything you would want to do differently?	encouraging asks related question
asks new but related question	Marianne: Erm… do you think the XL Club has helped you at all in other subjects?					Mat: [gradually goes into a whisper] Focus mere and like when ya leave school like… cause I heard like in the interviews that was what it was meant to be fur….so we've no really done anything fur that…so… anxious for the future (?) enage training for post school tranisitons	personal reflection/ self evaluation
	Mat: [very quick to answer] A lot with ma confidence… agency/ self esteem						
enthusiastically asks to confirm	Marianne: Yeah? That's great.						
	Mat: …and just talking to people. agency/ self esteem / confidence						
asking to elaborate	Marianne: Uh huh. So you see a difference from when you went in in third year to now even yeah?	enchanted through becoming socially empowered			post school training	Marianne: Right, okay, and do you think it's changed…from what you were doing in third year and what you're doing in forth year… you see a difference?	asks related question
agrees	Mat: Aye. growth and change					Mat: There is quite a lot mere tae do wi like…when ya leave school…but like there' no much... theoretical training for post school transitions	
enthusiastic asks for an example	Marianne: That's brilliant. So have you got any examples? So you were saying how you can talk to people more…				active learning		
provides example	Mat: Like…I never used tae…like see people in that class… lack of confidence around peers		peer acceptance		preference for practical over theoretical learning	Marianne: There's not much project work? practical learning	asking to confirm
encourages	Marianne: Uh huh.					Mat: Aye. practical learning	confirms
elaborates	Mat: I never used tae talk to ***[male XL Club pupil name omitted] and I talk to him like….he hangs aboot down where I sit and I just talk to him… lack of confidence around peers confidence/ self worth acceptance through association new found confidence to gain social capital/ friends					{16:20}	
encourages	Marianne: Uh huh.					Marianne: Cool, okay so the final section I would like to talk to you about is your future aspirations and what you plan to do after you leave school. What do you think young people most look forward to when they leave school?	introduces new topic
further elaborates	Mat:… and I go out…for my lunch. socialising in free time acceptance through association					Mat: [pause]…earning money. money	hesitant
						Marianne: Earning money, so you've got your own… money	asking to elaborate

confirms

Mat: Aye. (own money)

asks to further elaborate

Marianne: Uh huh. Anything else?

hesitant

Mat: Erm…no being in the school. (freedom)

asking to confirm

Marianne: Not being at school. Are these thing you look forward to?

confirms

Mat: Aye. (freedom)

asking to confirm and elaborate

Marianne: Aye. So having your own money and having to be at school?

just confirms

Mat: Uh huh. (own money) (and freedom)

asking to elaborate

Marianne: Uh huh. Anything else?

Mat: Eh…no.

asks new but related question

Marianne: No? Okay, and what do you think people might be most worried about about leaving school?

{17:00}

answers with examples

Mat: If they're gonnie get a job or if they can't get in tae college. (uncertainty) (employment) (further education) (- anxieties for the future)

attempting to prompt participant

Marianne: Okay, so there's a bit of pressure on young people then and in terms of what you plan to do when you leave…or even after this year, so after fourth year, you've got your exams coming up…

agrees

Mat: Uh huh.

attempting to prompt participant

Marianne: …and then are you gonna stay on or are you go to…

personal example

Mat: I was planning on leaving and going tae college for construction. (leaving after compulsory education) (further education) (vocational study) (goal orientated)

attempting to prompt participant

Marianne: Right, okay. So what college is it? (further education)

post school = economic capital and freedom

pressures of uncertainty

seeking freedom locally

anxiety for the future

future goals sought locally

Mat: Eh... *** [name of local college] (further education)

hesitant

Marianne: *** [repeats name of local college], so is that in this area?

asking to confirm

Mat: Aye. (local further education - staying close to home (?))

confirms

Marianne: Right, okay cool. So when you have to start the application process?

asking to elaborate

Mat: I've already done it. (goal orientated)

Marianne: Have you?

asking to confirm

Mat: Aye.

confirms

Marianne: Brilliant, so do you have an interview or…

enthusiasm

Mat: Eh naw.

Marianne: No. Was the application quite hard?

asking to confirm

Mat: No really…. ya only had tae write about yourself and…

comments and elaborates

Marianne: Uh huh.

encouraging

Mat: …sign up fur it.

further elaborates

Marianne: Brilliant, so when you find out?

enthusiastic

Mat: Er…you can get it any time fae when the college starts… [whispers] I'm no sure…

further elaborates/ hesitant

Marianne: So would that be after the Summer holidays then?

asking to confirm

Mat: Think so, yeah.

confirms

Marianne: Okay. Great. And where do you see yourself by the time you're 25 years old?

asks new but related question

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
hesitant	Mat: [long pause]…er….movin out the hoose an….havin some money. economic capital - signs of freedom (?) independent from parents					Marianne: Uh huh.	encouraging
asking to confirm	Marianne: Yeah?				embody peer group identity and associated behaviours - can lead to failure	Mat: Cause if yur friends with like…a bad person that keeps daeing the wrang [wrong] things then you might get mere in tae that wi them so… engages in negative behaviour/ activity; succumb to peer pressure; associate with; influence of friends - mirroring behaviours	elaborates with rationale
confirms	Mat: [whispers]…that's it.						
	Marianne: That's it. Do you think you'll stay in *** [the city]? same location/ safty net (?)	physcial location as a safety net				Marianne: Uh huh. Okay let me just double-check…I think we're actually nearly done. This has been a lot quicker cause obviously it's just been you on your own. Have you got any other comments about your experiences of school you'd want to share?	asks for anything else participant wants to add
agrees	Mat: Uh huh. same location/ safty net (?)						
prompting participant to elaborate	Marianne: Yeah. Do you think you'll stay in this area, or do you think you might move out of *** [area the school is in]? same location/ safty net (?)		situational saftey-net			Mat: No.	
	Mat: I would stay in *** [same area as above], aye. If I could. same location/ safety net of familiar surroundings (?)					Marianne: No? Okay I think we're done Mat. Thank you very much, that was really interesting.	thanks participant
asks new but related question	Marianne: Okay. And this is a slightly trickery question. But what do you think the main kind of influences are on your future ambitions? To give you some examples, it could might be your friends, or maybe your family? Or other things that might influence or motivate you?			success or failure cna be determined by peer association		End.	
provides prompts						Dan's Interview continued 2/2/15	
hesitant	Mat: [long pause]…erm…maybe ma…I think ma family. parental influence (?)					5:39	
asking to confirm	Marianne: Yeah?					Marianne: So Dan, the XL Club…can you explain why or how you became part of the XL Club.	
confirms	Mat: Yeah…aye. parental influence (?)					Dan: Er….we had tae dae an interview to join…	hesitant
asking to prompt participant to elaborate	Marianne: And how do you think school or your experiences of school affect or influence the person you become when you leave school?					Marianne: Uh huh.	encouraging
hesitant	Mat: [pause] Er...no sure.					Dan: …and we were tae give um a good reason why we should join…and it was about…like confidence in the classes at that time… er ma confidence has built up a lot… justify; low confidence; school work(?); grown in confidence from being in this class	further elaborates
encouraging participant with prompts	Marianne: Yeah it is quite a tricky question. So it's thinking about possibly…again is it to do with friendship groups you fall into or maybe the classes or perhaps teachers…I don't know.				self confidence in own ability	Marianne: Uh huh.	encouraging
hesitant again	Mat: Maybe who ya…be friends with… peer influence; clique					Dan:… I work harder now. more engaged - more confidence in classes and towards school work	self evaluation
						Marianne: Cool, so was that one of your reasons for coming in…for you wanting to join? low confidence	asking for further elaboration

verbal/ non verbal cues and gestures

basic premise codes

nascent themes

compound themes

compound themes

nascent themes

basic premise codes

verbal/ non verbal cues and gestures

agrees

Dan: …yeah. low confidence - motive for wanting to join this class

encourages and asks new but related question

Marianne: Yeah? Cool, okay. And how do you…how do you feel about being part of the XL Club now…since you've been in it for nearly two years?

reflection

rationale

Dan: Aye…it's a good experience. You get tae dae a lot of things… er… aye ya get tae go on a lot of trips and experience a few things that you don't in any other class…

enchanted

opportunities

opportunities

assets

a sense of privilege(?)/ feeling grateful

encourgaing

Marianne: Uh huh.

further elaborates rationale

Dan: …and it's a bonus that it helps ya get a job when you're leaving school.

positive

advantaged

employment

post school transitions

asking to confirm

Marianne: Okay, so you're quite positive about being part of it then yeah?

affirming

confirms

Dan: Yeah.

enchanted

asks new but related question

Marianne: Cool. And…erm…I've been asking other people as well… how do you think other people who are not in the class perceive the group…because there're not in it.

hesitant

Dan: I think they see it as like a stupid class… kinda thing… like we're thick…and that's why we're in it.

perception

outside peers

sterotyping

ignorance

learning difficulties

learning difficulties

encourgaing

Marianne: Right, okay.

further expands point

Dan: …but then when you explain it them, they understand whit it is.

justify/ advocate/ defend (?)

outside peers appreciate

asking to confirm

Marianne: Aye. So it changes people's perceptions of it then?

confirms

Dan: Yeah.

see the value

asks new but related question

Marianne: Okay, cool. And do you think then…well you already said about building up your confidence, so do you think the XL Club has helped you in any of your other subjects, or outside of school?

enchanted through feeling privileged by offered assets and opportunities

awareness of stereotyping - embarrassed

enchanted through feeling a privileged

agency instilled through kinship

disparaged/ dejected through negative associations

camaraderie as a catalyst for nurturing trust and thus confidence

vulnerabilitiy allows for camaraderie to be fostered

Dan: Er…well it's just help me gain some confidence and… erm… that's… that's mainly it.

grow in confidence/ agency

grow in confidence/ agency

echoes previous point

Marianne: Aye. So what sort of activities has it been that have help build up your confidence? Has there ever been a time where it has been a really good moment or time in the Club?

asking to further elaborate

Dan: Well…it was mainly like team working skills an aw that.

camaraderie

gives an example

Marianne: Uh huh.

encouraging

Dan: …that built up confidence and trusting people an that…an like when we went tae *** [name of Scottish outdoor pursuit venue]…ya had tae trust people tae hold ya weight while ya were climbing up high hings…

grow in confidence/ agency

letting guard down

trust

camaraderie

teamwork activity

elaborates further

Marianne: Uh huh.

encouraging

Dan: …that's the scariest hing a've ever done [laughs]

allowing himself to be vulnerable

Marianne: What was that you were doing, like rock climbing?

prompting for further elaboration

Dan: Yeah…and yu have tae like…four people the same age as yu have tae hold ya weight.

peers or strangers(?)

teamwork activity

trust

elaborates

Marianne: Are these other people in the class [XL Club] or…?

prompting for further elaboration

Dan: In the class… it was *** [male pupil name omitted], *** [second male pupil name omitted]… an *** [third male pupil name omitted]… an I had tae trust em… that was hard tae dae.

peers

trust

allowing himself to be vulnerable - letting guard down

elaborates

Marianne: I bet!

encouraging

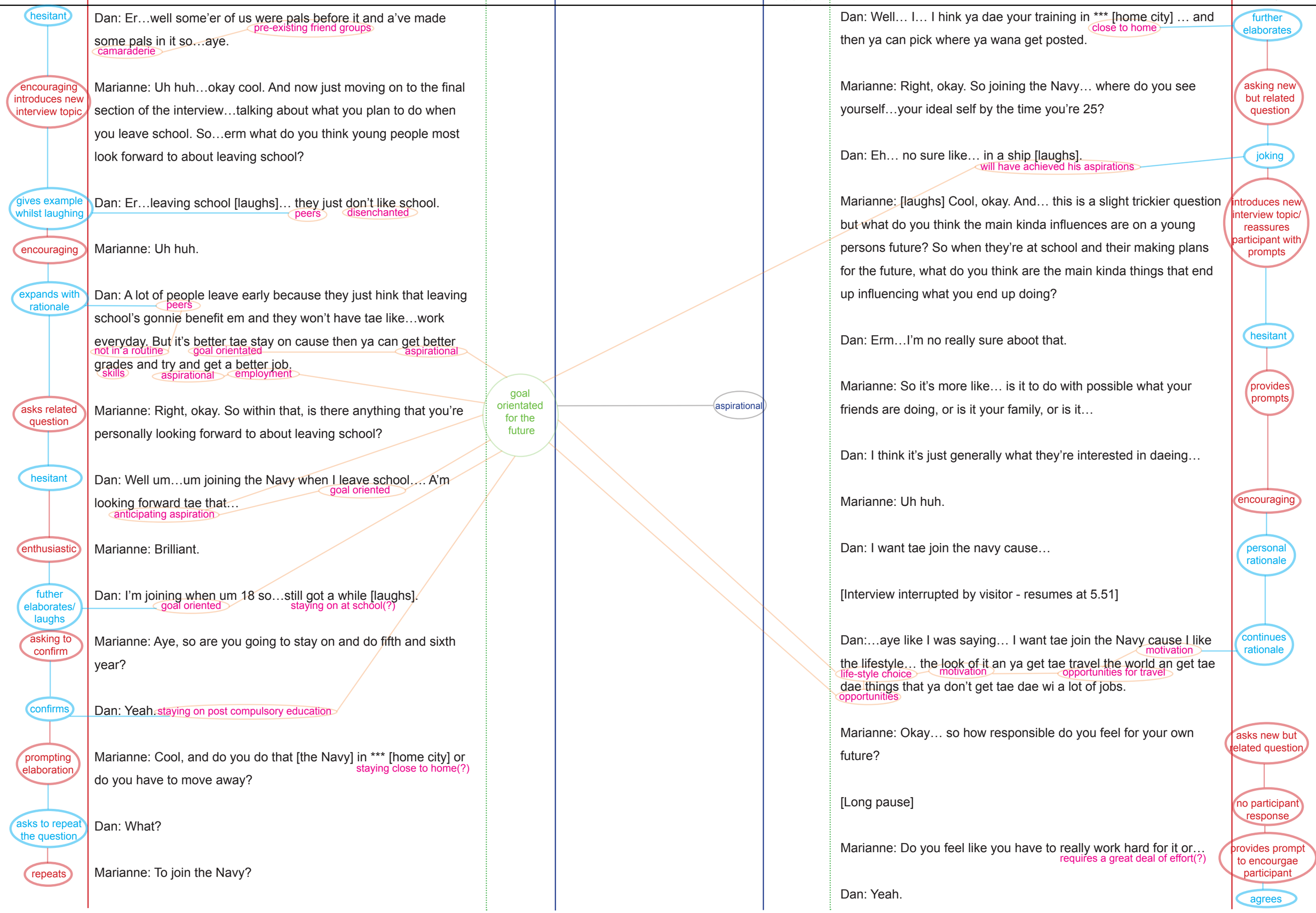
Dan: [laughing] Dinnae trust *** [third male pupil name omitted]! Laughs again.

allowing himself to be vulnerable

joking and laughing

Marianne: [laughing] So you see that rest of the people in the class, are most of them your own friends or were you all brought together because of the group?

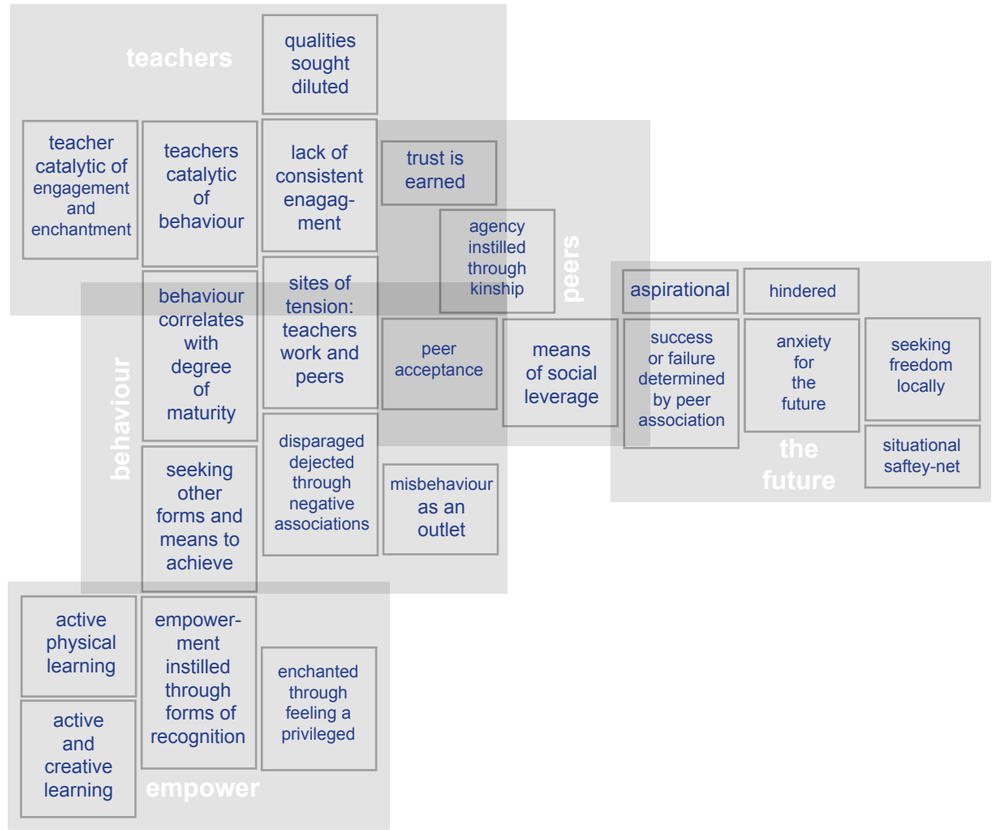
laughing and asks follow up quesiton



verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
hesitant	Dan: Er…well some'er of us were pals before it and a've made some pals in it so…aye. (pre-existing friend groups; camaraderie)					Dan: Well… I… I hink ya dae your training in *** [home city] … and then ya can pick where ya wana get posted. (close to home)	further elaborates
encouraging introduces new interview topic	Marianne: Uh huh…okay cool. And now just moving on to the final section of the interview…talking about what you plan to do when you leave school. So…erm what do you think young people most look forward to about leaving school?					Marianne: Right, okay. So joining the Navy… where do you see yourself…your ideal self by the time you're 25?	asking new but related question
gives example whilst laughing	Dan: Er…leaving school [laughs]… they just don't like school. (peers; disenchanted)					Dan: Eh… no sure like… in a ship [laughs]. (will have achieved his aspirations)	joking
encouraging	Marianne: Uh huh.					Marianne: [laughs] Cool, okay. And… this is a slight trickier question but what do you think the main kinda influences are on a young persons future? So when they're at school and their making plans for the future, what do you think are the main kinda things that end up influencing what you end up doing?	introduces new interview topic/ reassures participant with prompts
expands with rationale	Dan: A lot of people leave early because they just hink that leaving school's gonnie benefit em and they won't have tae like…work everyday. But it's better tae stay on cause then ya can get better grades and try and get a better job. (peers; not in a routine; goal orientated; aspirational; skills; aspirational; employment)	goal orientated for the future		aspirational		Dan: Erm…I'm no really sure aboot that.	hesitant
asks related question	Marianne: Right, okay. So within that, is there anything that you're personally looking forward to about leaving school?					Marianne: So it's more like… is it to do with possible what your friends are doing, or is it your family, or is it…	provides prompts
hesitant	Dan: Well um…um joining the Navy when I leave school…. A'm looking forward tae that… (goal oriented; anticipating aspiration)					Dan: I think it's just generally what they're interested in daeing…	
enthusiastic	Marianne: Brilliant.					Marianne: Uh huh.	encouraging
futher elaborates/ laughs	Dan: I'm joining when um 18 so…still got a while [laughs]. (goal oriented; staying on at school(?))					Dan: I want tae join the navy cause…	personal rationale
asking to confirm	Marianne: Aye, so are you going to stay on and do fifth and sixth year?					[Interview interrupted by visitor - resumes at 5.51]	
confirms	Dan: Yeah. (staying on post compulsory education)					Dan:…aye like I was saying… I want tae join the Navy cause I like the lifestyle… the look of it an ya get tae travel the world an get tae dae things that ya don't get tae dae wi a lot of jobs. (motivation; life-style choice; motivation; opportunities for travel; opportunities)	continues rationale
prompting elaboration	Marianne: Cool, and do you do that [the Navy] in *** [home city] or do you have to move away? (staying close to home(?))					Marianne: Okay… so how responsible do you feel for your own future?	asks new but related question
asks to repeat the question	Dan: What?					[Long pause]	no participant response
repeats	Marianne: To join the Navy?					Marianne: Do you feel like you have to really work hard for it or… (requires a great deal of effort(?))	provides prompt to encourgae participant
						Dan: Yeah.	agrees

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes
asking to confirm	Marianne: Yeah?		
confirms	Dan: Ya have tae work hard for every'hing.	at a disadvantage	hindered
	effort and dedicatation - at a disadvantage/ have to work harder than their more advantaged counterparts (?)		
thanks participant	Marianne: Cool, well I think that's everything. Thanks very much.		
	That was brilliant.		
	End.		

Collated Distilled Themes:



Interview Four

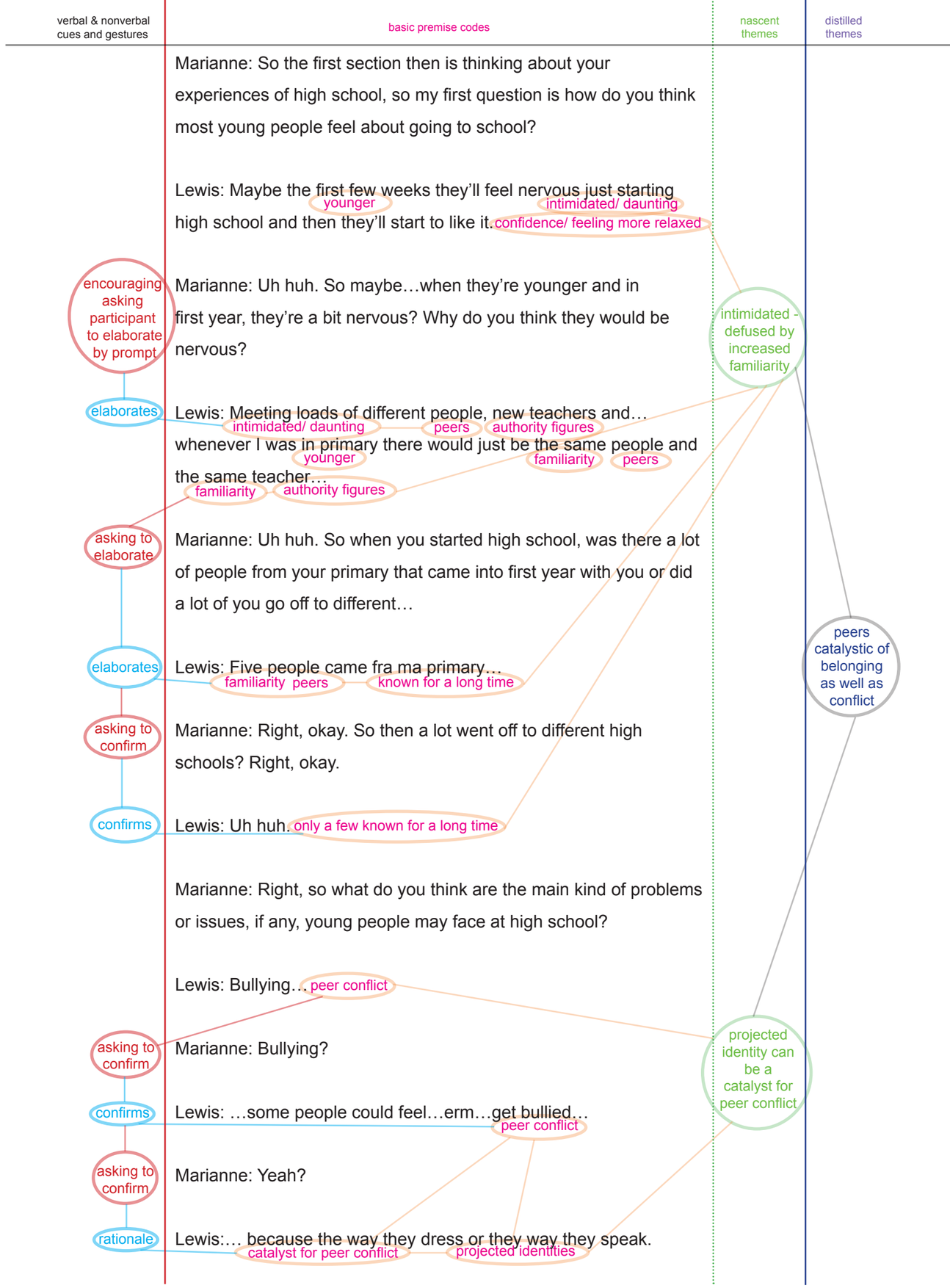
Date: 16/3/15

Duration: 19.49 minutes

Lewis

Mat (chaperon)

Marianne


verbal & nonverbal cues and gestures
basic premise codes
nascent themes
distilled themes
Marianne: So the first section then is thinking about your experiences of high school, so my first question is how do you think most young people feel about going to school?
Lewis: Maybe the first few weeks they'll feel nervous just starting high school and then they'll start to like it.
younger
intimidated/ daunting
confidence/ feeling more relaxed
encouraging asking participant to elaborate by prompt
Marianne: Uh huh. So maybe…when they're younger and in first year, they're a bit nervous? Why do you think they would be nervous?
elaborates
Lewis: Meeting loads of different people, new teachers and… whenever I was in primary there would just be the same people and the same teacher…
intimidated/ daunting
peers
authority figures
younger
familiarity
peers
familiarity
authority figures
intimidated - defused by increased familiarity
asking to elaborate
Marianne: Uh huh. So when you started high school, was there a lot of people from your primary that came into first year with you or did a lot of you go off to different…
elaborates
Lewis: Five people came fra ma primary…
familiarity
peers
known for a long time
peers catalystic of belonging as well as conflict
asking to confirm
Marianne: Right, okay. So then a lot went off to different high schools? Right, okay.
confirms
Lewis: Uh huh.
only a few known for a long time
Marianne: Right, so what do you think are the main kind of problems or issues, if any, young people may face at high school?
Lewis: Bullying…
peer conflict
asking to confirm
Marianne: Bullying?
projected identity can be a catalyst for peer conflict
confirms
Lewis: …some people could feel…erm…get bullied…
peer conflict
asking to confirm
Marianne: Yeah?
rationale
Lewis:… because the way they dress or they way they speak.
catalyst for peer conflict
projected identities

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
asking to confirm through elaborating	Marianne: Right, okay. Is there any…do you know of any of that happening in your year at all?					Marianne: Both negatively or positively…	prompts participant
contradicts previous statement	Lewis: No. no peer conflict					Lewis: It all…it all depends…	
asking to confirm	Marianne: Not now, or did it used to?					Marianne: Depends on what?	prompts participant
confirms	Lewis: Don't think so, no. no peer conflict					Lewis: …because… er the pals could be a bad influence… and they could misbehaving… you might think well I hang about with them so I don't wana be the odd wan out so I'll start misbehaving an being cheeky… (peers; ingratiating behvaiour; ingratiating behvaiour/ peer membership)	elaborates with rationale
asks new but related question	Marianne: Right, okay. Cool. And erm… do you think young people's behaviour changes throughout the course of high school?					Marianne: Uh huh. Have you got any examples… does this happen with your own friendship group…or do you just see this happening?	asking to further elaborate
hesitant	[Long pause]						
prompts participant	Marianne: How do you think it might change?					Lewis: Naw it used tae when I was in first year... (ingratiating behvaiour/ peer membership - occurring at a younger age)	elaborates
	Lewis: Cause I hang about with different people… they're startin tae grow up…an can start to be mare cheeky… (associate; peers; mature; confidence (?))		different means of social leverage as you get older	ingraitating peer behaviour occurs when younger		[Long pause]	hesitant
prompts participant	Marianne: Okay, so as they get older then, they become more cheeky? Why do you think that is?					Marianne: Yeah? But not so much any more though?	asking to confirm
hesitant	[Long pause]					{2.33}	
prompts participant by asking to confirm	Marianne: Do you they get a bit more confident?					Lewis: Nut. (ingratiating behvaiour/ peer membership - occurring at a younger age)	confirms
confirms	Lewis: Aye. become more confident	confidence comes with age and can lead to misbehaviour				Marianne: No?	asking to confirm
asks new but related question	Marianne: Yeah? And erm… you mentioned there about erm… people in different friendship groups, so what you do think are the main kinds of influences on people's behaviour at school?					[Pause]	
						Marianne: Cool, okay. And are there certain subjects that people behave better or worse in?	asks new but related question
hesitant	[Long pause]					Lewis: Eh…well… I behave better in P.E but I behave worse in Hospitality. (practical; practical)	provides personal example
prompts participant	Marianne: Is it people's friends? Or is it maybe other things that could influence people's behaviours at school?					Marianne: Why do you think that is?	asking for rationale
hesitant	[Long pause]				behaviour determined by degree of enchantment for a class	Lewis: [long pause]… cause… cause I like P.E better and Hospitality is sometimes boring. (enchanted - behave; disenchantment causing misbehaviour)	hesitant - provides rationale

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
asking to confirm	Marianne: Right, okay. So when something's boring then, do people then start to misbehave a little bit more?					if some teachers ya dinnie really trust ya cannie really go speak tae them.	
confirms	Lewis: Uh huh.					Marianne: No? Right so do you particularly trust your pastoral care?	asking to confirm
asking to further elaborate	Marianne: Right, okay. Cool. Erm… and do you think people, even though they know they will get in trouble for it, they'll still misbehave?					Lewis: Uh huh.	confirms
hesitant	[Long pause]					Marianne: Would she or he be the person you would go to if you have a problem?	asking to confirm
prompts participant	Marianne: Could it be because they're board in class or…					Lewis: Uh huh.	confirms
agrees and further elaborates	Lewis: Aye…. or they just wana show aff and they don't care if they're getting in tae trouble.					Marianne: Right, okay. Cool. So out of all the subjects you're doing for your exams, which do you prefer and which do you not like as much?	asks new question
asks related question	Marianne: And… how do you think then… in terms of the teachers… are there certain teachers that pupils will behave better or worse in front of?					Lewis: Er… I like P.E…	hesitant - provides example
agrees	Lewis: Uh huh.					Marianne: Uh huh.	encouraging
asking for rationale	Marianne: Yeah? Why do you think that might be?					Lewis: Like erm… I like Chemistry. [Pause] English is alright, Maths is alright… don't really like Hospitality.	hesitant - provides more examples
	{3.51}					Marianne: No? What is it you like about Chemistry and P.E ?	asking to elaborate
rationale	Lewis: Cause if it's hall cover they'll think… they can just get away with anything but then if they've got their normal teacher, then they'll wonnie [won't] let them away wi anything…					Lewis: Well P.E I wanna become a… maybe work in sports coaching in the Royal Navy… er… and I like Chemistry…the mixing chemicals together.	elaborates
encourgaing	Marianne: Uh huh.					Marianne: So a bit more of the practical side… getting to do experiments…its much more activity based?	asking to confirm
finishes rationale	Lewis: …so they've got tae behave.					Lewis: Uh huh.	confirms
asks new but related question	Marianne: And do you think there's certain teachers that you would trust more than others at the school?					Marianne: Okay… and which ones did you say that you didn't like?	asking to confirm
agrees with example	Lewis: Uh huh. You would… like if ya had some stuff… private… you could speak tae your pastoral care if ya really trusted them but					Lewis: Hospitality…and er English is alright… it's no the best.	iterates previous answer
						Marianne: What's it about Hospitality that you don't like?	asking to elaborate

teachers have to earn trust before you share your problems
disenchantment causing misbehaviour
disenchantment causing misbehaviour
ingratiating behaviours/ self presentation
priorities
behaviour shift/ performance in front of particular teachers
out with the class
peers
oppportunity to misbehave
consistant teacher
authority figure
controls classroom behaviour
controls classroom behaviour
trust(?)
personal problems
councillor teacher
if they have earned your trust(?)
dependable
trust
practical
enchanted
academic & practical
academic
academic
disenchanted
practical
practical
the future in mind
vocational
enchanted
academic & practical
active/ practical learning
active/ practical learning
practical
academic
disenchanted
practical
disenchanted

teachers and sites of learning catalytic of behaviour
self presentation and performance
disclose personal problems when trust is earned
ingratiating performances catalysed by disenchant-ment
active learning can empower and enhance agency
trust is earned
aspirational
active learning

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

elaborates further

Lewis: Teacher's moanny sometimes and er…sometimes when ya don't feel like cooking, she'll just moan at ya and say go an get an apron on and ya got tae cook even if ya don't want tae really.

authority
reprimand
disenchanted
authority reprimand
forced to participate
disenchanted

disenchanted through feeling forced

echoing participant's response

Marianne: Right okay. So out of all the subjects you've mentioned… you mentioned P.E there as your favourite, have there ever been times, perhaps with yourself or maybe you've seen this happening with others, where you know people are really good at a subject but they'll pretend not to be?

introduces new but related question

self sabotage (?)

{6.03}

agrees but hesitant

Lewis: Aye… er…

self sabotage

asking for examples

Marianne: Have you got any examples of when this has happened?

hesitant

Lewis:… tryna think…

recalibration

other participant prompts participant

Mat: [whispers]…in Maths.

academic

participant uses other's suggestion

Lewis: Aw Maths! Ma pal *** [male pupil name omitted]…er… he acts as if he's really stupid…

academic
peer
performs
lowers own ability

performances of self sabotage

encouraging

Marianne: Uh huh.

further elaborates

Lewis: …although he's in the lowest Maths class, he is quite smart but if…he just… pretends he's really stupid.

foundation academic
can achieve highly
self sabotage
chooses
performs
lowers own ability

asking for rationale

Marianne: So why do think he might do that?

Lewis: I don't know… I'm no…I'm no in his class so I don't know why he would.

asking for alternative examples

Marianne: Have you got any other examples?

hesitant

Lewis: Er… cannie think of any.

encouraging asks new but related question

Marianne: No, well that's okay. Cool, so do you think being good at school…being good at particular subjects has anything to do with who you're friends with at school?

{6.54}

Lewis: Uh huh. [Pause] Don't know cause… you could have pals that are good at Drama, you're good at P.E and there could be other people that are good at music so it all depends cause obviously we all tae different subjects and some's good at P.E and others are good at other subjects…

correlation with achieving and peer association (?)
achieve
practical
achieve practical
achieve
practical
peers groups
split up
achieve practical
achieve

agrees then hesitant

rationale

Marianne: Uh huh. Okay. So can you describe to me a time, and it doesn't have to be in school, it can be outside of school as well, when you feel proud or a sense of achievement.

encouraging

introduces new topic

Lewis: Eh… when I got ma black belt in Tae Kwon Do.

formal recognition
- honor earned through dedication

personal anecdote

Marianne: Cool! When was that?

enthusiastically asked to elaborate

sense of achievement gained through formal recognition

Lewis: Er… two years ago. It took me four and half years.

since he felt a sense of achievement (?)
honor earned through dedication

elaborates

Marianne: Uh huh, I bet yeah. That's great, congratulations. So what does that mean, can you instruct?

enthusiastically asked to elaborate

shift in priorities

Lewis: Well I could of… I left it because I was obviously getting board and then I started the sea cadets but then I had tae leave that because my exams and my studying was getting in the way…

disenchanted
priorities changed
priorities changed

elaborates

Marianne: Uh huh.

encouraging

empowered through formal recognition

Lewis:… but I'm no sure if am gonnie go back but if I can go back then I'll put through a instructors course and teach classes.

empowered

elaborates further

Marianne: Great. Cool, and you mentioned your exams there, how are you feeling about your exams at the moment? How's it all going?

enthusiastic asks new question

{8.11}

Lewis: [pause]… I'm a bit nervous about some of em…er…. English

anxious
academic

hesitant

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

rationale

because we don't really tae much… aw we tae is copy fra books an we're tae dae wi own value added unit and wi've tae dae a talk an [emphasis] wi've tae dae another assessment… and wi don't really dae it cause we're mainly copying fra books aw the time cause for the first three weeks when we came back at Christmas, we were aw just copying fra books…

disengaging | disenchanted | mechanical/ arbitrary | high work demands | mechanical/ arbitrary | repeatative | feeling dejected | mechanical/ arbitrary

asking to further elaborate

Marianne: Right, okay. So can you describe that a bit more. So in English, you say you're just copying from books, are you not…

elaborates

Lewis: Its just like close reading… but we're just tae copy it.

mechanical/ arbitrary

asking to confirm

Marianne: So do you not feel that prepared for the exam then?

agrees and further elaborates

Lewis: Well naw cause eh… the value added unit it's… we've got tae have at least eight hunner tae a thousand [emphasis] words an we don't even write that much for the essays… and we've obviously… wi tae dae it wi-selves[ourselves] but its tae be finished for the day but all wi hud… two months tae dae it…the teacher's no really helped us wi it.

feeling dejected and unprepared | high work demands | feeling dejected and unprepared | unsupported | under pressure | feeling dejected and unprepared | unsupported by the teacher

asks follow up question

Marianne: Right. So is there erm… are there any other exams you feel anxious about…or really confident about?

self-evaluational

Lewis: Feel as if I'm gonnie pass… oh I don't like Hospitality but I know I'm gonnie pass that cause I can… when it's an assessment I'll tae it [emphasis] but when it's no an assessment I cannie really be bothered cooking. And then P.E… I know I can pass that cause I listen and I dae all the homework.

confident | under pressure | motivated to achieve | no pressure to achieve | disenchanted | confident | motivated to engage | invests

echoing participant's response in question

Marianne: Aye? Cool. So you see in Hospitality, what's the exam like? What do you have to do for the exam?

elaborates

Lewis: Well for Nat 5 ya need tae dae a three course meal…over like two and half hours and like for National 4 ya need tae do a two course meal in an hour and a half.

asking to confirm

Marianne: Do you get to choose what you make?

disenchantment and frustration precipitated through tasks perceived as mechanical and arbitrary

motivated through pressure to achieve

disenchant-ment embodied in demotivated reactions to arbitrary tasks

empowered embodied in agency enhancing enchantment

peer tensions

confidence gained through opportunities to harness own agency

Lewis: I think so.

confirms

Marianne: Cool. You have any ideas what you're gonna make?

asking to elaborate

Lewis: Aye, I'm no sure. There is some that I'm good at but I don't know yet.

confident

Marianne: Right, okay. So we'll just move on the next section, which is about the XL Club. Mat, feel free if you want to join in. So how did you or why did you choose to become a part of the XL Club?

introduces new topic asks other participant to also contribute

{10:17}

Lewis: Cause I thought if I joined the XL then I might get better confidence cause I was quite shy in erm… first year.

a means to gain/ improve | lack in confidence | lack in confidence | when younger

personal reflection

Marianne: And what do you think, and you can be completely honest, what do you think…or how's it been being part of the XL Club?

asks related question

Lewis: It's good but it's been annoying…***[female pupil name omitted – pupil part of the XL Club] shouting all the time. It's annoying. I mean when ya try and say something and she'll butt in and say nah that's wrang or ya try and answer something she'll get there before you, before anyone else in the class can answer.

enchanted | irritated by peer | irritated by peer | peer tension | frustration | frustration

rationale

Marianne: Uh huh. Is there anything positive about the Club?

asks related question

Lewis: It's definitely helped me with ma confidence and I'm a bit mere confident at speaking.

enchanted | increased in confidence | agency

self-evaluational

Marianne: Uh huh, that's great. And has there been anything you've been doing in the Club, like certain projects or activities where you've felt it's really help you with your confidence?

enthusiastic asks to elaborate further

Lewis: Er… the section of sectarianism cause we were all put in tae groups and we all had…like there was like five or six and we had tae like…had a group er…and then we would change round and then we would have tae lead another group and we were daeing it

practical project | team work and interactions | leadership/ agency/ empowering

hesitant elaborates

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
	for a questions thing…					Lewis: Naw. disempowered	confirms
encouraging	Marianne: Uh huh.					Marianne: Okay. Who selected you? Was it the…	asking to confirm
further elaborates	Lewis: And… I think another wan for my confidence was the Halloween disco because I was a tour guide and I had tae have good confidence tae walk round and speak tae they people that was going round wi us… (confidence/ agency; practical project; agency)	confidence gained through opportunities to harness own agency				Lewis: Ma pastoral care.	confirms
						Marianne: Pastoral care, right okay cool. Erm… and well you've already mentioned it's helped you with your confidence but has it helped you in any of your other subjects?	asks related question
asking to confirm	Marianne: Uh huh. So are these activities which sorta push you out your comfort zone yeah?						
confirms	Lewis: Yeah. agency					Lewis: Hmm… well I think it might help me wi ma English talk cause I think I've got tae talk in front of ma class… confidence/ agency	
asks new but related question	Marianne: Great. Erm… okay so what do you think other people who are not in the XL Club think about the XL Club?					Marianne: Uh huh.	encouraging
	Lewis: [laughs] Er… some of them think it's for aw stupid people but er… cause some people have heard aw [all] the trips we go on, some people would want… it's just fur [for] the trips they'd want I think. But they also just think its fur [for] kinda stupid people that cannie dae certain subjects I think. (peers; learning difficulties; peers; alternative practical work; peers; opportunity to miss school; perceive; learning difficulties; learning difficulties; - negative stereotyping)		empowered embodied in agency enhancing enchantment			Lewis: Yeah… and P.E as well cause I was never confident getting up in front of people but now I am… (confidence/ agency; gained confidence/ agency)	elaborates further
						[Interview interrupted at 13:20]	
						[Interview Resumes at 14:07]	
asking to confirm	Marianne: So do you feel like you have to sort of explain to them...	negative stereotyping based on ignorance	stigmatised			Marianne: Cool, okay. So my last question about the XL Club is, is there anything you would change about it?	asks related question
confirms	Lewis: Sometimes. ignorance					Lewis: *** [female pupil name omitted from the XL Club]… (peer tension)	
asking to confirm	Marianne: There's not a lot of awareness about what goes on in the Club?		not in control			Mat: [laughs]	other participant laughs
						Marianne: Anything else?	asking for another example
confirms through elaborating	Lewis: I don't even know what I'm in XL fur [for]. I know… I know myself it's fur [for] confidence but I don't know what I got choose for. (frustration; grow in confidence; disempowered)					Lewis: …that's… that's the only thing… I'd take her out it… too loud. (peer tension; peer tension)	iterates previous answer
	{12:48}					Marianne: Erm… so there's nothing else about the actual activities or stuff you learn in there?	prompting further examples
asking to confirm	Marianne: Yeah so other people in previous interviews have said you got kind of selected to be interviewed… but your not quite sure why you were selected, no?	frustration borne out of feeling disempowered - decisions made for them			preference for practical learning	Lewis: [pause]… more projects… like I don't think there's enough… there is'nae many. (practical activities; preference for practical activities over theoretical/ academic work)	provides another example

verbal/ non verbal cues and gestures

basic premise codes

nascent themes

compound themes

compound themes

nascent themes

basic premise codes

verbal/ non verbal cues and gestures

asks follow up question

Marianne: Some more projects? So what is it that you're doing when you're not doing projects?

elaborates further

Lewis: Well right noow we're making a movie… er for the next XL Club that will get chosen obviously… the movie will get shown to them dae see… to show them what we've done in the last two years. Er… but other times we're filling in sheets and booklets…

practical project

mechanical/ arbitrary

asking to further elaborate

Marianne: Right, okay. What's that for?

further elaborates

Lewis: Erm… health and safety…er… we were daeing a heart start booklet…

theoretical activities

other participant contributes

Mat: Aye…CPR.

theoretical activities

further elaborates

Lewis: CPR and that... [long pause] I think everybody apart fra…well there was only about two or three that dinnae get their heart start certificate cause they were'nae in.

theoretical activities

failled

introduces new interview topic

Marianne: Right, okay… Erm so moving on then. The section is about what you plan to do when you leave school.

acknowledges

Lewis: Right.

Marianne: So what do you think young people most look forward to about leaving school?

Lewis: No having tae…well some people have tae get up early if they've got a job but some people find leaving school they don't need to get up so early, coming in tae a school and have teachers moaning at them everyday… day in and day out. And some people find it… they've got freedom… no been in having tae wear school uniform five days a week...

mundane routine

authority figures

being reprimanded

mundane routine

mundane routine

choice

choice

mundane routine

asks related question

Marianne: Uh huh… okay. And do you think most young people are worried or anxious about when it comes to leaving school?

{16:07}

disenchant-ment embodied in demotivated reactions to arbitrary tasks

seeking freedom from the mundane

wanting to escape the banalities of school

uncertainties and anxiety for the future heightened by having to compete

competition

aspirational choices

enchanted endeavours

Lewis: [long pause] If they're gonnie have the right… if they're gonnie be able tae get in tae college, university… are they gonnie be able to get an apprenticeship, are they gonnie be able to get a job… have they got the right qualifications.

competing

uncertainties

further education

uncertainties

training

uncertainties

empolyment

uncertainties

competing

Marianne: Uh huh. Are you worried about any of those things personally?

Lewis: No really because I know I'm daeing the main subjects I need for sports coaching but... if… wi the work experience that I'm gonnie dae… if I work hard I hope tae get an apprenticeship at *** [car dealership name omitted] for parts, mechanical engineering and then that might help me also wi the Royal Navy…

confident

goal orientated

aspiration

training

goal orientated

invest/ enage

aspiration

training

goal orientated

aspiration

Marianne: Cool. So are you planning to stay on then after this year?

Lewis: Aye… aye I'm staying on ti at least 6th year.

goal orientated

choosing to stay

post compulosry education

Marianne: So do you know what subjects you're gonna do in 5th year?

Lewis: Yeah I'm gonna definitely keep P.E… I'm no sure if I'm gonnie keep Admin yet… I might but I think… I don't whether tae keep Hospitality because ya make cakes and I don't know whether tae pick up Physics and drop Hospitality.

goal orientated

goal orientated

Marianne: Hmmm… when do you have to make this decision… for your subjects for Highers?

Lewis: Erm… sometime this year.

Mat: Probably the end.

Marianne: Right, okay.

Lewis: How's that gonnie work?

Mat: Don't know.

hesitant

asks follow up question for participant to elaborate on

elaborates

encourgaing asks to confirm

confirms

ask related question

asks to confirm

confirms

other participant contributes

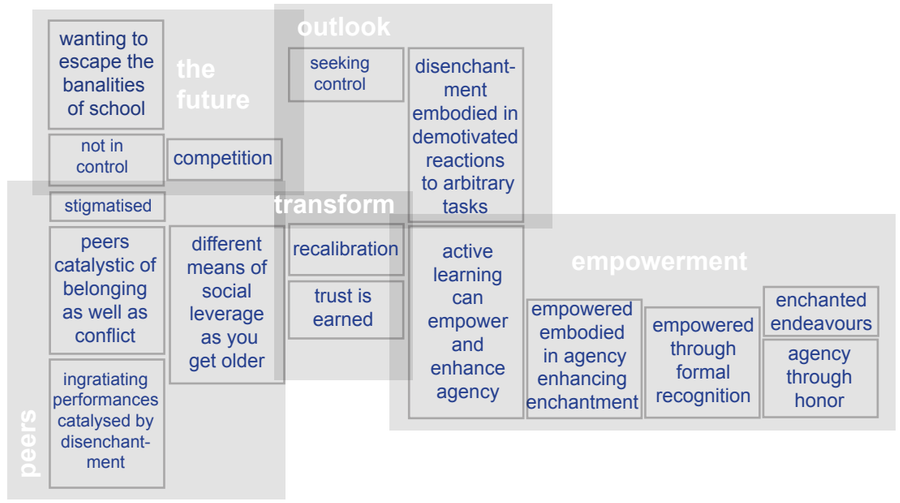
encouraging

participant asks other participant

other participant answers

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
responds to other participant	Lewis: Cause we're only in… we're aff quite a lot fra the 27th of April.					university or… get a good job. (further education; employment; more options open to you)	
other participant responds	Mat: Aye, we'll be aff for like 2 month or something…			seeking control	achieveing opens up more options	Marianne: So you think people ever feel like they have to leave after 4th year or do you think people always have the choice?	asks related question
asking to confirm	Marianne: On exam leave?						
confirms	Mat: Study leave.				others making decisions about your future - disempowering	Lewis: Some people get told they have tae leave because behaviour, homework, timekeeping and… uniform in school… but others have the choice whether tae leave or not. (encouraged - feel forced(?); disenaged and disenchanted; empowered; self assess - make their own decisions)	
other participant concurs	Lewis: Aye.					Marianne: Great, well I think we'll have to leave it there but thank you very much Lewis.	thanks participant
new question	Marianne: Right, okay. So what do you think are the main influences on young people's futures?			not in control			
hesitant	[long pause]		agency through honor				
hesitant	Lewis: Hmmm… [sighs] try'na think…						
encourages participant with prompts	Marianne: It's quite a tricky question. I was meaning what do you think it is then that kinda influences you decisions either whether you stay on at school or not, or way you end up going if you maybe go to university or go straight into employment. What do you think are the main kinda things that influence those decisions?	choosing to stay at school is making and displaying a commitment embodied in becoming a role model					
	Lewis: Well if you're gonnie… if ya choose tae stay on at school, you've got tae think would ya turn up everyday, would ya listen in class er… dae all the work because you're an influence tae the rest of the school showing that you can come in on time, dae the homework, not get in tae trouble aff the head teacher and having good… getting good exam results. (making a commitment; post compulsory; making a commitment; routine; making a commitment; school work; school work; agency - role model; displaying; making a commitment; routine; making a commitment; behaving; authority figure; achieveing; assessments)						
asks follow up question	Marianne: Okay. And how do you think school affects the person you become once you leave school?						
	Lewis: It can be a good thing or it could be a bad thing… it all depends cause if ya don't really get good exams and ya have tae leave at the end of 4th year, then ya've got tae think about what ya gonnie dae but then if ya've got good exam results and ya have tae leave at the end of 4th year, ya can then get in tae college, (positive and negative influence; don't achieve; feel forced(?); leave school early; goal orientated; goal orientated; achieve - qualifications; feel forced(?); leave school early; more options(?); further education)						

Collated Distilled Themes:



Transcript Five

Date: 23/3/15

Duration: 15.07 minutes

Max

David (chaperon)

Marianne

verbal & nonverbal cues and gestures	basic premise codes	nascent themes	distilled themes
	Marianne: So I've just put the recorder on and David feel free to jump in…		
	David: Uh huh.		
	Marianne:… and contribute whenever you want to. So there are three kinda key areas I want to about in the interview. The first is section is gonna be looking at your experiences of school in general, the second section is gonna be asking about the XL Club and the last section is more about what you plan to do after you leave school. You can be completely honest and share whatever you want to.		
	So the first question is how do you feel most young people feel about going to school?		
	Max: Don't wana go, they don't like it. Or they try and dog class.	disenchanted, disenchanted, purposely skip school	
asking to further elaborate	Marianne: Uh huh, so why do you think people might not like school?		disenfranchised by school
elaborates	Max: Some people might think it's a waste of time.	disenfranchised - not getting anything out it	
encouraging	Marianne: Uh huh.		
rationale	Max: They don't like teachers or they don't like the class in general…	disenchanted authority figures, the subject/ class work	
asking to further elaborate	Marianne: Uh huh. You said there waste of time. Why would it be maybe a waste of time?		
elaborates	Max: Cause people always think there's other stuff they can do in that time instead of going to school.	waste of time, disenfranchised - not getting anything out it	
	Marianne: Right, okay.		
elaborates	David: I am going to no do that… I think it's the time in the morning.	early morning starts	
	Marianne: What was that?		

verbal/ non verbal cues and gestures

basic premise codes

nascent themes

compound themes

compound themes

nascent themes

basic premise codes

verbal/ non verbal cues and gestures

repeats answer

David: Cause the mornings… early morning starts

asking to confirm

Marianne: The mornings?

confirms and elaborates

David: [inaudible in parts] … when you wake up because you need like… if I was gonna get teached how to swim I would never tae that… in the water, like saving people doing that. They need to teach. They can't teach at school… at home I mean. Cause of your mum and dad is at work and aw that.

Max: I'm never allowed to swim in school. I got flung in a pool. I got taught tae teach maself…

pragmatic/ empowered

asks related question

Marianne: What you do think are the main kinda problems young people may face at school?

hesitant

Max: [pause]… don't wana do their homework… is probably the main problem…er…get distracted easily…

working alone

lack of motivation(?)

lack of motivation

encouraging

Marianne: Uh huh.

hesitant

Max: [long pause]… or the teachers… don't actually do… like there's too many people tryna get questions at the exact same time so… teacher's attention becomes diluted

authority figures

big class sizes

peers

seeking the teacher's attention

asking to confirm

Marianne: Right, okay. So maybe to do with the size of classes then? Right, okay. Cool. And do you think a young person's behaviour changes throughout their time at school?

asks related question

agrees

Max: Uh huh.

behaviour change

asking to elaborate

Marianne: How do you think it might change?

elaborates

Max: Er some people might actually grow up or some people are just… stay immature.

peers

mature

peers

don't mature

asks follow up question

Marianne: Right, okay. So what do you think influences young people's behaviour at school?

ingratiating

neglect

diluted attention

outside influences

Max: What they do outside of school.

free time - influences behaviour

Marianne: Uh huh.

Max: Or what they do in the house.

free time

Marianne: Uh huh. Have you got any examples of what you think that could be?

Max: Erm… drinkin… smokin… or takin anythin.

under-age drinking, smoking or drugs - risky behaviour/ experimental

Marianne: Okay, so this is stuff that happens outside of school and you think that could influence then how people behave in school?

Max: [nodes]

outside activity

influence in school behaviour

Marianne: Cool, okay. Erm so would you say then your friends have an influence on your behaviour then? Are these the kinda things you would do with your friends?

Max: Uh huh.

friendships influence in school behaviour

Marianne: Yeah? Okay cool. Are there certain subjects that people behave better or worse in?

Max: [long pause]… depends on what one they don't like.

misbehave when disenchanted

Marianne: Right, okay. So people behave better in classes they like more. What's your favourite subject?

Max: Computin.

Marianne: Computing? Okay, and do you think young people may ever miss behave on purpose in classes?

Max: Yes.

purposely misbehave

Marianne: Why do you think that might be?

encouraging

asking participant to expand

provides examples

asking to confirm

confirms

asks follow up question

confirms

encouraging asking to further elaborate

hesitant

asking to confirm - asks for personal opinion

acknowledges asks related question

agrees

asks for rationale

verbal/ non verbal cues and gestures

basic premise codes

nascent themes

compound themes

compound themes

nascent themes

basic premise codes

verbal/ non verbal cues and gestures

rationale

Max: To get attention.

disengaged - seeking attention

asking to elaborate

Marianne: Yeah? Whose attention?

rationale

Max: Any…like anybody whose actually doing their work.

peers

engaged in work

asking to confirm - asks follow up question

Marianne: Right, so to distract people. Erm…and what do teachers do when that happens?

elaborates

Max: Just… just shout at em. Or put them out of class or move em.

authority figure

reprimand

reprimand

reprimand

asks new but related question

Marianne: Uh huh. So talking about teachers more, are there certain teachers at this school that you trust more than others?

hesitant

Max: [long pause]… no.

doesn't trust any authority figures

asking to confirm

Marianne: No? Do you trust any teachers?

confirms

Max: Naw.

doesn't trust any authority figures

asking to further elaborate

Marianne: No? So if you had a problem or needed to go speak to a teacher, there's not really anyone in particular that you would feel comfortable talking to? Would you ever speak with your pastoral care teacher?

lack of trust

hesitant

Max: [long pause] … well I could if I wanted to…

if necessary

asking to confirm

Marianne: …but you don't?

confirms

Max: No.

doesn't trust or confide in any authority figures

asks new question relating back to a previous answer

Marianne: No. Okay cool… Erm so, just going back to different kinds of classes, so you said you prefer computing classes, what's your least favourite subject?

provides examples

Max: English and R.E.

academic

asks follow up question

Marianne: English and R.E. R.E's come up [in previous interviews] before a few times. So what is it about Computing that you like more

practical

preference for practical active learning

academic becomes engaging when applied technically

enchanted when harnessing agency in learning

than say something like English?

academic

Max: The coding…. and it's just building… like computers an that…

active learning/ teachnical

active learning

active learning

Marianne: Uh huh.

Max: …which ya can learn through it.

active learning

Marianne: Do you think… are you gonna do anything to do with Computing when you leave school?

Max: Yes.

future aspiration

Marianne: Yeah? Cool, okay. Erm… so you said there about coding and building computers, what kinda of activities then motivate you to learn?

Max: Maths…

academic becoming technical(?)

Marianne: Yeah?

Max:… technical for the… [stutters]… an…

academic becoming technical(?)

[long pause]

Marianne: So you just said there more technical things, so is it more activity-based learning? Like doing practical things rather than being sitting and being taught at?

Max: [Nodes]

practical active learning

Marianne: Right, okay. Erm…right this is a slight trickier question but it relates back to behaviour, do you ever see or have you got any examples of times where young people, even thought you know they're really at a subject or they're really good at some thing, that they'll pretend not to be good at it?

[long pause]

rationale

encouraging

furthers rationale

asks follow up question

confirms

asking to further elaborate

asking to confirm

hesitant

asking to elaborate further

gestures in agreement

introduces new topic in response to participant's lack of responses

hesitant

Max: I've no seen it happening but somebody's tolt [told] me they've did it before.

performance of self sabotage

asking to further elaborate

Marianne: Yeah? Why do you think people do that?

elaborates with rationale

Max: So they can stay in classes they like or… talk… stay in the same classes as their friends.

peers

remain enchanted

remain with friends

peers as a motive for recalibration

introduces new interview topic

Marianne: Right, okay. Erm… can you give me a time or an example, it can be outside of school as well, it doesn't have to be something that happens inside of school, a time when you feel proud or a sense of achievement.

hesitant

[long pause – 16 seconds]

asks to confirm the question

Max: Does it need to be in school?

means of social leverage

other participant confirms

David: Uh huh.

Max: In XL… the only place [pause]… probably the projects we did.

time/place of achievement

type of practical work

encouraging

Marianne: Uh huh.

hesitant

[long pause]

Both participants voice in audible communication to each other

asking to elaborate further

Marianne: Have you got any project in particular?

hesitant

[long pause]

preference for practical work

Max: I've forgot the project name.

practical work

prompting participant

Marianne: Which one? What were you doing in it?

enchanted when harnessing agency in learning

Max: Helping create a website.

technical practical work

encourages

Marianne: Cool, okay.

[long pause]

hesitant

Max:…the sectarianism project, that's what it was.

Marianne: Right, so after that you felt a sense of achievement, what had you achieved? You said you had made a website? Did you get a certificate or anything?

asking to elaborate - prompting the participant

Max: [directed at David] Did we?

confirming with other participant

David: I was'nae there so I don't know.

other participant confirms

Max: You were at some parts.

counters

David: I was at the first learning thing but I was'nae actually at the actual opening…

disagrees

Max: You were there.

persists

David: Pfft…

gestures disagreement

Max: [giggles]

laughs

Marianne: Okay, well we'll move on then to the next section which is looking at the XL Club. So why did you choose to become part of the XL Club?

introduces new interview topic

Max: To get out of social.

to skip an academic class

Marianne: Right, so that's to get out of doing either Modern Studies, Geography or History?

asking to confirm

Max: Yep.

to skip an academic class

confirms

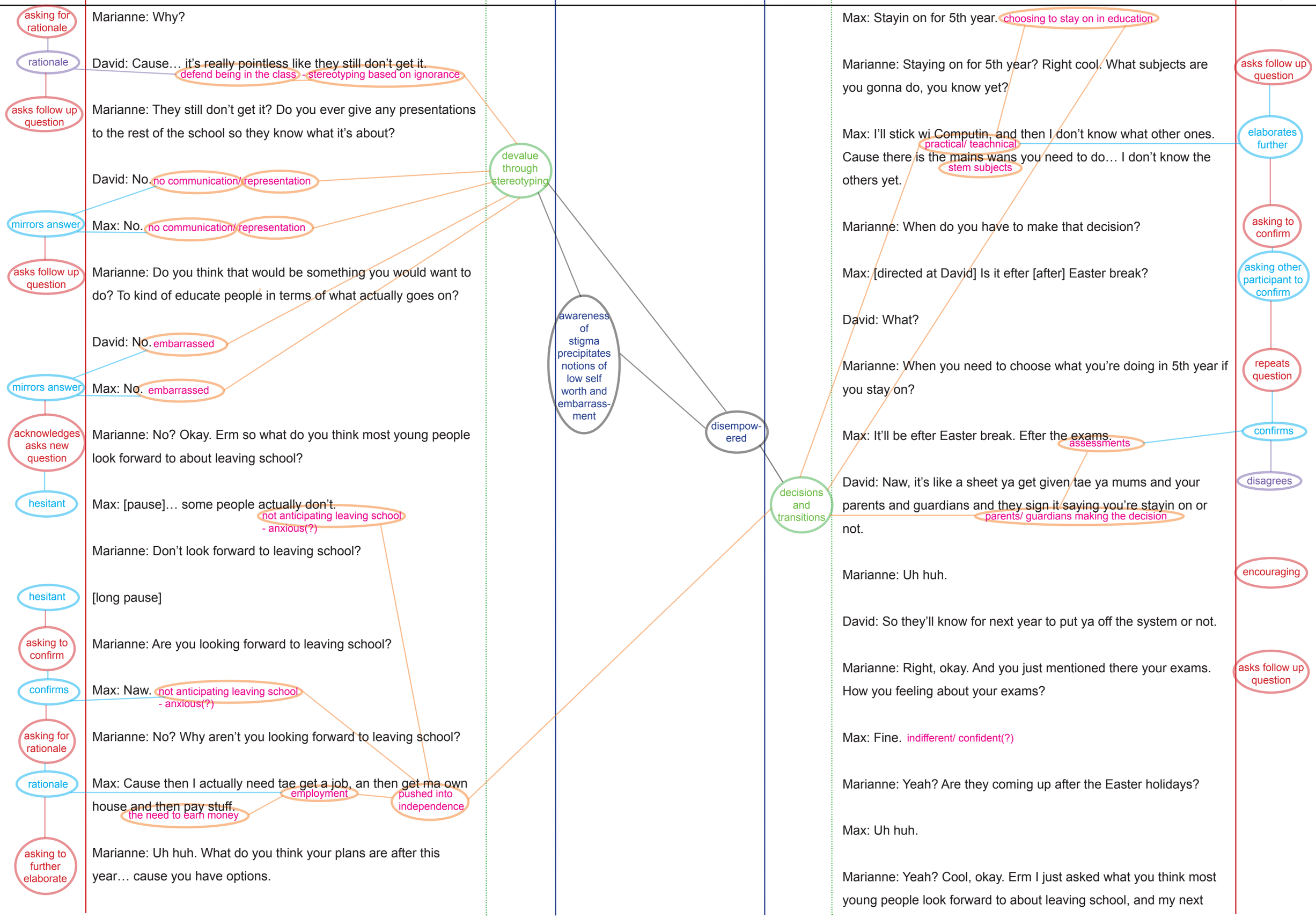
Marianne: Right, cool. So I've been told before you go through a sort of interview process, so did you choose to go to the interview or were you chosen to be interviewed?

[long pause]

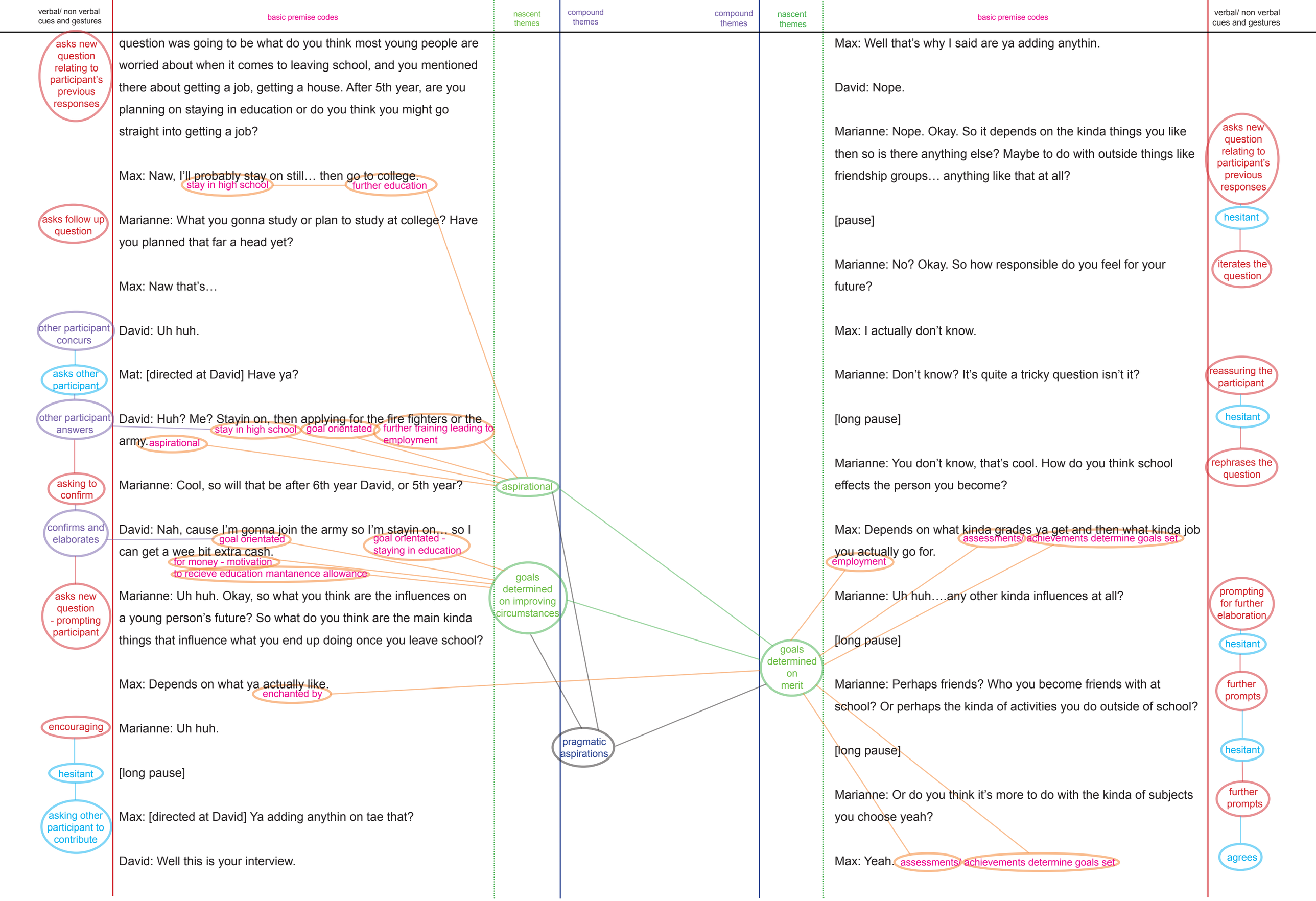
hesitant

verbal/ non verbal cues and gestures	basic premise codes
	Max: Well… I was actually chosen. (selected)
hesitant	[long pause]
asking to confirm	Marianne: Uh huh. But you were quite up for joining yeah?
confirms	Max: [nodes] (wanted to skip an academic class)
asks related question	Marianne: Right, cool. And what do you think about being part of the XL Club in general?
	Max: Fine…sometimes weird.
asking to elaborate	Marianne: How's it weird?
echoes previous answer	Max: Sometimes awkward. peer tensions (?)
echoes previous question	Marianne: How's it weird and awkward?
elaborates	Max: Sometimes the conver… conversations we all have. (class activities)
encouraging	Marianne: Uh huh.
echoes previous answer	Max: And then the awkward part. peer tensions (?)
echoes previous question	Marianne: What's the awkward part?
	Max: *** [female pupil name from the Club omitted] shoutin… (peer) (peer tensions)
	Marianne: Right… anything else?
hesitant	[pause]
asks follow up question	Marianne: No? Any positive things, anything you like about being in the Club?
	Max: …we actually organise stuff and save up… for our own trips. (empowered/ opportunity) (empowered/ rewarded)
asks follow up question	Marianne: Okay, and do you think it's helped you at all in any of your

nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
				other subjects? Or even outside of school?	
			preference for practical work	Max: With Computin… (practical/ technical)	
				Marianne: Yeah? How do you think it's helped you in Computing?	asking to elaborate
	enchanted when harnessing agency in learning			Max: Well eh… [pause]… help me wi actually learning how tae build a website. (enchanted) (enhanced learning) (practical/ technical - transferring skills)	elaborates
				Marianne: Uh huh.	encouraging
				Max: [directed at David whose fiddling around with something] Can you really stop that, it's distracting. [giggles]	engaging with the other participant - tangent
				David: Okay.	
				Max: [directed at Marianne]Eh… also learn more about computers… and then getting more information from it. (enhanced learning) (practical/ technical - transferring skills)	
				Marianne: Aye, there has been a lot of computer-based projects during the XL Club. So what do you think other people who are not in the XL Club, think about the XL Club?	acknowledges
					introduces new question
				Max: That we're all stupid. (stereotyped have learning difficulties - devaluing the class)	
				Marianne: So do you think there's not… or do you find yourself having to explain what the XL Club is all about?	asking to confirm
			devalue through stereotyping	Max: Aye. (defend being in the class)	confirms
		awareness of stigma precipitates notions of low self worth and embarrass-ment		David: It's pointless talkin about it. (defend being in the class - stereotyping based on ignorance)	other participant interjects
				Marianne: Huh?	
				David: It's pointless talkin about it. (defend being in the class - stereotyping based on ignorance)	
				Marianne: It's pointless talking about it?	asked to confirm
				David: Uh huh.	confirms

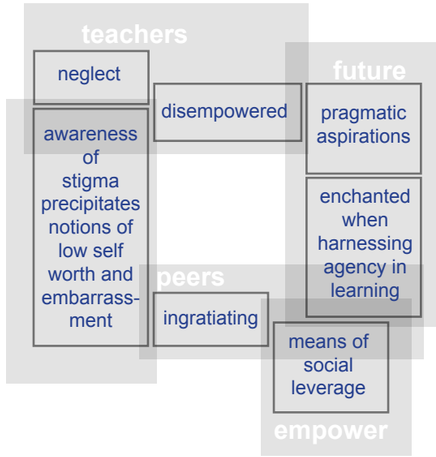


verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
asking for rationale	Marianne: Why?					Max: Stayin on for 5th year. choosing to stay on in education	
rationale	David: Cause… it's really pointless like they still don't get it. defend being in the class - stereotyping based on ignorance					Marianne: Staying on for 5th year? Right cool. What subjects are you gonna do, you know yet?	asks follow up question
asks follow up question	Marianne: They still don't get it? Do you ever give any presentations to the rest of the school so they know what it's about?					Max: I'll stick wi Computin, and then I don't know what other ones. Cause there is the mains wans you need to do… I don't know the others yet. practical/ teachnical stem subjects	elaborates further
	David: No. no communication/ representation	devalue through stereotyping					
mirrors answer	Max: No. no communication/ representation					Marianne: When do you have to make that decision?	asking to confirm
asks follow up question	Marianne: Do you think that would be something you would want to do? To kind of educate people in terms of what actually goes on?					Max: [directed at David] Is it efter [after] Easter break?	asking other participant to confirm
	David: No. embarrassed		awareness of stigma precipitates notions of low self worth and embarrass-ment			David: What?	
mirrors answer	Max: No. embarrassed					Marianne: When you need to choose what you're doing in 5th year if you stay on?	repeats question
acknowledges asks new question	Marianne: No? Okay. Erm so what do you think most young people look forward to about leaving school?			disempow-ered		Max: It'll be efter Easter break. Efter the exams. assessments	confirms
hesitant	Max: [pause]… some people actually don't. not anticipating leaving school - anxious(?)				decisions and transitions	David: Naw, it's like a sheet ya get given tae ya mums and your parents and guardians and they sign it saying you're stayin on or not. parents/ guardians making the decision	disagrees
	Marianne: Don't look forward to leaving school?					Marianne: Uh huh.	encouraging
hesitant	[long pause]					David: So they'll know for next year to put ya off the system or not.	
asking to confirm	Marianne: Are you looking forward to leaving school?					Marianne: Right, okay. And you just mentioned there your exams. How you feeling about your exams?	asks follow up question
confirms	Max: Naw. not anticipating leaving school - anxious(?)						
asking for rationale	Marianne: No? Why aren't you looking forward to leaving school?					Max: Fine. indifferent/ confident(?)	
rationale	Max: Cause then I actually need tae get a job, an then get ma own house and then pay stuff. employment the need to earn money pushed into independence					Marianne: Yeah? Are they coming up after the Easter holidays?	
asking to further elaborate	Marianne: Uh huh. What do you think your plans are after this year… cause you have options.					Max: Uh huh.	
						Marianne: Yeah? Cool, okay. Erm I just asked what you think most young people look forward to about leaving school, and my next	


verbal/ non verbal cues and gestures
basic premise codes
nascent themes
compound themes
compound themes
nascent themes
basic premise codes
verbal/ non verbal cues and gestures
asks new question relating to participant's previous responses
question was going to be what do you think most young people are worried about when it comes to leaving school, and you mentioned there about getting a job, getting a house. After 5th year, are you planning on staying in education or do you think you might go straight into getting a job?
Max: Naw, I'll probably stay on still… then go to college.
stay in high school
further education
asks follow up question
Marianne: What you gonna study or plan to study at college? Have you planned that far a head yet?
Max: Naw that's…
other participant concurs
David: Uh huh.
asks other participant
Mat: [directed at David] Have ya?
other participant answers
David: Huh? Me? Stayin on, then applying for the fire fighters or the army.
stay in high school
goal orientated
further training leading to employment
aspirational
asking to confirm
Marianne: Cool, so will that be after 6th year David, or 5th year?
aspirational
confirms and elaborates
David: Nah, cause I'm gonna join the army so I'm stayin on… so I can get a wee bit extra cash.
goal orientated
goal orientated - staying in education
for money - motivation
to recieve education mantanence allowance
goals determined on improving circumstances
asks new question - prompting participant
Marianne: Uh huh. Okay, so what you think are the influences on a young person's future? So what do you think are the main kinda things that influence what you end up doing once you leave school?
Max: Depends on what ya actually like.
enchanted by
encouraging
Marianne: Uh huh.
hesitant
[long pause]
asking other participant to contribute
Max: [directed at David] Ya adding anythin on tae that?
David: Well this is your interview.
pragmatic aspirations
goals determined on merit
Max: Well that's why I said are ya adding anythin.
David: Nope.
Marianne: Nope. Okay. So it depends on the kinda things you like then so is there anything else? Maybe to do with outside things like friendship groups… anything like that at all?
asks new question relating to participant's previous responses
[pause]
hesitant
Marianne: No? Okay. So how responsible do you feel for your future?
iterates the question
Max: I actually don't know.
Marianne: Don't know? It's quite a tricky question isn't it?
reassuring the participant
[long pause]
hesitant
Marianne: You don't know, that's cool. How do you think school effects the person you become?
rephrases the question
Max: Depends on what kinda grades ya get and then what kinda job you actually go for.
assessments/ achievements determine goals set
employment
Marianne: Uh huh….any other kinda influences at all?
prompting for further elaboration
[long pause]
hesitant
Marianne: Perhaps friends? Who you become friends with at school? Or perhaps the kinda of activities you do outside of school?
further prompts
[long pause]
hesitant
Marianne: Or do you think it's more to do with the kinda of subjects you choose yeah?
further prompts
Max: Yeah.
assessments/ achievements determine goals set
agrees

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes
thanks participants	Marianne: Cool, well that's us kinda of done. Thanks very much Max, that was great. And thanks David for sitting in and your comments.		

Collated Distilled Themes:



Interview Six

Part One

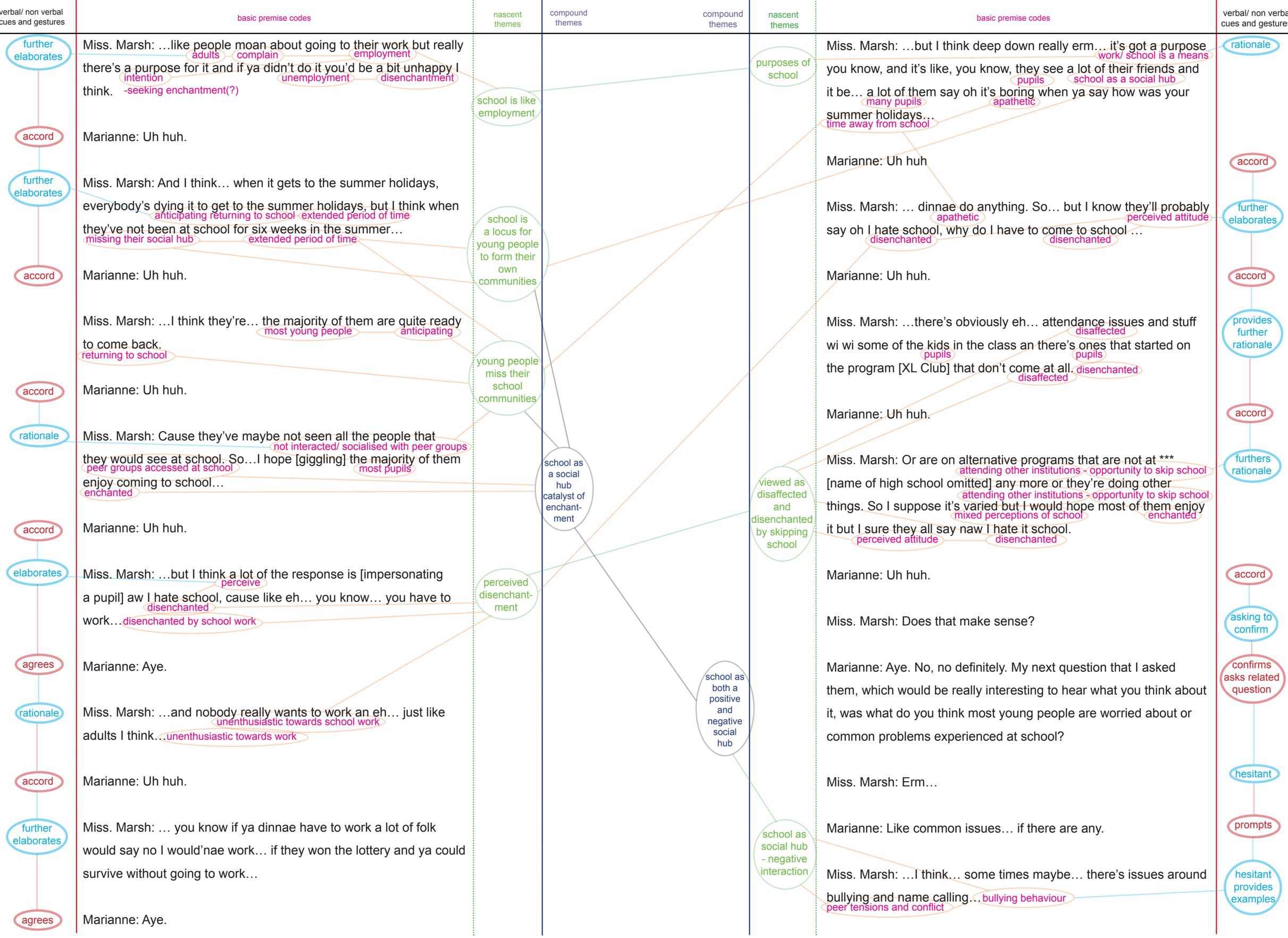
Date: 23/3/15

Duration: 15.39 minutes

Miss. Marsh

Marianne

verbal & nonverbal cues and gestures	basic premise codes	nascent themes	distilled themes
explains previous interview structure	Marianne: So, eh I spilt the pupil's interview up into three sections…		
confirms	Miss. Marsh: Uh huh.		
	Marianne: So the first section was looking at young people's experiences of high school…		
accord	Miss. Marsh: Yeah.		
	Marianne: The second section was more focused on the XL Club more in particular.		
accord	Miss. Marsh: Yeah.		
	Marianne: And then the third section was talking about their future aspirations and what they plan to do when they leave school.		
confirms	Miss. Marsh: Right, uh huh.		
explains present interview structure	Marianne: So, aye I think it would good if I can ask you a couple of the questions I asked them, I think it would be really interesting to hear your response and then I can also discuss a couple of the themes that emerged from their interviews for you to further comment on.		
accord	Miss. Marsh: Uh huh.		
	Marianne: So the first question I asked them was how do you feel most young people feel about going to school.		
hesitant	Miss. Marsh: Erm… I think the majority of them like it… (most young people - have a positive experience (?)) (enchanted)	school is a locus for young people to form their own communities	school as a primary means of socialising
accord	Marianne: Uh huh.		
rationale	Miss. Marsh: …because it's their pals go there and it's part of their socialising and things like that but I think a lot of them will say they don't like coming to school… (peer groups, social destination; location for friendship and belonging; pretend (?); disenchanted)		
accord	Marianne: Uh huh.		


verbal/ non verbal cues and gestures
basic premise codes
nascent themes
compound themes
compound themes
nascent themes
basic premise codes
verbal/ non verbal cues and gestures
further elaborates
Miss. Marsh: …like people moan about going to their work but really there's a purpose for it and if ya didn't do it you'd be a bit unhappy I think.
adults
complain
employment
intention
unemployment
disenchantment
-seeking enchantment(?)
school is like employment
accord
Marianne: Uh huh.
further elaborates
Miss. Marsh: And I think… when it gets to the summer holidays, everybody's dying it to get to the summer holidays, but I think when they've not been at school for six weeks in the summer…
anticipating returning to school
extended period of time
missing their social hub
extended period of time
school is a locus for young people to form their own communities
accord
Marianne: Uh huh.
Miss. Marsh: …I think they're… the majority of them are quite ready to come back.
most young people
anticipating
returning to school
young people miss their school communities
accord
Marianne: Uh huh.
rationale
Miss. Marsh: Cause they've maybe not seen all the people that they would see at school. So…I hope [giggling] the majority of them enjoy coming to school…
not interacted/ socialised with peer groups
peer groups accessed at school
most pupils
enchanted
school as a social hub catalyst of enchant-ment
accord
Marianne: Uh huh.
elaborates
Miss. Marsh: …but I think a lot of the response is [impersonating a pupil] aw I hate school, cause like eh… you know… you have to work…
perceive
disenchanted
disenchanted by school work
perceived disenchant-ment
agrees
Marianne: Aye.
rationale
Miss. Marsh: …and nobody really wants to work an eh… just like adults I think…
unenthusiastic towards school work
unenthusiastic towards work
accord
Marianne: Uh huh.
further elaborates
Miss. Marsh: … you know if ya dinnae have to work a lot of folk would say no I would'nae work… if they won the lottery and ya could survive without going to work…
agrees
Marianne: Aye.
purposes of school
viewed as disaffected and disenchanted by skipping school
school as both a positive and negative social hub
school as social hub - negative interaction
Miss. Marsh: …but I think deep down really erm… it's got a purpose you know, and it's like, you know, they see a lot of their friends and it be… a lot of them say oh it's boring when ya say how was your summer holidays…
work/ school is a means
pupils
school as a social hub
many pupils
apathetic
time away from school
Marianne: Uh huh
Miss. Marsh: … dinnae do anything. So… but I know they'll probably say oh I hate school, why do I have to come to school …
apathetic
perceived attitude
disenchanted
disenchanted
Marianne: Uh huh.
Miss. Marsh: …there's obviously eh… attendance issues and stuff wi wi some of the kids in the class an there's ones that started on the program [XL Club] that don't come at all.
disaffected
pupils
pupils
disenchanted
disaffected
Marianne: Uh huh.
Miss. Marsh: Or are on alternative programs that are not at *** [name of high school omitted] any more or they're doing other things. So I suppose it's varied but I would hope most of them enjoy it but I sure they all say naw I hate it school.
attending other institutions - opportunity to skip school
attending other institutions - opportunity to skip school
mixed perceptions of school
enchanted
perceived attitude
disenchanted
Marianne: Uh huh.
Miss. Marsh: Does that make sense?
Marianne: Aye. No, no definitely. My next question that I asked them, which would be really interesting to hear what you think about it, was what do you think most young people are worried about or common problems experienced at school?
Miss. Marsh: Erm…
Marianne: Like common issues… if there are any.
Miss. Marsh: …I think… some times maybe… there's issues around bullying and name calling…
bullying behaviour
peer tensions and conflict
rationale
accord
further elaborates
accord
provides further rationale
accord
furthers rationale
accord
asking to confirm
confirms asks related question
hesitant
prompts
hesitant provides examples

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

accord

Marianne: Uh huh.

elaborates

another example

Miss. Marsh: …or that kinda thing. There can be erm… maybe some of the kids can worry about their work in terms of their ability level an eh maybe…er….cause they do a lot more practical learning and stuff in XL… er… sometimes it gets referred to as extra leaning an…

peer tensions and conflict
pupils
anxious
school work
level/degree of achievement
level/degree of achievement
pupils
a great focus on active learning
project-based learning
stereotyped
learning difficulties

accord

Marianne: Hmm.

rationale

Miss. Marsh: … you know sometimes there can be a stigma an I think some others think we no the brightest or whatever erm… so I don't know whether they kind of worry about things like that?

stereotype
outside peers
learning difficulties - perceived as stupid
peer tensions - being stigmatised - embarrassed

accord

Marianne: Uh huh.

builds on rationale

Miss. Marsh: Erm… any maybe worry about, or maybe they don't worry about it, but I suppose we're encouraging them to think about the future an trying to put plans in place for that.

anxious
encouraged to be goal orientated - aspirational

accord

Marianne: Hmm.

iterates previous response

Miss. Marsh: Erm… but I think bullying is what I would imagine would have came up quite a wee bit. Er…and sort of just social type things and how they get on at school…

peer tension and conflict
peer interactions
level/ degree of ability and achievement

interview interrupted

[Interview interrupted by a visitor – Miss. Marsh carries on talking]

prompting

Miss. Marsh: …erm…I don't know what they said, it would be interesting to hear.

Marianne: It was interesting. A lot of the things that came through for that question… well bullying was one of the kinda go to answers that they would say.

accord

Miss. Marsh: Uh huh.

elaborates further

Marianne: Erm… other issues that came up were…er… a couple of the participants mentioned homework and doing work away from

anxieties surrounding negative peer interactions and perceptions
stereotyping leading to be socially undermined
taught to be aspirational

perceived/ projected identity out with own control
aspiration is instilled

seeking control over their perceived ability
maturity and confidence leads to shift in behaviour

anxiety over perceived level of ability
transitions signals maturity causing a shift in behaviour

school and not having…

Miss. Marsh: The support network.

working in isolation

finishes sentence

Marianne: Uh huh. And then sometimes being embarrassed to then show their homework…

agrees and elaborates

Miss. Marsh: And ask for help.

embarrassed - hiding struggles

finishes sentence

Marianne: Aye. So that was quite interesting. The next question I asked the pupils was about behaviour…

agrees and asks new question

Miss. Marsh: Uh huh.

accord

Marianne: So I asked them…erm… how do you think a young person's behaviour might change over the course of high school?

asks new question

Miss. Marsh: Hmm…

accord

Marianne: So, how do you think or have you witnessed…

Miss. Marsh: Erm…I think in first year the majority of them are, younger - first enter high school
cause they're new to the school, so they're a wee bit mousy and shy/ intimidated/ reserved
then when ya start to…erm…when ya start to go through the… the become familiar/ comfortable
first year they become more familiar with things… ya start to see a become familiar/ comfortable/ established
few more of the colours coming through… become more confident/ unreserved

Marianne: Uh huh.

accord

Miss. Marsh: …and then eh…I think third year can be a challenging mid way through school
year for them cause they're getting a wee bit older, they're more that dealing with other changes mature
teenage years, the hormones and everything are going around… puberty

further elaborates

Marianne: Aye.

agrees

Miss. Marsh: …and it's not an exam year either erm… cause they don't obviously sit exams or cause they're still in their broad general education and then I think as they get a bit older erm… their behaviour should settle down a wee bit... wi most of them and they mature
better behaved

further elaborates

should be a wee bit more focused and things on, especially on their exams, and it... they should be a wee bit more mature by that time.

shift in attention - onto work

assessments

grown up - shift in priorities

enchanted endeavours - focused on their future

growing up induces a shift in priorities

ask new question

relates to previous answer

Marianne: So what you think are the main kinda influences on their behaviour then? So you were saying there about exams so is it more, do you think it's more to do with the school work itself that has an influence on maturity or do you think they maybe other influences…

interview interrupted

[Interview interrupted – phone rings – interview carried on]

finishes sentence

Marianne: …that would influence how they behave at school?

distracted by interruption

Miss. Marsh: Erm… I think there's a lot of things... sorry there's a parent there for me [goes to answer the ringing phone]

many influential factors

interview interrupted

[Interview stopped]

asks to confirm

Miss. Marsh: So influences on behaviour?

confirms

Marianne: Uh huh.

hesitant echoes previous answer

Miss. Marsh: Gosh… I think they're can be so many things… erm… well there's the whole puberty thing erm… there's… [stutters] I I think…

many influential factors

dealing with other changes

interview interrupted

[Interview interrupted – phone rings – interview carried on]

Miss. Marsh: Sake [at the phone ringing]…

behaviour/ engagement determined by class type and teaching style

reassures participant

Marianne: It's okay.

Miss. Marsh: I think probably… they maybe behave differently in different classes as well depending upon who there teachers are.

catalysts for behaviour

class environments

determined

teaching styles

accord

Marianne: Yeah. I was going to mention…

teaching style and peers determine behaviour

rationale

Miss. Marsh: Some of them are a lot more strict than others.

authority figures

teaching styles - harnessing authority

Marianne: In different kinds of subjects?

prompting further elaboration

Miss. Marsh: Erm…sorry. [Goes to answer the phone]

interview interrupted

Marianne: It's okay.

reassures participant

[Interview stopped]

interview interrupted

Miss. Marsh: Er…

Marianne: An interesting theme that came through…

Miss. Marsh: Uh huh.

accord

Marianne: …that I thought would be interesting to talk to you about was when I asked about friendship groups and about this idea of influence on their behaviour, something interesting that came through was about dumbing themselves down in front of friends sometimes…

iterates previous question with additional example prompt

Miss. Marsh: Hmm.

accord

Marianne: …so one participant in particular when talking about prelim revision and they talked about how they didn't bother do any revision because they're friends weren't revising…

furthers example prompt

Miss. Marsh: Yeah.

confirms

Marianne: So I think this idea of doing things in line with friendship groups is quite interesting…

Miss. Marsh: Uh huh.

agrees

behaviour in line with friendship clique - is this brought into the classroom

Marianne: …so do you have any examples or experiences of that happening?

Miss. Marsh: Yeah I think all teachers see that all the time in school and ya can sometimes see erm… how the peer group that they're in or the people that they hang about with can really influence not just

authority figures

peer association - cliques

peer association - cliques

determine behaviour

agrees

rationale

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

their behaviour but maybe how hard they work and how much effort they put in…

level of engagement

level of investment

behaviour in line with friendship clique - degree of enchantment

accord

Marianne: Uh huh.

rationale

Miss. Marsh: …because teachers can know that a certain person is a really bright guy or a really bright girl and then whoever you see them hanging about with at lunch time or interval or you know maybe they meet at *** [name of local shop omitted] and don't get to school on time…

authority figures

high achiever

high achiever

peers

peer association

social free time - out with the classroom

social free time - out with the classroom

peer pressure

peer ingratiation at the expense of achieving

accord

Marianne: Uh huh.

elaborates further

Miss. Marsh: …and ya can meet parents and er speak to parents about that and they're sending them out the door in plenty time to get here but they're meeting up with their people and they're, you know, following the crowd…

positive parent influence

peer associates

peer pressures

scumming to peer group pressure

agrees

Marianne: Aye.

elaborates further

Miss. Marsh: …erm and they go a wee bit like sheep an I think in the job that I've been doing as well in terms of supporting them into positive destinations, especially with forth years, erm you know some of them do you want to leave? and it's like naw I'm not leaving cause they're still really nervous about leaving, they're still quite young and going out into the big bad world wi people they don't know an adults they don't know… they don't know who'd been in their class whereas it's safe here.

peer associates - giving into pressure

instilling aspiration

final year of compulsory education

anxious/ facing uncertainties

immature(?)

leaving the safety net of school

daunting/ unfamiliar

daunting/ unfamiliar

leaving the safety net of school

nurturing

taught to be aspirational

school as a safety net

accord

Marianne: Uh huh.

elaborates further

Miss. Marsh: They're a bit nervous about that but it only takes maybe two or three of them to say er… I gonna fill in that application form and then they'll talk to their pals and then all of a sudden it's like more of them start coming I think I'll leave, I'll think I'll leave.

anxious

peer associates

peer associates

peers influencing peers

peers influencing peers

accord

Marianne: Hmm.

elaborates

Miss. Marsh: An in the last few years you maybe had that and then

convoluted and diluted interventions

tenuous communication

peer mobilisation

ya see when we come back in August they're all back in school with their full school uniforms. I thought you'd got into college – aye I changed my mind. So then one'll change their mind and then the rest of them all do the same thing. So there is a lot of that to do with…especially in like forth year an the younger school, you know they do kinda tend to er… be influenced a lot by their friendship groups that they're in…

choosing to return to school

previous intention to leave

peers influencing peers

influenced when facing crucial transitions

peers influencing peers

peer associates

Marianne: Uh huh.

accord

further elaborates

Miss. Marsh: … an the behaviours that are there. And that could be for all things, it could be for behaviour, it could be how they're working in they're different subjects erm… an I suppose that's when ya know you're sorta dealing with parents an you're speaking wi individual teachers an erm… if cases arrive erm… you're doing sort of round robins sorta things, well how they getting on in your class, your class and your class? And then getting parents in and having a chat about what the issues are.

peers influencing peers' behaviours

peers influencing peers' behaviours

classroom behaviour

peer cliques in class

parental influence

chasing up

tenuous

a chain of communication

pooling of insight

parental involvement

problems/ challenges

Marianne: Uh huh.

accord

further elaborates

Miss. Marsh: And hopefully they can get ironed out that way. But there's like a whole process of like tracking and monitoring that we have and we erm…we need to get better at that. We were talking about that at the meeting the other night cause maybe say for example…erm… it's third year reports we've been doing just now, they haven't really had a report or any information about how their child has been getting on up until this point…

a chain of communication

a chain of communication

convoluted/ tenuous process

distilled down

convoluted process

Marianne: Uh huh.

accord

self reflection

Miss. Marsh: …so we need to get better at maybe half way through the year pulling together information and sending out like a kinda… eh… one page sorta type report so at least the parent knows are they on track, are they not on track, and if they want to sort of chat more about it they could phone the school and find out.

pooling of insight

distilled down

chain of open communication

parental engagement/ inclusion

Marianne: Hmm.

accord

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
	Miss. Marsh: But yeah, I don't know, I think I've diverged off there…				flourish within boundaries - knowing the limits	all that and dead strict strict strict. I mean I think kids like it when there's firm boundaries and they know but that… some teachers can establish that really really well just with they way that they are and being firm but without doing all the shouting and bawling and erm… we've… there's a policy in the school an *** City Council are trying to bring this out in all schools about nurture…	
reassuring the participant introduces new topic	Marianne: No, no, it's fine, it's great. Another question or another area we talked about was pupil's relationships with teachers and I thought it was really interesting, one of the questions I asked them was: are there teachers that you trust?			austere and strict vs. compassion and nurturing			
accord	Miss. Marsh: Yeah.					Marianne: Uh huh.	accord
further elaborates on question posed	Marianne: And then we kinda got into conversations about the kind of qualities they look for in teachers which was really interesting because there was this kind of… well one of the themes that came through, particularly when we talked about pastoral care and the role that they play and I think there is a assumptions made about how teachers should be with pupils. So in some cases, they talked about…well one participant in particular talked about one department and how in this one department they treat you like family…				teaching styles promote reciprocity	Miss. Marsh: …an eh there's a big thing about the fact that…	
						[Interview interrupted by visitor]	interview interrupted
					trust gained incrementally	Miss. Marsh: …erm so…basically you know there's a lot kids from kinda needy backgrounds and John Hepburn actually takes the first years, who, they work with the educational psychologist and the one's who have had like attachment disorder and who maybe need a lot more nurturing erm… he kinda works with them and maybe works with it and sees them every day so he's kinda like a sort of attachment teacher, for them to attach to when they first come to *** [name of school omitted] and gets to know them throughout the whole of first year.	continues with anecdote
accord	Miss. Marsh: Uh huh			a lack of consistency, trust and belonging			
	Marianne: …and they were talking about how and why they really liked that subject and because of their relationship with the teacher which sounded very maternal…		sense of belonging as a catalyst for flourishing and enchantment		seeking consistency	Marianne: Hmm.	accord
concurs	Miss. Marsh: Aye, kinda community type.	reciprocity				Miss. Marsh: And hopefully that will kind of help to settle them in. But we're all encouraged and we've all had training sort of in the school with the educational psychologist and various different people on nurture principles and eh obviously sort of being positive and nurturing them along and that's maybe where the community feeling an family feel that maybe some of the kids are trying to talk about….erm where that's coming from.	elaborates further
further elaborates	Marianne: Yeah, and I think it's interesting that a lot of the kinda things that came through about teachers that they preferred and teachers that they didn't like, it was based on trust and that they would go to this person. And I think there is something interesting there about this assumption that they make, because obviously as a teacher, you're there to teacher students, but then if the pupils are looking for this other role for you to play in terms of…						
					seeking additional roles in teachers - maternal/ paternal figures	Marianne: Uh huh. Do you feel like there's ever a tension then between wanting to preform as a teacher but then also wanting to have that sort of nurturing side?	asks follow up question
interrupts sighs rationale	Miss. Marsh: You know, it's really interesting that you brought that point up because …[sighs] och you know every teacher is different, everybody's personalities are different and ya deal wi kids maybe in different ways but erm I don't really think like all the shouting an					Miss. Marsh: Yeah. But if you can make the kids feel safe and if they can feel like they're in a family or small community in the classroom	concurs and elaborates

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes

then you're gonna get more out of them. Hopefully that's the kind of environment that they would thrive in and achieve their full potential.

reciprocity
physical location of security and trust
reciprocity
flourish

trust as catalyst for reciprocity and achievement

Marianne: Right, okay.

further elaborates

Miss. Marsh: But obviously it's a big school and there's different classes, different departments and everybody's personalities and things are different so as with everything it's really hard to get a consistent approach…

diluted
investment varies

nurture roles not consistently invested in across the school

sense of belonging as a catalyst for flourishing and enchantment

accord

Marianne: Uh huh.

further elaborates

Miss. Marsh: …across the whole school and I suppose that's what the management and things, and the leadership, you know, try to get through to everybody.

investment varies
persuasive

asking to confirm

Marianne: Uh huh. Can I just confirm one thing with you, because this was something that came through in the interviews but I wasn't quite sure about so just to double check. The pupils told me the school has four Houses and within each House there is one pastoral care per House, is that right?

confirms

Miss. Marsh: Uh huh. Yeah.

one pastoral care in each of the four houses - how the student body is stratified

End

[Interview postponed]

Interview Six

Part Two

Date: 27/3/15

Duration: 60.04 minutes

Miss. Marsh

Marianne

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
re-introducing the interview and where it was left off	Marianne: So where we left off last time was thinking about young people's behaviour and what influences them, and I think that's where we had to cut the interview short. So I'd like to start of today by asking a bit about your role at the school. You said you're Head of Inclusion…					and things erm… they be using… working with him in a nurture program so like he's a… a… teacher that they can attach to to support their transition as they move into secondary… and I also do the *** Award [name omitted] wi the first year groups…er… and that's part of their elective er…so you get to know some of the first years then. And then I suppose as their moving through the school the XL Club is… sort of really targeting young people who erm… might have certain barriers that might er… they might find it difficult to reach a positive destination when they leave…	further elaborates
accord	Miss. Marsh: Uh huh.						
	Marianne: …and if you could give me a description of this role and how long has this school had this role in place.						
hesitant	Miss. Marsh: Right… erm… well I work as apart of the pupil support team…					Marianne: Hmm.	accord
accord	Marianne: Uh huh.						
elaborates	Miss. Marsh: ...so you met the pastoral care teachers, there's four of them, and there's one of each of the Houses. We've already talked about that. And then there's also within the pupils support team… erm…a PT behaviour support.					Miss. Marsh: …so they might erm not being in education, employment or training when they leave school and that's obviously part of my big job in the school is kinda maybe more at the other end when they leave to try and support positive destinations cause the school…schools now a days it's not just about the highest… the most number of Highers an getting young people into university and things erm… it's about also er…looking at their destinations and where young people go when they leave. And you don't want anybody to be sitting unemployed and not doing anything and er… you work very closely with Careers Development Scotland cause they do, usually about September October time there's a special date and they capture information about everybody that's left and where they've gone.	further elaborates
accord	Marianne: Uh huh.						
further elaborates	Miss. Marsh: And… there's also a PT wider achievement and raising attainment so we're all kinda there to support the pupils in doing the best that they can. Erm… and I suppose my role is as PT inclusion er…it's kinda like a funny title [giggles] and Iv been kinda making it up as Iv been going along really to be honest. But erm canna really working quite closely with the pastoral care team…and maybe doing alternative courses and being able to identify a lot of the young people who are maybe going to struggle as they go through school…						
laughs							
accord	Marianne: Uh huh.					Marianne: Uh huh.	accord
further elaborates	Miss. Marsh: …erm sorta getting to know them early on when they first come in and at that point in time erm John [nurture teacher] actually does a lot with nurture erm… to do with the first years. So any ones that are identified along with the educational psychologist					Miss. Marsh: So I suppose really is to try and eh ensure that everybody's prepared for when they leave an have got erm… skills and qualities and they've got things that they've achieved when they've been at school erm…and that they're able to talk about them and talk about their successes. Erm…but also have like early interventions so if they are in danger of not being education or employment when they leave, you know you've done things prior… identifying them early like in first year, and putting in like wee alternative programs or sign posting them to different organisations for support erm… to just kinda keep them in engaged in school, engaged in learning… erm and sorta hopefully happy that they	further elaborates

support network - a dedicated faculty
- support network for pupils
- PT behaviour support teacher (internal)
- PT achievement and attainment (internal)
- PT inclusion (internal)
- Pastoral care teachers (internal)
- Nurture and attachment teacher (internal)
- class youth worker (internal)
- Educational psychologist (internal)
- 16 plus activity coach (external)
- Skills Development Scotland coaches (external)

seeking security

resourcing security

equipping young vulnerable people

fostering bonds - consistency through alternative educational provision

attempting equipping vulnerable young people to flourish through mobilising agency and confidence

make the best they can.
fostering aspiration

Marianne: Hmm.

Miss. Marsh: Like with the education that they've got an also I suppose helping them to think about right what is it you want to do when you leave, what's your strengths, what's your interests, what jobs or careers might suit those interests and obviously your abilities as well so it's not something that's sort of I want to be a lawyer but really they're not gonna make the grades you know to get that. But working closely with the partners in order to do that erm… so I also do like the work experience in the school so like the forth year XL that you've been working with, they maybe did work experience earlier on in forth year but they also… the rest of the S4, 5 and 6 pupils get a chance to do it after their exams…
equipping
mobilising
fostering aspiration
instilling enchantment in aspira-
tions
fostering aspiration
pragmatic
harnessing assets
pessimistic
aspiration
recalibrating aspirations
to offer alternative provision
alternative means
alternative means
alternative means

Marianne: Uh huh.

Miss. Marsh: …so they… we're planning their placements for June. Erm… I also work really closely with the erm… 16 plus activity coaches so I kinda chair the More Chances More Choices committee. So a lot of the young people that are referred to 16 plus coaches through that an the STS work coaches are young people who are leaving but maybe their attendance at school isn't very good or maybe they don't attend school at all so they 16 plus activity coaches, there's a… what we call a risk matrix and the kids are identified on the system… erm and it's all to do wi like their attendance an eh… health issues, have they got English as an additional language erm… things that they might have been involved with in the community, additional support needs. All that information is on there and it rates them red, amber or green. So you can change that if there's information that you can add in if ya think all somebody's down there as green but they should be red, you can certainly change that a wee bit erm… but that's how you can identify those most at risk of not erm… meeting a positive destination and certainly the ones that don't attend or come to school at all, we can refer them to *** [name of male support worker], he's our 16 plus activity coach.
outside initiative - part of support network
government initiative
outside initiative - part of support network
not participating - vulnerable
not participating - vulnerable
measuring vulnerability
young people identified as vulnerable
measuring vulnerability and possible struggles
measures of vulnerability
measures of vulnerability
measures of vulnerability
measures of vulnerability
measuring vulnerability and possible struggles
scale of vulnerability
scale of vulnerability
measuring vulnerability and possible struggles
scale of vulnerability
measuring vulnerability and possible struggles
measuring vulnerability and possible struggles
transitioning and participating
not participating
not participating
intervention
support network

accord
further elaborates
accord
further elaborates
accord
further elaborates

supporting and mobilising aspirations, assets and enchantment
arbitrary measurement and scale of vulnerability

equipping transitions
breaking cycles
stratifying vulnerability

alternative provision, bridges and means
hereditary disengagement and disenchantment

Marianne: Right, okay.

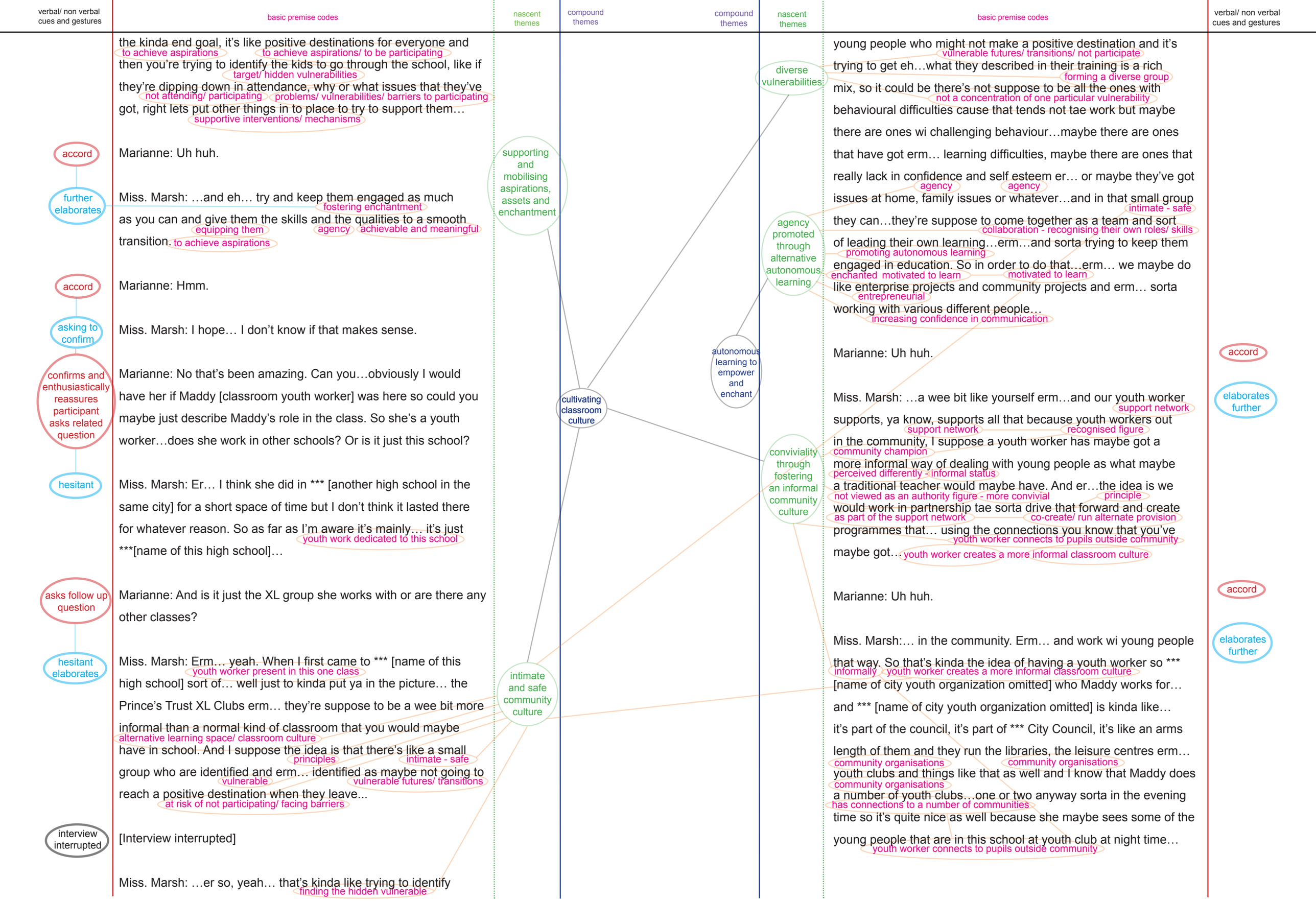
Miss. Marsh: So he actually can go to the house and work not just with the young person but wi the family erm… and they do maybe programmes where they have summer leaver or winter leaver programmes and try to engage them in something to help them get ready to move in to maybe a training place and they have all sorts of different ones, like stage ones and then it's like a pipeline you know they can move from stage one to stage two, and there's some young people you know who have maybe got mental health issues that don't come or all sorts of barriers erm but there's maybe like generations in the home, you know, where maybe nobody's worked or nobody's had a good experience of school…
outside intervention
inclusive intervention
offering alternate provision
choosing to leave school early
offering alternate provision
enchant
equipping them to flourish
equipping them to flourish
equipping them to participate
bespoke service
progression
vulnerability
don't participate
family influence
different priorities
unemployment
families that don't prioritise education

Marianne: Uh huh.

Miss. Marsh: …so why should they come kind of an idea or why should they be bothered about going out tae work cause when no body else has so there's that kinda lack of aspiration…
families that don't prioritise education
family influence
in a cycle of generational apathy
in a cycle of generational apathy
inherited disenchantment

Marianne: Hmm.

Miss. Marsh: …er or you know thinking high. So he kinda like… we can deal with the ones that are coming or coming of a fashion and do our best there to create programmes in the school that are gonnie engage them and keep them going but obviously if they're not coming at all then we cannie really do that so he can work wi the homes and er…the young people and their families and things. Get them engaged with that kinda stuff and then the Skills Development Scotland work coaches erm… they maybe take the ones or work with the ones who maybe come to school but maybe just need a wee bit more support. So maybe erm… maybe if they're a bit nervous about going to an interview or they wouldn't know where it was and they would maybe take them and eh… on the first occasion or you know say look this is what this training programme is like, this is where Swamp is erm… and this is the kinda work they do there, do you think you'd like to work there and eh… eventually kind of through a big supported programme kinda get them eh… engaged in something like that when they leave. So I suppose here that's
inherited pessimism
engage with pupils
engage with pupils within school
offer alternate educational provision
enchant
encourage participation
not attending
can't engage out with school
harness external support
engage out with school in the home
inclusive intervention
external supporters
anxious
support, enable and equip them
make recommendations - bridging/ brokering support
support, enable and equip them
support, enable and equip them
foster enchantment
supported aspiration



verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
	the kinda end goal, it's like positive destinations for everyone and then you're trying to identify the kids to go through the school, like if they're dipping down in attendance, why or what issues that they've got, right lets put other things in to place to try to support them…					young people who might not make a positive destination and it's trying to get eh…what they described in their training is a rich mix, so it could be there's not suppose to be all the ones with behavioural difficulties cause that tends not tae work but maybe there are ones wi challenging behaviour…maybe there are ones that have got erm… learning difficulties, maybe there are ones that really lack in confidence and self esteem er… or maybe they've got issues at home, family issues or whatever…and in that small group they can…they're suppose to come together as a team and sort of leading their own learning…erm…and sorta trying to keep them engaged in education. So in order to do that…erm… we maybe do like enterprise projects and community projects and erm… sorta working with various different people…	
accord	Marianne: Uh huh.	supporting and mobilising aspirations, assets and enchantment			diverse vulnerabilities		
further elaborates	Miss. Marsh: …and eh… try and keep them engaged as much as you can and give them the skills and the qualities to a smooth transition.				agency promoted through alternative autonomous learning		
accord	Marianne: Hmm.						
asking to confirm	Miss. Marsh: I hope… I don't know if that makes sense.			autonomous learning to empower and enchant			
confirms and enthusiastically reassures participant asks related question	Marianne: No that's been amazing. Can you…obviously I would have her if Maddy [classroom youth worker] was here so could you maybe just describe Maddy's role in the class. So she's a youth worker…does she work in other schools? Or is it just this school?		cultivating classroom culture			Marianne: Uh huh.	accord
hesitant	Miss. Marsh: Er… I think she did in *** [another high school in the same city] for a short space of time but I don't think it lasted there for whatever reason. So as far as I'm aware it's mainly… it's just ***[name of this high school]…				conviviality through fostering an informal community culture	Miss. Marsh: …a wee bit like yourself erm…and our youth worker supports, ya know, supports all that because youth workers out in the community, I suppose a youth worker has maybe got a more informal way of dealing with young people as what maybe a traditional teacher would maybe have. And er…the idea is we would work in partnership tae sorta drive that forward and create programmes that… using the connections you know that you've maybe got…	elaborates further
asks follow up question	Marianne: And is it just the XL group she works with or are there any other classes?					Marianne: Uh huh.	accord
hesitant elaborates	Miss. Marsh: Erm… yeah. When I first came to *** [name of this high school] sort of… well just to kinda put ya in the picture… the Prince's Trust XL Clubs erm… they're suppose to be a wee bit more informal than a normal kind of classroom that you would maybe have in school. And I suppose the idea is that there's like a small group who are identified and erm… identified as maybe not going to reach a positive destination when they leave...	intimate and safe community culture				Miss. Marsh:… in the community. Erm… and work wi young people that way. So that's kinda the idea of having a youth worker so *** [name of city youth organization omitted] who Maddy works for… and *** [name of city youth organization omitted] is kinda like… it's part of the council, it's part of *** City Council, it's like an arms length of them and they run the libraries, the leisure centres erm… youth clubs and things like that as well and I know that Maddy does a number of youth clubs…one or two anyway sorta in the evening time so it's quite nice as well because she maybe sees some of the young people that are in this school at youth club at night time…	elaborates further
interview interrupted	[Interview interrupted]						
	Miss. Marsh: …er so, yeah… that's kinda like trying to identify						

Marianne: Right, okay.

Miss. Marsh: … and em… maybe even… kids that have maybe… you know she'll say aw guess who I met last night and I didn't make the connection because this girl that we had last year in XL, her wee brother's going to the youth club. So…or you know I hink maybe youth clubs maybe have got more first and second years erm… so when we start the XL Clubs here in maybe third year, she's maybe met some of them or is aware of them because they've maybe come to youth club. So she's maybe got a wee bit of insight in tae they're community they've got. You know life…erm maybe their families, their family situations and things like that, so the idea is, you know, we would kinda work together.

Marianne: That's great. So how long has the XL Club being going for?

Miss. Marsh: Erm… well I've only been… I think this is my forth year at ***[name of school omitted] er… but I know it did run... it was…there was a teacher who took that erm…before me. And there was another youth worker at that time er…a guy called *** [name omitted] who worked for *** [same name of city youth organization omitted] and he had been that role in the school for a number years and then I came here and *** [same name as above omitted] and I worked together, and then *** [same name as above omitted] got a different job and that's when Maddy came along. So because the council sort of were… try'nae think… my previous job they had XL Clubs as well erm… and most of the clubs, the idea was when they first started them in *** City Council was that they would be supported by youth workers and *** [same name of youth organization omitted] erm… but just the way staffing and things went some clubs did maybe have a youth worker and some didn't. But erm…. [sighs] I'm trying to think… really eh… I've been here four years… I… I would say maybe eight years or something maybe they've been happening within *** City Council but I believe erm... *** City Council have to pay the Prince's Trust… a sum of money to run them within the council. And there's another organization called *** [another youth organization name omitted] that used to be separate and again they deal a lot wi young people who

maybe don't engage in school for whatever reason and *** [youth organization as above name omitted] and Prince's Trust are now become one. So when maybe you saw in the kid's movies, like they had a *** [youth organization as above name omitted] day, like an adventure activities day erm…that they… they got all that for free cause *** [youth organization as above name omitted] and Prince's Trust are now merged as one. Erm… so I can remember the question now.

Marianne: Er… it was how long XL has been going for.

Miss. Marsh: Yeah… so they have been going for a wee while as far as I know but some schools have maybe bought into it and staff have maybe been trained in it erm…and other schools have or then it's fell away…

Marianne: Uh huh.

Miss. Marsh: …or eh… haven't. And I know that they do it in other authorities as well cause I've got a friend, she works over in one in *** [local region] …and she was at an event…that *** [name of the event omitted] event and there was er… schools from *** [another local region] , and one was suppose to be coming from *** [a further local region]. And it's really interesting, you go to these things and you look round and I don't know who the young people are but I think, you know, they [the clubs] are maybe run in different ways slightly but the idea is all the same…

Marianne: Uh huh.

Miss. Marsh: … but I think at *** [name of another high school omitted] they use it a lot more in the learning support department. So like in our school we've just got pupil support… the pastoral care teachers do pastoral care but they've also got a learning support role as well erm… whereas I think some schools maybe still have their pastoral care and their learning support separate and it's the support for learning teacher I think and maybe…they have in *** [local region] home link workers so I take it they're a wee bit like youth workers and I think they're… they've got a role involve in sort

elaborates further
asks follow up question
sighs
asks to repeat the initial question
iterates previous question
accord
elaborates further
accord
elaborates further

contextual insight
colloquial and formal interactions
partnership of formal and informal relationships
support network syndicate

youth worker connects to pupils outside community
generations of pupils
youth worker connects to younger pupils outside of school
youth worker connects to pupils outside community
youth worker connects to pupils outside community
contextual knowledge
youth worker connects to pupils outside community
youth worker connects to pupils outside community
part of the support network
- partnership of formal and informal relationships with pupils
partnership of formal and informal relationships with pupils
established partnership of formal and informal relationships with pupils
partnership of formal and informal relationships with pupils
inconsistent approaches
another support network
disaffected
merged - formal and informal
practical/ informal learning
merged - formal and informal
enchanted by it
value depreciated
partnership of formal and informal relationships with pupils
- instil aspiration, agency and enchantment
support network
synergy/ alliance of support network
dispersed support network
dispersed support network
more informal interactions with young people

of XL Clubs… have ya looked at the website?

Marianne: I have had a look on the website. I also just wanted to double check, I'm still a bit unsure… X L what does it actually stand for?

Miss. Marsh: Erm… accelerate.

Marianne: Right, okay.

Miss. Marsh: I think X L is just short for accelerate and I just say to the kids cause they all go aw it's extra learning and sometimes er… aw you're in XL Club… like it's for kids who are not maybe so able or they say it's cause your thick or whatever and ya need extra learning or it's extra large and you're like… well I always tell them it's short for accelerate and I say well see if ya in a car and you're to put your foot on the accelerator, what would it do? It would go forward, well that's what this is about. It's about helping you to move forward and develop your skills and your erm… qualities and think about what you want to do in your future and make a plan about how you're going to get there. Ands that's the way I kinda word it to them to kinda try and take that way but… but all those things are still there. All those negative connotations sometimes are still there in the background kinda thing.

Marianne: Uh huh. Can I also just double check from the last interview, and you mentioned him previous today, *** [male Nurture teacher name omitted], so he's… he does the Nurture group…

Miss. Marsh: Yeah.

Marianne: … is that his only job at the school or is he also a teacher of another subject?

Miss. Marsh: Yeah, he is a teacher. He's a social subjects teacher… I think History or Modern Studies is his subject. Erm… but he came here as a PT Behavioural Support, he used to work in eh…sorta… behavioural schools for kids wi a lot of kinda needs there… but what's happened with inclusion is they shut all these places down.

Marianne: Uh huh.

Miss. Marsh: And what they want to do is, they want to include the young people, who maybe had those needs, within the mainstream er… so he ended up…he was out of a job.

Marianne: Right.

Miss. Marsh: And I think it so happened that they needed a PT Behaviour Support here so he managed to get a job here. And like my friend actually that I was telling you about that's in *** [local region] , erm…she was in a… it was at ***[secure residential unit for young people offering behavioural support] and again that shut down. I think it was one of *** City Council's but it was maybe a secure unit… I think maybe some kids stayed there residentially and that's… that's a lot of money to run a place like that…

Marianne: Uh huh.

Miss. Marsh: …and it's all…you know the idea is why have those special sorta units or er… include in the school but it's difficult to get all the support sometimes those particular needy young children need, you know, to survive in a big sorta comprehensive like this… if they're…if they're troubled in any way but we do wer [our] best. And one of the new erm… sorta ideas, or I don't know if it's really a new idea, but one of the new erm…sort of initiatives that *** City Council is pushing is the Nurture…

Marianne: Yeah, I was gonna ask you about that.

Miss. Marsh: …and the Nurture principles erm…

Marianne: What are those? So this is a council initiative, what are the sort of rules?

Miss. Marsh: Erm… I… I don't really know if there's any specific rules but erm… it's all about trying to create an ethos… a nurturing ethos… it can't just be aw you're in Nurture, *** [male Nurture teacher name omitted] is the nurture man. You know, for that tae

asking to confirm
confirms
accord
further elaborates
asset-based
learning difficulties - stigma deficit-based
learning difficulties - stigma deficit-based
stupid
learning difficulties - stigma deficit-based
reassuring the pupils
asset-based
asset-based - aspiration
equipping enabling
catalysing capacity and capabilities
instilling agency - confidence
aspirations
becoming goal orientated
reassuring the pupils/ defending
reassuring the pupils/ defending
stigma/ stereotyping
stigma/ stereotyping
stigma/ stereotyping
- awareness of outside peer perceptions
asking to confirm
confirms
asking to confirm
confirms and elaborates
adopting a dual role
support network
vulnerabilities
government initiative
closures
part of support network
- alternative provision
- attachment and bonding
stigma - try to reassure pupils
catalysing capacity and agency
teachers performing dual roles: care and teaching
embarrassed to be part of this group
empower through seeking to nourish esteem and confidence - recognising own assets
stretched
diluting down care facilities through integration
support network needs support
government initiative
vulnerabilities
integrate
integrated
as part of the support network
- specialist units viewed as a strain on resources
- push for integration (?)
integrated
supporting the support network
vulnerable
to flourish
formidable
supporting the support network
latest initiative
latest initiative
latest council initiative
cultivating a culture
cultivating a culture
accord
elaborates
accord
elaborates
accord
elaborates

work er…in, you know, for it to have an impact on the young people, it's got tae be something that's across the school.

make a difference/ be effective

supporting the support network - consistency

accord

Marianne: Uh huh.

elaborates further

Miss. Marsh: You know, that every teacher is erm… trying to bring nurture principles into their class and it's basically just getting on with the kids and jollying them along and making them feel er… worthwhile and wanted and er... valued, and trying to be, you know, as positive as you can with them to make them feel included and… and safe.

consistent approach

classroom culture

wanted/ significant

appreciated

enthusiastic/ encouraging

that they belong

secure

accord

Marianne: Uh huh.

elaborates further

Miss. Marsh: We've got tae try to create that environment erm… so that they can do the best that they can and achieve their potential and obviously there are some young people that are a wee bit more needy than others… *** [male Nurture teacher name omitted] and a couple of other teachers actually in the school, *** [female teacher name omitted] done it, have done a course in Nurture. I've not done it. Erm… but they have done that as part of their CPD [Continual Professional Development] er… their professional development and they've got lots of courses to go to and they've tae write big essays and all the rest of it. But I think *** [name of high school omitted] is one of the first secondary schools, I think it's principles that have maybe erm…happened years ago er…that have been in place in primary schools and especially wi the transition from nursery to… to primary but we obviously, you know, realise, you know, it's not just that transition. It's the transition from primary to secondary as well.

nurturing classroom culture

flourish

harness own agency

more vulnerable

formal training

interview interrupted

Interview Interrupted

elaborates on previous answer

Miss. Marsh: So… so I suppose ***[male Nurture teacher name omitted] works closely as well wi another organization called *** [Scottish charity with assist marginalised social groups]…

external partner of the support network

concurs

Marianne: Oh yeah, I've heard of them.

asking to confirm

Miss. Marsh: Yeah? You've heard about them?

classroom culture: instilling consistent belonging and security

substituting bonds not made outside of school

seeking to be valued

neglect imprinted and re-emerging in behaviour

Marianne: Uh huh.

accord

Miss. Marsh: So *** [Scottish charity with assist marginalised social groups] did a lunch time club so any kids that just…get them out the way of the mayhem that's going on in secondary erm…and they can have their lunch and go tae a wee classroom and a lady from *** [Scottish charity with assist marginalised social groups] is there and they just play games and sorta chill out an get on wi each other.

further elaborates

intervention

pupils

provides a safe and calm space

provides a safe and calm space

provides a safe and calm space

Marianne: Uh huh.

accord

Miss. Marsh: But they also do a programme wi the primary erm… about transitioning, work wi the teachers to identify kids that are maybe gonnie struggle wi that transition…

further elaborates

identified at a young age

part of the support network

vulnerable

find it difficult/ struggle to settle

Marianne: Uh huh.

accord

Miss. Marsh: …and they do a summer programme as well. So it could be kids that are looked after and accommodated and things. Staying in children's units and they've got difficulties at home or whatever…erm…and so, you know, *** [male Nurture teacher name omitted] works wi them and knows who they are, that they're working with and erm…he's kinda maybe like…we talked about wi Nurture, we've had a lot of training about you know attachment theory and like the development of a child and how like their nurtured from zero to two is totally vital, you know. If they're just left in a cot and not given any attention or not picked up when they cry and things…it ends up that part of their development is maybe not how you develop if ya had been given a lot of love. And we can still see, ya know, sorta erratic behaviours or whatever…or even coming through in the teenage years…so erm…

further elaborates

in care

in care

family

engages

keeps them on his radar

the need for bonding

detrimental effects/ socialising and trust

early year nurturing

neglected

neglected

neglected

degree of neglect imprinted on development

degree of neglect imprinted

neglect re-emerge later in life

Marianne: So do you think it's maybe substituting something that's maybe missing outside of school?

asks follow up question to confirm

Miss. Marsh: Yeah I think because they've not had someone at that very early stage of development to attach too… this is what scientists and people in brain development and child development…

confirms and elaborates

nurturing at school as a substitute - not received at home

experienced neglect - lack of bonding from a young age

concurs

Marianne: Aye.

Miss. Marsh: …if ya looked it up, you'd be able to read an awful lot about it.

accord

Marianne: Uh huh.

further elaborates

Miss. Marsh: Erm… but ya know, ya need somebody that's a reliable person, that makes ya feel safe and loved and wanted. And if they've not had that when they're like in their very early development, it becomes a bit… how do you, like, build relationships with people as you get older? Er… especially at times of transition… in times of change…

dependable | secure | appreciated | valued | not received from family | not instilled at a young age | imprinted on own future relationships/ socialising | trust | change/ facing uncertainties - seeking consistency and certainty

classroom culture: instilling consistent belonging and security

accord

Marianne: Uh huh.

further elaborates

Miss. Marsh: …erm…that can become very hard for them as well. So that's why *** [male Nurture teacher name omitted] got maybe a couple of nurture groups an he works closely wi the educational psychologists and they identify them and they do some kind a… a boxhall profile they call it…

difficult to form bonds | in partnership with support network | the vulnerable | profiling

substituting bonds not made outside of school

accord

Marianne: Uh huh.

further elaborates

Miss. Marsh: …so it's some kind of assessment to see if nurture is something that would benefit them erm… so there's maybe like penny numbers that he's got tae identify… he's maybe only working wi two or three or four at a time…

intimate groups

concurs

Marianne: Right.

further elaborates

Miss. Marsh: … and there'll be certain periods in the day in first year where they'll go to him in his wee base rather than eh…go to their normal class. So he becomes the attachment guy for them when they come to secondary school…

consistency in engagement time | alternative classroom environment | alternative provision | someone to bond with and trust

bonds established through informal interactions and novel activities - taking them outside school

accord

Marianne: Uh huh.

Miss. Marsh: …and he has really good interaction, he just winds them up all the time [laughs] do ya know…

informal interaction | jokes

encourage informal interactions

informal/ fun interactions

Marianne: Yeah [laughing].

Miss. Marsh:... but no, he's really really good wi… wi them.

informal/ fun interactions

Marianne: Uh huh.

Miss. Marsh: Er… and you know they can be quite challenging and… and things but he's really good with them and usually on a Friday afternoon he's got the mini bus and they go and play football in *** [area outside of the city] if they're out…or at *** park [a park local to the school] doing stuff and he does a lot of the out door learning and like *** Award [an awards scheme] and things like that with them as well, erm…which I think he feels, you know, it's quite good for them cause they just need to get out and run around an…

informal/ fun interactions | go outside of school | alternative activities | alternative activities | go outside of school | alternative classroom environment | go outside of school

teacher performing a different role

Marianne: Yeah. Is there anyone in the Nurture group who's also in the XL Club?

Miss. Marsh: Well it's funny you say that but erm… when the kids that you've been working with, in fourth year, were in first year, there wasn't really a Nurture group but I'm sure there'll be young people in there who maybe spent a bit of time with *** [male Nurture teacher name omitted] in the base, like er… Sean (pupil from XL Club) will have spent quite a bit of time wi ***[male Nurture teacher name omitted] in the base and we've got support for learning workers, who aren't teachers erm but they work kind of in the base as well. There's one lady, *** [female learning support worker name omitted], that a lot of the kids love. Sean talks about her all the time and there's maybe er… a few other kids that are diabetic and they maybe support them with like their medication and things they need to take so, you know, they always got somebody to go and see erm… so yeah I'm sure there will be… try'nae think in that group… I that forth year class… there's probably actually a few kids that would have been in that class that you maybe haven't met…

support network | designated department | part of the support network | part of the support network | part of the support network | many pupils have bonded with | health | assist | reliable and dependable

seeking dependable figures - people to trust

Marianne: Uh huh.

laughs

mirroring

accord

further elaborates with rationale

asks follow up question

elaborates on previous answer

accord

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

confirms and elaborates

[redacted]

asking to confirm

Marianne: Yeah…is she still at school?

confirms and elaborates

[redacted]

accord

Marianne: Right.

further elaborates

Miss. Marsh: But we've been [sighs]… you know, I got her in tae college on a Thursday but she didn't really last that. She was suppose to go there on a Thursday afternoon. She… her pastoral care teacher was trying to get her into the *** college [a new local college] which is a new kinda vocational college that's been set up by… what's the guy's name… it's *** [name of the college]… so it's the guy… the entrepreneur guy that's got lots of money… he must have something to do with *** [name of the college]. I can't remember his name… and the head teacher that was at *** [another local high school] is now working over there and he's the head teacher at this school. So they do a lot of vocational type programmes with them and obviously literacy, numeracy and IT, the kinda basic core skills and it's only just started so everybody's waiting tae see how it works out erm…

invested/ frustrating
responsible
outside education
disenchanted/ dropped out
outside education
support network
responsible/ investing
outside education
alternative educational provision
alternative educational provision
alternative educational provision/ practical learning
as well as basic stem/ core skills/ subjects
basic stem/ core skills/ subjects
innovative learning environment

frustration when help/ advocacy is not taken up

failing attempts to mobilise disaffectiv-eness

practical learning valued and prioritised

cultivating and mobilising aspirations

catalysing capacity and agency

profit vs. vulnerability

support and provision stretched

profit orientated agenda in advocacy

support network needs support

businesses that have got a corporate responsibility to engage with the community so you can try and hook into that and see if er…I suppose that's how you build business partnerships erm but yeah so she's… we're trying to see if we can get her into that and then there's also a winter leavers course at *** [name of another local college] but ya see when ya phone and no body answers the phone or numbers change and it goes dead… it's not quite as easy all the time…

employers
initiative - profit orientated
advocacy
initiative - profit orientated
initiative - profit orientated
support network involved
vulnerable pupil
alternative provision for early leavers
provision stretched
lack of communication
frustrating
provision stretched

Marianne: Uh huh.

Miss. Marsh: … to get them in, to help them to meet the application but erm… [redacted] oh there was another wee guy er… that you've met once or twice…

provision stretched
assisting with entry process/ advocacy

Marianne: [redacted] and then there were two boys…

Miss. Marsh: Ricky is one.

Marianne: Ricky, I've seen him a few times [in the XL Cub] but I've not seen him since after the Christmas break.

Miss. Marsh: Aye… he's just fallen off the bandwagon totally.

not attending/ participating in school - become disaffected

Marianne: And there was another boy as well…

Miss. Marsh: I've tried to get him into different things, and so has his pastoral care teacher and I think he turned up for one but then he was half an hour late an he missed out an…

invested - trying to enchant
support network
disaffected

Marianne: It's interesting because those two, Sophie and Ricky, I remember when we were doing the workshop…

Miss. Marsh: They're both pals.

Marianne: …aye. But they were both like really getting into the work and they were doing it.

accord

further elaborates

Marianne: Uh huh.

Miss. Marsh: … but the idea is that they'll get them all into a positive destination… get them into apprenticeships and that they've got links with lots of businesses.

instilling enchantment and aspiration
training post education
helping to build/ broker opportunities post education

accord

Marianne: Uh huh.

further elaborates

Miss. Marsh: Erm… and they do a lot of interaction and a lot of project type work erm… wi different businesses, maybe a wee bit like that one you were hearing about today. It's like that *** [name of business] that are building a hostel so they've obviously got a…

alternative educational provision
practical learning
employers

accord

further elaborates

agrees

rationale

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

accord

Miss. Marsh: Uh huh.

Marianne: And they were quite responsive actually and just getting on with it.

concurs and elaborates

Miss. Marsh: Yeah, Ricky wouldn't do… aye he's quite passive. He's been involved in other things… somebody else… another guy erm… has been involved in the community… and he's got an older brother at school who's at school everyday.

engaged/ participating
alternative provision
alternative provision
older generation
enchanted/ engaged with education/ mobilised

accord

Marianne: Uh huh.

elaborates

Miss. Marsh: And he's trying his best, he's in sixth year and I just don't think Ricky can get oot his bed [laughs].

enchanted/ engaged with education
chosen to stay on
younger generation
disenchanted/ disaffected

accord

Marianne: Uh huh.

elaborates

Miss. Marsh: [redacted]

accord

Marianne: Right, okay.

elaborates

Miss. Marsh: So er… he's been working wi him. So hopefully... we're having a meeting with him next week so hopefully we'll get a wee update on how much engagement he's having with him erm... how they're getting on an seeing where he's going. Erm… so there was those two… try'nae think who else…

outside support network
support network
interaction/ support/ help

prompts participant

Marianne: I've seen, I think he's called Ross?

confirms

Miss. Marsh: Yes! That was the other guy!

prompts participant

Marianne: Yeah, I don't think I've seen him this year [2015] either, like since Christmas.

inter-family cycles

support network enlisting outside support - the need to work with young people outside of school

dealing with more fundamental challenges occurring out with school

mental health

shift in priorities

growing up can signal a shift in enchantment - reach a certain age - change in how one chooses to participate

family/ sibling ascendancy

break inter-family/ generational cycles of disenchantment

younger
self- assured/ agency
self- assured/ agency

Miss. Marsh: And he was like, in second year, a wee guy who's like… just like a right wee proper man you know… and he had a wee bit of confidence and stuff about him and things but I don't [redacted]

Marianne: Aw.

Miss. Marsh: … an he's never looked the same boy as what I remember him being which is quite bubbly and things and I think he's maybe been involved in things in the community and stuff as well…

significant change
self- assured/ agency
taking part in risky activities (?)
outside of school

Marianne: Uh huh.

Miss. Marsh: … kind of at night time and you're like well he's anxious, that's why he's no coming coming to school but he's out and getting involved in other things so how anxious is he? But yeah, he's another one that's kinda… his older sister was in the XL Club as well. She was lovely but she I think went that way as well erm… she came to school most of third year, most of forth year and then it kinda fell by the wayside. Erm… so ya know there's… ya tend to see the same families and ***[name of a female work college at the school] jokes about that. Er... she'll say aye that's so and so wee sister in first year, that'll be another one for you fae next term! [laughing].

outside of school/ free time
not participating/ becoming disaffected
taking part in risky activities (?)
older generation
participated/ engaged
participated/ engaged
became disenchanted/ disaffected
generational family cycles
generational family cycles
generational family cycles

Marianne: Uh huh.

Miss. Marsh: Erm… so I suppose you're just trying to break the cycle and sorta raise aspirations and a lot of kids erm… you ask em how they find it… well you'll have ask them of the question… I bet a lot of the time they'll say they like the trips…

generational family cycles
instilling enchantment and aspiration
enchanted - going outside school - practical activities

Marianne: Uh huh.

Miss. Marsh: …like going out.

outside school - practical activities

further elaborates

accord

further elaborates

accord

further elaborates

relates back to a previous answer

accord

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
concurs	Marianne: Yeah.					Miss. Marsh: Uh huh.	accord
further elaborates	Miss. Marsh: But the whole part… it's not just about going out, it's like you know you're trying tae get some learning experiences from that an talk about and review what ya've done and things but part of the reason of going out is, you know, to try and raise aspirations, not to sit in the four walls of the classroom, lets go and see stuff, lets go and speak to people, lets use that experience to do something in the classroom.	instilling aspiration through providing opportunities/ conditions to foster and harness agency				Marianne: So most participants said they didn't like English… R.E [religious education] was very common…everyone seems to hate that…	elaborates with examples
						Miss. Marsh: The teachers in there are quote strict as well.	builds on examples
accord	Marianne: Uh huh.						
further elaborates	Miss. Marsh: Er… so that they can sorta… cause I don't' think many of them maybe have travelled out with their own small area. You know, they maybe live in *** [area where the school is located] or around this area in *** [same area as before] but they won't travel into the town very often…	anxiety over uncertainty: to leave locational safety net	methods to instil aspiration			Marianne: Yeah? A few of them did say that they liked Maths and erm… and Physics was actually really popular, they were talking about how they get to do experiments and it's very practical. One participate in particular said that he likes being out of his seat… he likes dynamic classrooms whereas in other ones they described as not liking, they were much more static…	asking to confirm - further elaborates
						Miss. Marsh: Uh huh.	accord
accord	Marianne: Uh huh.					Marianne: … and I suppose was interested in asking them what motivates them to learn. And that was quite a tricky question for them to answer but they were actually really insightful…	further elaborates
further elaborates	Miss. Marsh: …never mind go tae *** [nearby city] for the day or… so you trying to kinda, you know, raise aspirations that way by giving them an experience that they maybe wouldn't have in their normal… sort of… sort of home life and their home experience.		cynicism/ anxiety over alternative provision			Miss. Marsh: Uh huh.	accord
						Marianne: …so I don't know if you have any thoughts on that.	asking to elaborate
accord	Marianne: Uh huh.					Miss. Marsh: No I totally agree with everything you have just said there. For… for that…for those kinds of kids and I think that's why the XL Club is designed to be a bit more informal erm… than a normal traditional class where ya sit down and shut up and write these answers or do this.	concurs and elaborates
further elaborates	Miss. Marsh: Erm and sometimes ya think god all these teachers are thinking aw I do is take them on trips [laughing]. And the kids will tell ya aw I wana do it cause ya get tae go on trips so that's why I like it but there is kinda another side to that.	alternative modes of learning/ teaching not always valued		cultivating enchantment	dynamic/ active and participatory learning		
picks on participant's point and relates to new topic	Marianne: Aye, it was interesting when I was taking to the pupils about subjects that they liked and didn't like, something that came through right across the board with every participant was that they much preferred lessons and classes that are focused on practical learning. So they were talking about how they don't like being in classrooms where they're being taught at.					Marianne: Uh huh.	accord
					designing classroom cultures to cultivate enchantment in learning	Miss. Marsh: But really across the board in learning and teaching and teaching and learning like, ya know, we're trying now to be a lot more interactive in the way we design our lessons, and whether that's using like IT and we've all got these interactive boards and some of the kids might come up… I don't know, I'm IT rubbish as you know, but they come up and press things on the board, these	further elaborates

interactive boards and erm… maybe, ya know, they all love Drama. Don't know if you got a lot of that?

Marianne: Yeah.

Miss. Marsh: But I mean, ya pass the Drama class and it's like dead loud an it's like they're up and they're active and they're making movies or you know designing scripts and characters and dressing up an… erm and I think they like things like would work and stuff as well…

Marianne: Hm.

Miss. Marsh: …cause they're using tools and they're getting to do stuff wi their hands er…computers is a massive thing er… I think a lot of them enjoy sitting in front of a computer an… but across the board thought, even in like in the more traditional subjects like English an Geography and History, you know we're encouraged sort of as teachers to try an make the learning a wee bit more interactive and maybe a bit more practical and I think when you're dealing with the kinda kids are that maybe in XL, ya need to chunk things up and it's, you know, right quickly this is what we're doing today, right let's go. Right we're doing that for ten minutes, okay now we need to do this…

Marianne: So they can see that they've achieved something by the end of the day?

Miss. Marsh: Yeah. And it keeps them a wee bit more stimulated and things. And… och wi the best will in the world I think with teachers, you know sometimes ya manage that and then sometimes ya don't and sometimes ya have something planned and it all goes totally pear shaped, the way ya didn't want it to go and ya just have to learn from that and think okay that didn't work that way but maybe another time we'll try it some other way… or do something a wee bit different.

Marianne: Hm.

Miss. Marsh: So… I can see why the kids would all say that. And it's actually interesting because the third year group that I've got… cause they pick their subjects every year… well when I say they pick their subjects every year, in first year… at the end of first year, they get to pick for second year but ya know, they'll be getting to pick between Geography, History or Mods, and they'll be getting to pick between Biology, Chemistry and Physics… they might do two or they might do one science.

Marianne: Uh huh.

Miss. Marsh: So they're still getting a broad general education but when they get to the end of their third year, that's when they're picking for what they get assessed in and what their exams are going to be. So that's a really kind of important time an they can only really pick and narrow down ones they've already done in third year. So there's columns, and they pick on form each column and er… XL's in the column wi Business, History, Geography and Modern Studies. So because XL is like a two year thing, they're told at the start if you're doing XL, you will have to do it in forth year so you won't get to choose one of those subjects cause that's the column it's in. Er… and it… actually ya know the social subjects faculty is a brilliant faculty an I think a lot if the kids really enjoy… because although they're maybe traditional writing subjects, they teaching staff are really good and the teaching staff will really make a big effort to make their lessons interesting, interactive and practical…

Marianne: Uh huh.

Miss. Marsh: … and they do things like the 60's and Hitler and… I think the kids quite enjoy doing but obviously because of my lot are in XL, they've not had…had a chance to do that. Just the way it works. So the deputy was saying aw maybe we should put XL in a different column which is at the end which has got Home Economics, Practical Craft Skills, Design and Manufacture, P.E or whatever. It's got a lot of practical subjects and I said well a lot of them would want to do one of them anyway because of the nature of how they like to learn…

asking to confirm
confirms
rationale
accord
elaborates further
asking to confirm
confirms and elaborates
accord
further elaborates
accord
further elaborates

making learning participatory - novelty/ gamifiying learning
active, creative participatory learning
active, creative participatory learning
active, creative participatory learning
active, creative participatory learning
active, creative participatory learning
active, creative participatory learning
active
enchanted/ engaged
active physical learning
active physical learning
harnessing technology - popular
enchanted/ engage
harnessing technology
participatory/ active
participatory/ active
compartmentalise learning/ achievements
learning with tangible outputs achieved
learning with tangible outputs achieved
learning with tangible outputs achieved
instils enchantment
engage pupils
reactionary
trial and error teaching
reactionary
reactionary
active, creative participatory learning
key decision
formal assessment - gain qualifications in
crucial time time of decision making
stratifying decisions
commitment
teachers - instilling engagement in learning
enchanted
teachers - make an effort in classroom culture
enchanting classroom culture
engaging
participatory
active
a mix of vocation and academic
novelty
novelty
engage/ enchanted
disenfranchised(?)
stratifying decisions differently
vocational subjects
active/ practical learning

active and creative learning
learning in increments so to view achievements
eliciting engagement through small achievements
pragmatic teaching strategies
pragmatic
crucial decisions for the future
designing classroom cultures to cultivate enchantment in learning
participatory learning

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

concurs

Marianne: Yeah.

further elaborates

Miss. Marsh: …and the kind of subjects that they like. So I said to the third years look here's an option sheet, XL's in that column wi Business and Geography and Mods, and it's also in that column wi all the practical subjects. You have to pick XL once and you have to pick a subject in every other column, and there was only maybe one or two out of the ten that came back that had picked XL in the practical craft skills [column]…

active vocational subjects

concurs

Marianne: Aye.

further elaborates

Miss. Marsh: … and wanted to do the Geography, History or Mods. So I was like well that's kinda evidence to show that the majority of them that are doing XL, it's better that they maybe have XL in the column and then unfortunately maybe miss out on Geography, History or Mods but then, ya know, they'll still have the opportunity to do another practical subject in that other column at the end.

practical/ active learning

engaged and enchanted learning through practical, active teaching

concurs

Marianne: Uh huh.

rationale

Miss. Marsh: So I think that's the kinda learning, you know, that they kinda like.

practical/ active learning

practical/ active learning - engages and enchants them

concurs and introduces new topic

Marianne: Aye. Okay. So they're now in forth year and have exams coming up, I just wanted to talk a bit more now about them either choosing to stay on or leaving or having the winter leavers option as well, and I think what was quite interesting was when I was asking them about it erm… a lot of them knew what they were going to do and a lot of them were very positive about wanting to stay on till sixth year…

concurs

Miss. Marsh: Yeah.

goal orientated

elaborates

Marianne: … or erm…only maybe one or tow explicitly said that they were probably gona leave after fourth year. Erm… but in terms of choices… who do you think makes the choice whether they stay on or not? Is it solely their own choice, or do families have a big involvement in that or do teachers have a big involvement in that decision making?

Miss. Marsh: I think all three of them do really, to be honest.

family, pupil and teachers

decision making

Marianne: Uh huh.

accord

sighs elaborates with rationale

Miss. Marsh: Erm… because [sighs] you know, we're not in the business of kicking people out of school but if a certain individual has been creating havoc er… and when they come back for fifth or sixth year they have to sign a contract about being a role mode and wear uniform and do their homework and working hard and er… all the rest of it. And that's, I think, the management's gambit if ya don't follow the contract, your over 16, you don't have to be here, we'll ask ya tae leave.

choosing to stay on post compulsory education is an agreed commitment with conditions

giving up

misbehaving

choose to stay on post compulsory school

formal agreement

required to set an example

make a commitment

invest and engage in school work

leverage/ threat

leverage/ threat

punishment - having to leave the safety net of school

leverage/ threat

making the decision to stay on at school desirable - a privilege to

Marianne: Uh huh.

accord

further elaborates

safety net of school - use as a threat

Miss. Marsh: But that's kinda like the last point of… you know they do everything else before hand, before that would ever happen and I think they use that as a carrot, you know, especially when they're in forth year, if you don't start bucking up your ideas, you'll no be allowed back.

last resort - asked to leave

leverage/ threat

leverage/ threat

punishment - having to leave the safety net of school

Marianne: Hm.

accord

further elaborates

means of leverage and negotiating behaviour and investment

Miss. Marsh: That kinda thing, so a lot of the kids think they're getting kicked out or they can get kicked out because people say that but they're saying that… you know… to try and encourage them tae change their ways and follow the basic school rules. So there's that side of things, there's also the side of things where a young person er… maybe decides that they want to maybe think about leaving and applying for college or whatever and they'll maybe speak to the careers advisor or speak to me… or their pastoral care and we'll be helping them to apply for college and then they obviously go home and talk about it at home and they'll come back and say naw my mum says I have to stay at school…. I'm withdrawing my application, I'm no going to that interview, and it's like well [sighs]… for some of them… maybe if they stayed on at school, their progression route is not gonna be any different form

young people sees the threat

forced to leave the safety net of school

leverage to negotiate behaviour

negotiate behaviour / bargaining tool

negotiate behaviour

decisions and transitions -teacher -pupil -family

pupil decision making and parental influence

pupil decides

leave school early

higher education institution

support network

support network

supporting them during application processes

support network - family support/ influence

parental influence

become disenchanted - persuaded

become disenchanted - persuaded

where they're at right now. Cause some of them seemed to have hit their glass ceiling in terms of their attainment levels and they maybe… it's just lateral…

Marianne: Uh huh.

Miss. Marsh: … they're moving along the same level. So if they went to college and did like an NC course [National Certificate course – first level courses] rather than coming back for sixth year, then like the next level would be like an HNC [High National Certificate course]. So they could be at an HNC rather than starting an NC if they'd stayed on at sixth year sort of thing, so they 'd be progressing on more. But at the same time, I think the young person has to feel ready to go and…I don't…I don't think it's fair that, ya know, we force…nobody really says no, you no coming back. And that's not my place to say that, that's the head teacher that would maybe say that and the only time that the head teacher would say that is if they've been creating havoc in here… and ruining other pupil's learning in here…

Marianne: Uh huh.

Miss. Marsh: …erm that it's like okay it's time that maybe… this isn't the right place for you to progress anymore. It's no happening but we don't just send them away. We'd find something else for them to go to before… before. So it's like, you know, that thing about positive destinations again.

Marianne: Uh huh.

Miss. Marsh: It's like, okay er… we're no kicking ya out the door like right now, don't come back. Let's go and see the careers adviser, lets talk about what your options are and let's make a plan for what's the best thing for you and your future because really wi everything that's been happening, we've been trying our best here, maybe it's not the right place for you and there's nothing wrong wi that, we're just trying tae help you wi your future…

Marianne: Uh huh.

Miss. Marsh: … and so… find something that your going to engage in best and get on with best.

Marianne: Do you have quite a lot of contact with parents in certain situation like that? I think the relationship between teachers and parents is quite interesting as well…

Miss. Marsh: Yeah.

Marianne: … and how much contact you have with them.

Miss. Marsh: Yeah erm… pastoral care teachers maybe have a wee bit more but I've spoke tae parents quite a lot on the phone about… things like or er like see like for example the young people that are not maybe coming to school or who are thinking well, you know, you have to come back in fifth year because your birthday is after the September, you're a winter leaver so what about thinking about this winter leavers course while I'll maybe phone up and say ya realize they've not been coming to school erm… there's obviously reasons for that… just wondered if you wanted to come in and talk about the options for next year? And kinda outline the course, would you like to apply for that? And sorta even just say look even if ya apply just now, I know you don't understand… cause I think a lot of the kids as well think if they apply for something, that's it, they're leaving.

Marianne: Uh huh.

Miss. Marsh: And I'm like no, just cause you've applied for something, doesn't mean to say your leaving, you know. You've got to… have your application accepted, you've got tae maybe go for an interview, ya need to pass the interview, ya need to be offered a place, so there's a whole lot of hurdles. And at any point in that step process, you can say no, I don't want tae do that.

Marianne: Uh huh.

Miss. Marsh: But you [the pupil] also don't maybe fully understand where it is, who the staff would be, you've not meant any of them, you've not seen any of the other people that are applying that you

judging when school is not the optimum environment to progress
tailoring transitions
guiding transitions and helping to orientate goals
family members consulted in the pupil's support network
perceptions informed by naivety
progression and achievement plateaus
progression and achievement dwindles
progress/ advance in qualifications
progress/ advance in qualifications
progress/ advance in qualifications
agency/ confidence to transition
never forced into a transition
made to leave to the school safety net
guiding transitions
extreme misbehaviour
sabotage
unable to offer support
unable to support them to achieve
don't abandon/ neglect
locate alternative provision
don't abandon/ neglect
don't abandon/ neglect during transitions
don't abandon/ neglect
don't abandon/ neglect
guiding transitions
guiding transitions
guiding transitions
helping to orientate goals
recognising when school is failing them
guiding and supporting transitions and orientating goals
guiding and supporting transitions and orientating goals
support network
contact with families
contact with families
truanting
alternative provision - those transitioning early
contact family
truanting
contact family
engage family as part of support network
guiding and supporting transitions and orientating goals
perceive it as having to commit to leaving
perceive it as having to commit to leaving
naive to the entire process
naive to the entire process
naive to the entire process
unfamiliarity
unfamiliarity - daunting
accord
further elaborates
accord
further elaborates
accord
further elaborates
further elaborates
asks follow up question
concurs
concurs and elaborates
accord
further elaborates
accord
further elaborates
accord

might be in the same class with.

unfamiliarity

asking to confirm

Marianne: So a sort of anxiety then?

confirms and elaborates

Miss. Marsh: Uh huh, so there's a lot of things you don't know right now. There's a lot of anxiety and questions that you've maybe got in your head about what it's gonnie be like and what would you do and who is it and who'd be there.

anxiety of the unknown
uncertainties
anxiety of the unknown
uncertainties
uncertainties
uncertainties
uncertainties

anxiety fuelled by uncertainties

accord

Marianne: Uh huh.

elaborates

Miss. Marsh: Where is it. So if ya actually just apply, and then you go for an interview and then you'll meet somebody and you'll see other people that are applying, then you'll have that information. And then you're in a better position to make the right decision for you. Because you've gathered more information just by going through that process. So just cause you've applied, doesn't mean you're leaving. But that kinda thing is sometimes difficult to get in their… in their head. And when you [Marianne] where talking about the other day [in the previous interview] what effects their behaviour and their decisions and things like that, I think, ya know, their peers is a big thing in that.

uncertainties
making an informed decision
empowered
making an informed decision
making an informed decision
don't have to commit
don't have to commit
influences decisions
peer influence

safety net

accord

Marianne: Uh huh.

further elaborates

Miss. Marsh: And I think what their peers are doing and where they're going and what their peers think is a big thing in that cause if their pals aren't going to college then they'll just go aw I'll just stay at school. They need to be a really strong personality tae think…

peer influence - another safety net
peer influence - another safety net
safety net
have confidence/ agency/ ability to go alone

peer influencing aspirations and transitions

finishes off participant's sentence

Marianne: I can go on my own.

agrees

Miss. Marsh: Uh huh!

have confidence/ agency/ ability to go alone

asks follow up question

Marianne: So do you see groups of peers going off the college together?

Miss. Marsh: Well… I would say maybe like from forth years, there'll maybe one that would say aw I quite fancy going to college next

peer influence - another safety net

year. So they'll get an appointment wi the careers adviser, and then the next thing their pal's along and then you know, then there's maybe anther wee flurry of two or three and then er… it only takes maybe one or two of them to say I've changed my mind and then the other ones saying naw I'm no going either. And then like… Mat [pupil in XL Club] applied for about two construction courses which I was quite surprised about, cause I didn't think that was something he wanted to do. I says have ya spoke to your mum about it? Cause his mum picks him up and all that from school, I think he's quite kinda nambie-bambie to be honest erm… and he says aye she wants me to stay at school. And I says aw wonder what will happen then if you get an interview... anyway so it wasn't till a couple of weeks later that he says naw I've decided I'm just gonnie come back, I've withdrawn my application. And Catherine has done the same as well.

peer influence
peer influence
peer influence
peer influence
family consulted
parental influence
parental influence

Marianne: Aw has she?

asking to confirm

Miss. Marsh: Yeah, she applied for childcare but she's changed her mind as well an she's suppose to be coming back but yeah I think all three [the pupil, the teacher and the parents] like kinda have an influence on when they want to leave but there's also like a… a bit of an agenda in terms of the number of young people we have in the school. There's some sort of formula that dictates how many teachers ya can have…

confirms and elaborates

support network - involved in transition decision-making
bureaucratic agenda
bureaucratic/ arbitrary agenda
determinates

Marianne: Right, okay.

accord

alterer pressure to retain pupils

Miss. Marsh:… in your school. So in a way, you know, you don't want loads of people leaving because then you'd have less pupils and I might not have a job [laughs].

elaborates

bureaucratic agenda
bureaucratic agenda
bureaucratic agenda - other motivations to retain pupils

targets

Marianne: [laughs with participant] Uh huh.

accord

Miss. Marsh: Er… so there's that side of the coin and things as well but I think you know a lot of the time, they're really quite young and a lot of them do hang on till the end of sixth year, when there's no seventh year and then all their pals are going and that's when… at that point when they knew right I need to go now but my pals going

further elaborates

bureaucratic agenda
not ready to leave early
choose to stay on - safety-net
forced to become independent
still dependent on peers - guiding transitions

through the same thing an that's when they make the transition.

peer influence - decisions in line with peers

peer influencing aspirations and transitions

concurs

Marianne: Aye.

elaborates

Miss. Marsh: We're getting more and more people coming back for fifth and sixth year now I think, than what maybe we did ever in the past.

higher retention

asks follow up question

Marianne: Uh huh. Do you find ever there are pupils that will maybe go to college and then want to come back to school?

Miss. Marsh: Occasionally but we never really let that happen.

pupils wanting to regress

regression not an option

asking to confirm

Marianne: No?

confirms and elaborates with rationale

Miss. Marsh: It's like well it's too late now, you know you've made your decision, you've left, your off the roll and erm… there's maybe one or two that aw I've got a job and we're like what? It last two days and then they come back and that's fine but they've not been taken off the roll but if they've been taken off the roll, it's just like naw you've made your decision, just keep going, keep going. But there is a big anxiety of that big wide world out there and you know if you've been in the same place, with the same people, the same staff for four or fives year then…

pupils unable to regress

begun transition

officially

employment

employment

change their mind - regress

able to regress - not officially transitioned

chosen to transition

encouraged to follow it through

daunting - the unfamiliar - going outside comfort zone

familiar - comfort zone

peer safety net

teacher safety net

finishes off participant's sentence

Marianne: It's a safety net.

concurs through example

Miss. Marsh: …you know, why push yourself to… I suppose it's like anything in life isn't it? If ya get into… even adults. Ya can be in the same job for twenty years and people maybe feel comfortable there and don't have the urge to go cause that's what they know.

outside comfort zone

anxiety fuelled by uncertainties

safety net

comfort zone

anxious and scared of the unknown/ uncertainties

asks follow up question

Marianne: Aye. Do you do at this school the EMA maintenance allowance?

Miss. Marsh: Yeah, that's like a national thing.

money to attend school - motivation(?)

leverage participation

means of leverage and negotiating behaviour and investment

financial support - motivation to participate

Marianne: Yeah. One of the pupils mentioned staying on at school to get a bit of extra money and I assumed it was probably that. Do you think that could be motivation for some pupils to stay on or pupils, including those also outside the XL Club, maybe feel they have to stay on for that?

asks follow up question

Miss. Marsh: Erm… I think… well not everybody gets it. They need to apply and it depends on the income that's coming into their house, weather they're eligible for that or not…

eligibility

eligibility

Marianne: Uh huh.

accord

elaborates further

Miss. Marsh: … but that's not a bursary for coming to school, it's a bursary, they sometimes call it a bursary rather then an EMA, it's for being in full time education so if they're eligible to get that for coming to school, they're also eligible to get that for being in a full time college course. So they can still, you know, access that funding to support their education, if they're in a full time college course, but they must have excellent attendance er… and I think they're only allowed… Hailey [pupil in XL Club] knows this inside out, better than me… they're only allowed like… I don't know… so many days absence…

not a motive to come to school

not just to be able to attend high school

motivation to keep participating full time

attending other institutions

motivation to keep participating full time

conditions

conditions

Marianne: Uh huh.

accord

elaborates further

Miss. Marsh: … or they don't get their money. So it can be an incentive but as a member of staff, you can use it as well as a carrot to make sure they get to their class and that they're there on time and their attendance is getting marked up. Cause there have been incidences where maybe they've skived a class or maybe they did'nae go to class because they were seeing another teacher about something else but they never told the teacher they were suppose to be so they were marked absent. And then they don't get their money. And then they come chap on the door at pastoral care… there's a flurry at a certain week…

conditions to receive allowance

leverage

leverage

participate

invested

participate

truancy

conditions

support network

Marianne: Is there?

prompting to elaborate

Miss. Marsh: Aye… I never got my money! You changed my

concurs and elaborates

attendance!

asks follow up question

Marianne: Aye… you know how much it is now?

Miss. Marsh: It's 30 pounds a week I think.

accord

Marianne: 30 pounds a week.

elaborates

Miss. Marsh: But it just to be they got bonuses for the end of term but I don't think they get the bonuses any more. But yeah, they need to apply but there are other young people I think who could be eligible for it but their families don't seemed to have applied and I don't know… it's like free school meals. I think a lot of them would be eligible for free school meals but for whatever reason haven't applied…

incentives to participate

(rejecting ?) incentives to participate

incentives to participate - financial aid

incentives to participate

(rejecting ?) incentives to participate

accord

Marianne: Uh huh.

elaborates further

Miss. Marsh: …but I think with a lot of kids there's a stigma to the free school meals and they all just want to go to *** [name of local supermarket] or go to the ***[name of a local shop] and they cannie use their… get their free meal over there. They have to get it at the school diner.

negative stereotype

incentives to participate - financial aid

with peers

with peers

incentives to participate - financial aid
- used within school
- reluctance in front of peers

identifier of economic status - ashamed - prefer to participate with peers

conduit for negative attention

asks follow up question

Marianne: So if they're in the school diner, do people know they're getting the free school meals?

Miss. Marsh: Not… not all of them are. But, you know, you can't pass money over at the diner either, it's a que card that they have an there's obviously credit they have on their card so if you get free school meals, you know your number and your que card and you say your number and it's maybe so much a day and that will come off but if you don't get free school meals then there's a machine outside the office and they swipe… they put money in the machine and they swipe their que cards, so that tops up.

cashless payments - attempting to disguise

system to remove stigma

accord

Marianne: Right, aye.

Miss. Marsh: So it doesn't matter whether you get free school meals or not, you know, nobody could tell the difference if your in the queue in the diner. But a lot of the young people, especially when they're a wee bit older, in third or forth year, tend not to have their lunch in there, they just want tae go to *** [name of local super market] and have their lunch.

cashless payments - attempting to disguise - remove stigma

go out with school - free/ social/ private time with peers

Marianne: Uh huh.

accord

Miss. Marsh: So maybe that's a reason why young people, or families who have young people who could get a free school meal don't apply. But then that's another thing that goes in that formula about the number of teachers that you can have in your school. So if you're maybe… a way of classing your area of deprivation that your clientele are coming from is number of free school meals, number that would get clothing grants erm… so if that's high then that justifies having maybe more teachers. So as a school, right, the head teacher will be saying I want [says in a whisper – inaudible] and I think pastoral care get that job as well sometimes, like chasing up folk that they think should be getting free school meals that maybe have'nae…it's not on the system but they're eligible for them.

elaborates further

want to be with their peers during this time

bureaucratic agenda

bureaucratic agenda

means of socioeconomic stratification

pupil population

socioeconomic identifier

bureaucratic agenda

signalling high deprivation

bureaucratic agenda

motivation - bureaucratic agenda

support network

bureaucratic agenda

bureaucratic agenda

recruiting pupils eligible to the initiative

recruiting pupils eligible to the initiative

alterer pressure to retain pupils

targets

Marianne: Uh huh.

accord

Miss. Marsh: I don't actually know how all that works but that's [in a whisper] just another political thing really. The world of education!

bureaucratic agenda

bureaucratic agenda

Marianne: You mentioned there stigma, and I think what was quite interesting what came through in the interviews, particularly when we were talking about the XL Club…

picking on participant's point to relate to new question

Miss. Marsh: Yeah.

concurs

Marianne: …one of the questions I asked them was what do you think other people who are not in the XL Club think about the XL Club? And a lot of what came through was people thinking it was for stupid people…

Miss. Marsh: Aye.

stigma surrounding class membership

concurs

elaborates

Marianne: …and I was asking them do you find yourself having to explain what you do in the class to your friends because they don't know and I think for them, they feel there is a lack of awareness about what goes on in the club but then when I asked them if they would want to do something to make them more aware, there was this no no no. So I don't know if you've got any thoughts on that kind of tension with their peers outside of the XL Club?

concurs and offers example

Miss. Marsh: Uh huh. Like promoting it positively?

lack of positive awareness

system to remove stigma

concurs

Marianne: Well yeah.

concurs with another example

Miss. Marsh: So that there's er… not so much of a stigma?

negative associations attached to class membership

further elaborates

Marianne: So I think this is the kinda thing I want to do. I mentioned last time I wanted to do this piece to also give the pupils back something to say thank you. So I've been working on this kinda thing that I wanted to get printed onto fabric so it's kinda like a tapestry and using images from the film-making stuff we did. And what I would love to do if I can have one more period with them is design some badges for it. I want to give them something that can go up and they can be proud of and be like this is what we do.

enthusiastically concurs

Miss. Marsh: Uh huh! Yeah I think that would be good and I think it would round things off a little bit.

agrees

Marianne: Aye.

Miss. Marsh: Aye, it could maybe be like show some of the skills they think they've got or whatever or something that they've enjoyed.

display of assets

self esteem

enchanted

formal recognition of assets - self esteem and worth

enthusiastically concurs and elaborates

Marianne: Definitely! I think maybe like include some of the skill they've got from the XL. Because also there were so many positive things that were said about it as well. For most of them it was about gaining confidence.

Miss. Marsh: That's what they all say.

confidence as a default answer - cynical

instilling empowerment

Marianne: I asked them if they thought any of the skills they had learned in XL had transferred into any of their other classes, and a lot of it was about confidence, being able to do presentations. One person said in particular I can speak to people, I can just speak to people now.

Miss. Marsh: See that's…I've heard them say… well I say at the end of the two years cause they've got a chart to fill in for the Prince's Trust and at the end of the two years you've got to send it back to them cause they're obviously analysing and have tae justify the programmes and they obviously get funding from big companies and big banks and all that and they need to justify all that so they want to know where they're going after it and what their destinations are and they want to know what skills… so they have all these skills in a bar chart and they rate themselves one to ten at the start in third year, at the end of third and at the end of the programme in forth year, so your hoping obviously that the ratings go up and don't go down any.

confidence as a default answer - cynical

Marianne: Uh huh.

Miss. Marsh: And it tends to be if you have a conversation with them, that's what they say. It's like confidence and speaking to people that they don't know and I think that's the value in the input that maybe you've [Marianne] had with them and working with those folk from *** [a Glasgow university] and going to these different events and talking to different instructors… I think, you know, maybe they're a bit more or feel a bit better at talking to folk that they don't know. And work experience and all that kind of stuff.

agency embodied in confidence and self - esteem

agency

confidence

agency

confidence in interactions built up incrementally

confidence in interactions with strangers

confidence in interactions with strangers

harnessing enhanced agency

confidence in interactions with strangers

Marianne: Uh huh.

Miss. Marsh: But aye, that's the two things. They never really say aw my communications skills are better or my presentation skills are better or my teamwork's better, it's tends to be those… or I can solve problems better.

confidence as a default answer - cynical

confidence as a default answer - cynical

Marianne: Aye.

accord

elaborates further

accord

elaborates further

agrees

elaborates further

Miss. Marsh: You know. They don't sorta say specific things like that. And when I hear them say confidence, I just think is that just a get out… is that just an answer…

confidence as a default answer - cynical

finishes participant's sentence

Marianne: A go too.

concurs

Miss. Marsh: Yeah, is that just an answer you're saying cause that's what you think we want you to say.

confidence as a default answer - cynical

confidence as a default answer - cynical

elaborates

Marianne: Yeah, but I think then when they say I can talk to people… I think there's a fundamental thing there. It's the fact that they have the confidence in just being able… I honestly felt during the interviews, particularly with one or two, who I hadn't had that much previous engagement with and without wanting to give away who they are but I suppose in the context of what we're talking about it's fine. So particularly Steven and Mat.

agrees

Miss. Marsh: Yeah.

further elaborates

Marianne: Although I have had kinda little bits with Mat, but Mat was great in the interview as was Lewis. But Steven in particular, considering during the film project he didn't want to participate…

agrees

Miss. Marsh: Aye.

further elaborates

Marianne: …he only participated in the origami workshop and that was the first time I think he said awww Marianne, would you come and help me and it was they way he addressed me by my name…

agrees and elaborates

Miss. Marsh: Aye, he asked for your help.

further elaborates

Marianne: And I think that's really interesting as well. He was brilliant in the interview, really articulate and you know that was in front of David and Sam. And I think he actually really enjoyed it and he asked at the end aw are we gonna get to do this again? I really enjoyed it. And that was brilliant! And I thought then well this is the confidence that they talk about.

Miss. Marsh: And ya see those conversations that you've been having with them?

platform for recognition

empowered through recognition

Marianne: Uh huh.

pupil's opinions actively sought in the interviews

Miss. Marsh: It's really… I think that's what they really enjoy and they really really value. But it's really really difficult sometimes to do as a teacher when you've got the class in front of you, you know what I mean?

enchanted

empowered - given attention

struggle to give attention

Marianne: Uh huh.

Miss. Marsh: I think…because you've been able to take them out and into another room and they've maybe had like one of their pals there and they've built a relationship up and stuff with you cause you've been there quite a bit…erm… it's nice that they've been able to feel open to be able to say those things. Erm… but I wish that I could do that an awful lot more, like sometimes, if it's reporting time and things, I'll maybe pull them out individually and ask how ya think you're getting on and what you think your report is gonna say and what do you think you could improve on and you'll say well look this is what I've written and this is why I've written it.

different environment

trust incrementally earned and built

empowered through recognition

confident - secure

have time/ space for these conversations

official evaluation

self-evaluation

official evaluation

Marianne: Uh huh.

struggling as a teacher to have this role

Miss. Marsh: And do you agree. Or do you not agree or whatever. But ya never get round them all in the one period. And sometimes it all goes to pot and you don't get a chance to have those kinds of conversations…

have time/ space for these conversations

Marianne: One on ones.

have time/ space for these conversations
- seeking and recognition of pupil opinions
- making them feel valuable and significant

Miss. Marsh: …with everybody. And being able to target set with them on a one to one. Cause like, say we'll…okay well that's been really good so what do you think you could do better? And like working out targets with them on an individual basis.

- seeking and recognition of pupil opinions
- making them feel valuable and significant

Marianne: Uh huh.

Miss. Marsh: I'd like to be able to do that an awful lot more but it's

have time/ space for these conversations

accord

rationale

accord

elaborates

accord

elaborates further

finishes participant's sentence

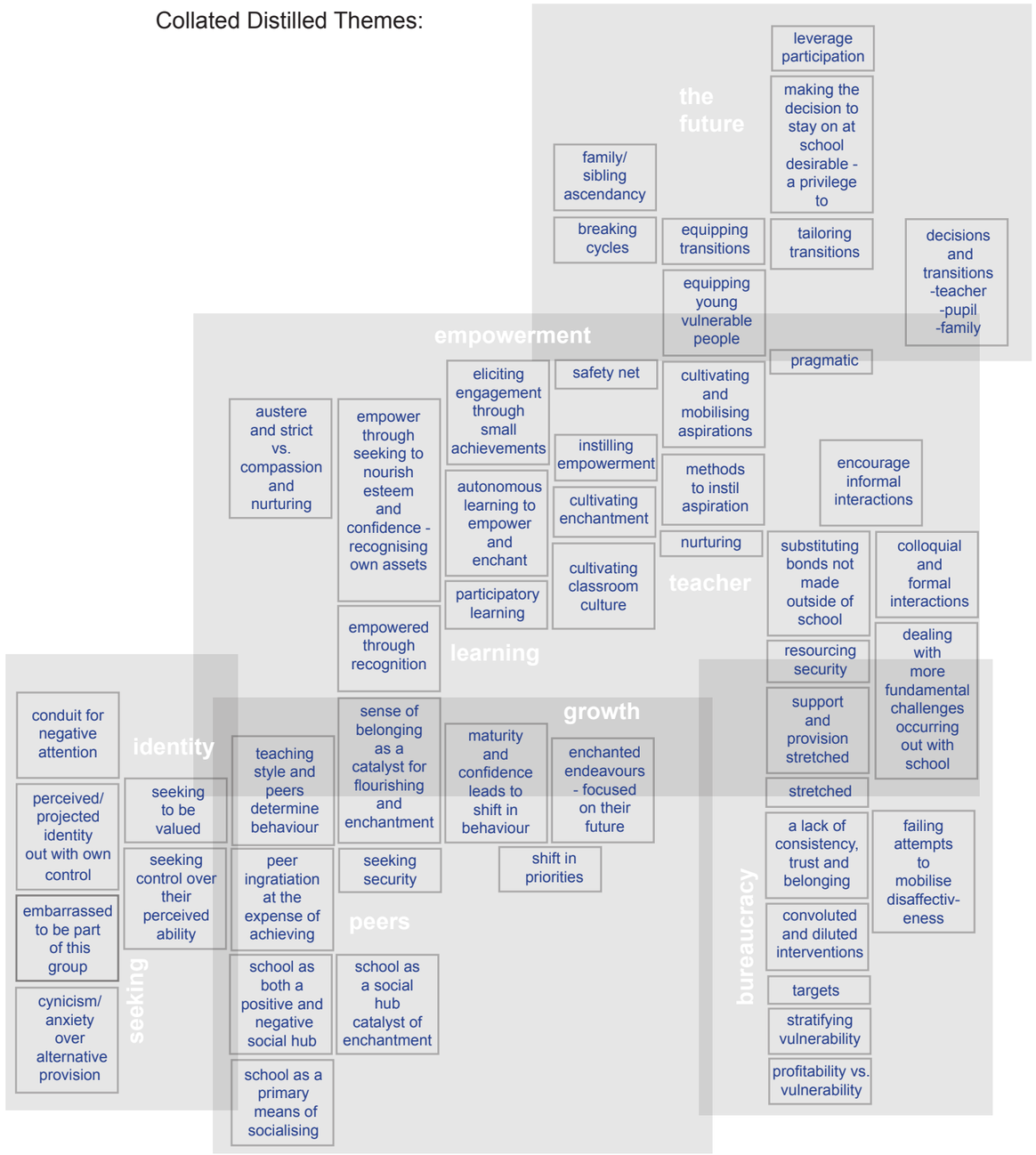
concurs and elaborates

accord

elaborates further

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes
	difficult to fit it all in.		
agrees	Marianne: Of course		
elaborates further	Miss. Marsh: And you're jumping about and they're like Miss! Miss! and all that kinda stuff. But I think they really enjoy and I think they really value when an adult can take a bit of time to have those conversations with them.	struggling as a teacher to have this role	
	stretched - attention diluted; enchanted; appreciate - feel privileged; feel privileged; seeking their ideas/ opinions - a sense of recognition		
accord	Marianne: Uh huh.		
elaborates further	Miss. Marsh: And to help them, understand erm… you know listen to them.		empowered through recognition
	support; empathy; seeking their ideas/ opinions - a sense of recognition		
agrees	Marianne: Yeah, it's empowering…		
accord	Miss. Marsh: Uh huh.		
	Marianne: …cause you're wanting to hear their opinions and I think for some of them they really enjoyed it.	pupil's opinions actively sought in the interviews	
accord	Miss. Marsh: Aye.		
	Marianne: Well I think we're nearly done, this has been amazing.		
	Miss. Marsh: Okay.		
thanks participant	Marianne: Thank you so much, that's been really really interesting.		
	Miss. Marsh: Well thank you Marianne for all your help.		
	End		

Collated Distilled Themes:



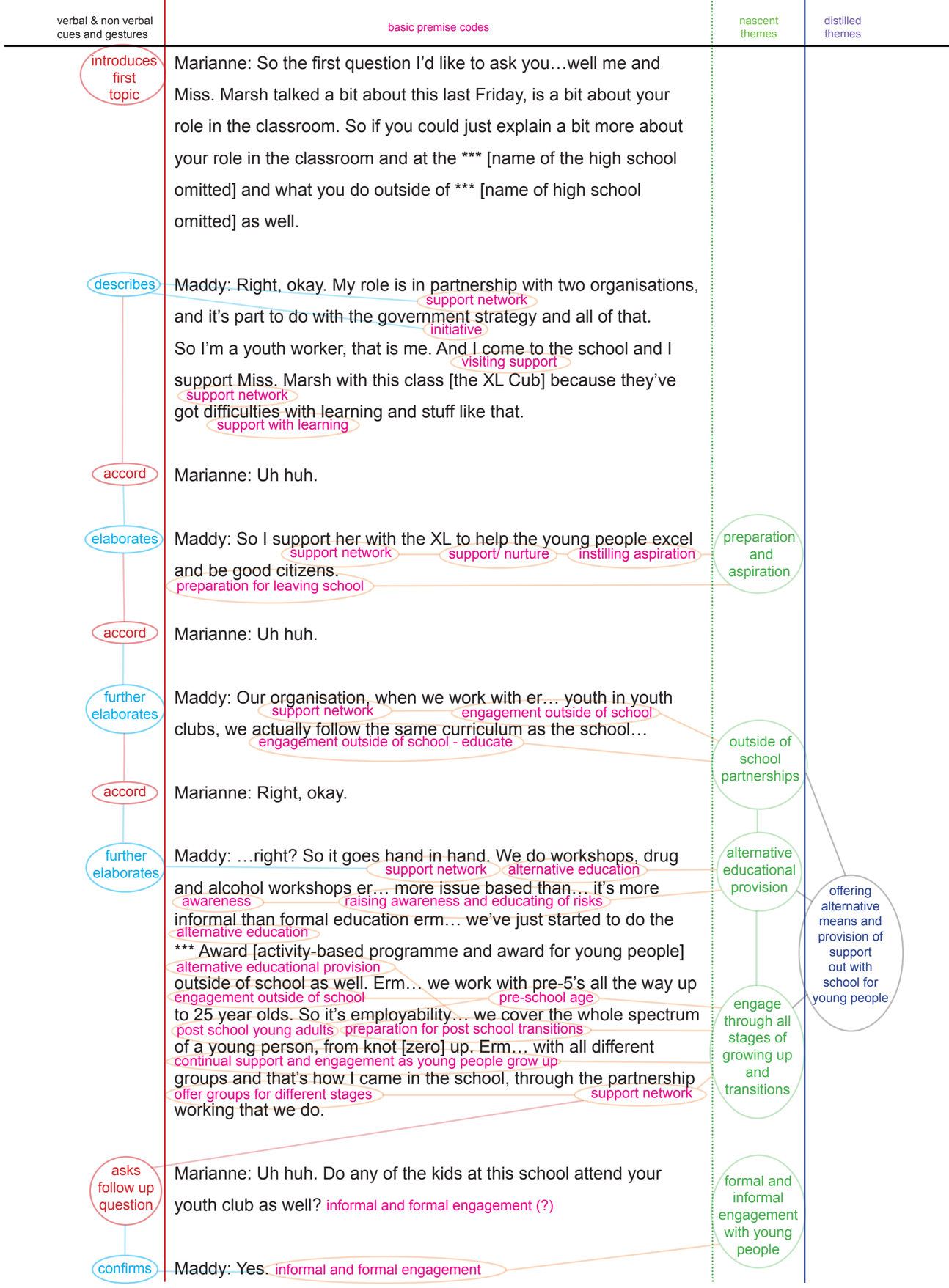
Interview Seven

Date: 1/5/15

Duration: 16.07 minutes

Maddy

Marianne


verbal & non verbal cues and gestures
basic premise codes
nascent themes
distilled themes
introduces first topic
Marianne: So the first question I'd like to ask you…well me and Miss. Marsh talked a bit about this last Friday, is a bit about your role in the classroom. So if you could just explain a bit more about your role in the classroom and at the *** [name of the high school omitted] and what you do outside of *** [name of high school omitted] as well.
describes
Maddy: Right, okay. My role is in partnership with two organisations, and it's part to do with the government strategy and all of that. So I'm a youth worker, that is me. And I come to the school and I support Miss. Marsh with this class [the XL Cub] because they've got difficulties with learning and stuff like that.
support network
initiative
visiting support
support network
support with learning
accord
Marianne: Uh huh.
elaborates
Maddy: So I support her with the XL to help the young people excel and be good citizens.
support network
support/ nurture
instilling aspiration
preparation for leaving school
preparation and aspiration
accord
Marianne: Uh huh.
further elaborates
Maddy: Our organisation, when we work with er… youth in youth clubs, we actually follow the same curriculum as the school…
support network
engagement outside of school
engagement outside of school - educate
outside of school partnerships
accord
Marianne: Right, okay.
further elaborates
Maddy: …right? So it goes hand in hand. We do workshops, drug and alcohol workshops er… more issue based than… it's more informal than formal education erm… we've just started to do the *** Award [activity-based programme and award for young people] outside of school as well. Erm… we work with pre-5's all the way up to 25 year olds. So it's employability… we cover the whole spectrum of a young person, from knot [zero] up. Erm… with all different groups and that's how I came in the school, through the partnership working that we do.
support network
alternative education
alternative educational provision
awareness
raising awareness and educating of risks
alternative education
engagement outside of school
pre-school age
post school young adults
preparation for post school transitions
continual support and engagement as young people grow up
offer groups for different stages
support network
alternative educational provision
engage through all stages of growing up and transitions
offering alternative means and provision of support out with school for young people
asks follow up question
Marianne: Uh huh. Do any of the kids at this school attend your youth club as well? informal and formal engagement (?)
formal and informal engagement with young people
confirms
Maddy: Yes. informal and formal engagement

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

asking to confirm

Marianne: Yeah?

confirms elaborates with rationale

Maddy: Yes, which works well because then we kinda communicate, me and Miss. Marsh will communicate, like I'll say… she'll say such and such wasn't in today but I seen him or her last night, they were fine… you know what I mean?

effective | support in partnership | support in partnership | pupil absent from school | engaged with outside of school | recognise discrepancies/ inconsistencies

accord

Marianne: Uh huh.

Maddy: Sorta thing.

support in partnership

asks follow up question

Marianne: So is your youth club within this community then?

concurs and elaborates

Maddy: Yeah, well I work within three…one, two…one, two, thee that's within this community.

working in the local community

accord

Marianne: Uh huh.

concurs

Maddy: So, yeah.

encouraging provoking participant to reflection

Marianne: That's interesting, so you must then have a different perspective, seeing the young people out in the community and then obviously in the classroom setting as well…

concurs

Maddy: Yeah. They're totally different.

setting informing performance (?)

asking to confirm

Marianne: Are they?

confirms

Maddy: Yeah.

encouraging

Marianne: That's interesting.

begins rationale questions confidentiality

Maddy: Yeah, that one child is totally different. Like… one of the young people that's in the class [XL Club] erm… [whispers] can I say names?

setting informing performance

reassures participant

Marianne: Yes, don't worry, everyone will be completely annoymised. You can say whatever you want, no one will be identified.

access to local, contextual knowledge

partnership: inside and outsider knowledges

mediating performances

formal and informal settings indicative of performances and types of behaviours

withdrawn vs. animated

can be strong contrasts in performances in and outside of school

Maddy: Right, Sam.

begins anecdote

Marianne: Uh huh.

accord

Maddy: He actually goes to youth club.

club outside of school in local community

elaborates

Marianne: Aw does he?

asking to confirm

Maddy: Yeah. And you know how he seems a bit grumpy and very solemn and…

appears | reserved

elaborates further

Marianne: He's quite quiet.

reserved

finishes participant's sentence

Maddy: …quite quiet. In the youth club, he's got a fantastic sense of humour.

passive in school | outside of school | animated

elaborates further

Marianne: Has he?

asking to confirm

Maddy: Yeah. And he… he'll…sit with me and he'll chat away and he'll wind me up and stuff like that and he's actually got a sense of humour.

voluntarily spend time with youth worker | joke | animated outside of school

elaborates further

Marianne: Uh huh.

accord

Maddy: And you wouldn't believe it. And little Sean?

stark contrast

elaborates with second anecdote

Marianne: Uh huh, yeah does he…

Maddy: He's quiet! When he's in the youth club.

stark contrast | shy and reserved outside of school (?)

Marianne: Is he?

asking to confirm

Maddy: He's the opposite. He's noisy in the class and quieter in the youth club, I don't even know he's there. It's like spilt personality.

stark contrast in behaviour | animated at school | passive outside | contrasts in performances

confirms and further elaborates

Marianne: Uh huh.

accord

Maddy: It's how school affects the personality to how they feel in the youth club.

the effect of the school setting | shifts in performances: reserved, placid, withdrawn or cautious vs. relaxed, animated, extroverted or confidence

offers a rationale

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

accord reiterating participant's previous point

Marianne: Uh huh. So in Sam's case, he maybe feels maybe more comfortable and relaxed at the youth club, whereas for Sean it's not…I don't know if maybe he's more nervous or shy…

confirms and provides rationale

Maddy: Yeah, yeah. He just likes to keep himself to himself and is very very quiet.

reserved

reserved

asking follow up question

Marianne: Uh huh. How often do they attend the youth club?

answers and elaborates

regularly seeing these young people outside of school

choosing to regularly attend

shift in priorities and participation as young people get older

Maddy: They were attending every week, I used to see them every week but now that they're getting a bit older, they've kinda stopped.

growing up - participating less or not at all become disenchanted?

accord

Marianne: Uh huh.

further elaborates in reference to previous anecdotes

performance and participation shifts with age

Maddy: It's been a couple of weeks… two or three weeks since I've seen Sam and Sean hasn't been for a good couple of months. But they used to come every week, regular. But every child is different.

choosing to regularly attend - younger

concurs

Marianne: Aye.

iterates previous point

Maddy: They're all different. In the two settings [at youth club and in school].

all mediate behaviour

setting informing performance

can be strong contrasts in performances in and outside of school

Marianne: That's really interesting and it's nice that you can have those two perspectives on the same person.

concurs

Maddy: Yeah.

introduces new topic

Marianne: Something that was interesting that came through from the interviews with the pupils, and something I'm sure you'll have a lot of insight on, was their kinda perceptions of teacher's roles at the school.

accord

Maddy: Uh huh.

further elaborates on new topic

Marianne: So when we talked about favourite teachers and teachers they didn't like, a lot of the stuff that came through about favoured teachers was about… well trust was a big deal and teachers that were really dependable. It wasn't so much about teachers giving

trust privileged through non-authoritative relationships

support partnership: informal and formal engagement different degrees of trust

them an easy time in that class…

concurs

Maddy: No.

further elaborates

Marianne: … it was more to do with things like trust and dependability and with less favoured teachers… they didn't like teachers that didn't give them enough attention. And then Miss. Marsh began talking about Mr. Hepburn's attachment role in the school, so I was wondering if you had any thoughts on teacher's roles and your role...

nurture teacher

enthusiastically concurs and expands

Maddy: That's definitely… that's definitely true! Because what me and Miss. Marsh find is, and we both know it, a young person will talk to me more openly than they will to her.

young people seek trust and dependability

informal relationship and interactions

trust

teacher - formal relationship and interactions

accord

Marianne: Right, okay.

rationale

Maddy: They don't… cause they don't see me as a teacher, you know what I mean?

informal relationship and interactions

accord

Marianne: Uh huh.

elaborates on rationale further

Maddy: They'll… they'll talk more openly to me and I might find out more than what she does about that person and what's going on in… in that person's background.

informal relationship and interactions

more willing to disclose

more willing to disclose what's happening outside of school

accord

Marianne: Uh huh.

begins anecdote - confidentiality

Maddy: It's like one young person… again you'll have to scrub out the name…

concurs - reassuring participant

Marianne: Yes, of course.

Maddy: Dan?

concurs

Marianne: Uh huh.

discloses background of another participant

Maddy: He's going through a lot of issues at home and one particular day he came in to class and he was really really… cause

coping with adversities outside of school

it's very difficult, Dan… he can be dead chatty and interrupting and… this particular day he was really really happy. And I said are you all right? He said yeah, I'm fine. I says how's things? And erm… he says [redacted]

Marianne: Right, okay.

Maddy: And… you know what I mean? And that's the kinda thing he wouldn't sit down and tell Miss. Marsh. He opened up to me, and that's me just saying are you all right?

Marianne: Hm. And just having that moment together.

Maddy: Yeah. And that moment together. And I said well you just let me know how you get on. So that's still over his head, he was a bit quiet today I noticed. So he has his quiet moments and he plays… I know why he plays up, seeking attention and stuff but that's the worries he's got and that's a lot.

Marianne: Uh huh.

Maddy: [redacted] So I've got a lot of time for him even those he's a pain in the butt, I do watch his mood.

Marianne: Yeah?

Maddy: [redacted]

Marianne: Uh huh.

Maddy: Erm… but yeah. But he told me that. And then Sam… he shocked me one day [laughs]. He went you're the best teacher in this school. As much as he's [inaudible] in class, he said to me in the youth club you're the best teacher in the school [still laughing]. I said yeah right okay, you're having me on, you are!

Marianne: [laughs]

Maddy: Cause I even talk different, I engage with them different in the youth club because I have got to be more formal in the class. I've got to get them to do the work even though they don't want to.

Marianne: Uh huh.

Maddy: And they really hate some it. Why do we have to this Maddy? Because you do. It's to progress, I know you don't see the reason for it but there is a reason for it.

Marianne: Uh huh. What is the kind of work that you have noticed that they engage with more?

Maddy: Er… the practical stuff. They like going out on the trips and the practical stuff but ya see when it comes to writing, they hate it.

Marianne: Hm. That was definitely something that came through in the interviews. It was really interesting, they were really insightful when talking about different kinds of subjects and asking them about motivators… what motivates you to learn, what kind of activities get you excited to learn. And every single pupil talked about practical lessons. One in particular talked about hating being in his seat, he like to be up and active, so this idea of a dynamic classroom…

Maddy: Hm.

Marianne: …not something that's just static.

Maddy: Yeah.

shift in behaviour
shift in behaviour - positive
informal engagement
asking about personal life
personal adversity
not disclose to a teacher - formal relationship
trust to disclose
asking about personal life
- engaging in informal conversation instils trust to disclose
dependable
a distraction - anxious
shift in behaviour
anxieties - coping with personal adversities and responsibilities
- dealing with personal adversities outside of school can be embodied in behaviour in school
invested - displaying dependability
shifts in behaviour - disruptive
vigilant
felt secure to disclose adversity
enchanted
outside of school
favourite 'teacher'
joking - informal interactions
informal performances
informal performances
outside setting
more authoritative/ tension in roles
encourage
engage with school work
disenchanted
disenchanted
active learning
alternative teaching environments
active learning
academic/ static
disenchanted
dynamic vs. static learning (?)
dynamic vs. static learning (?)
enchanting/ engaging effects of active learning

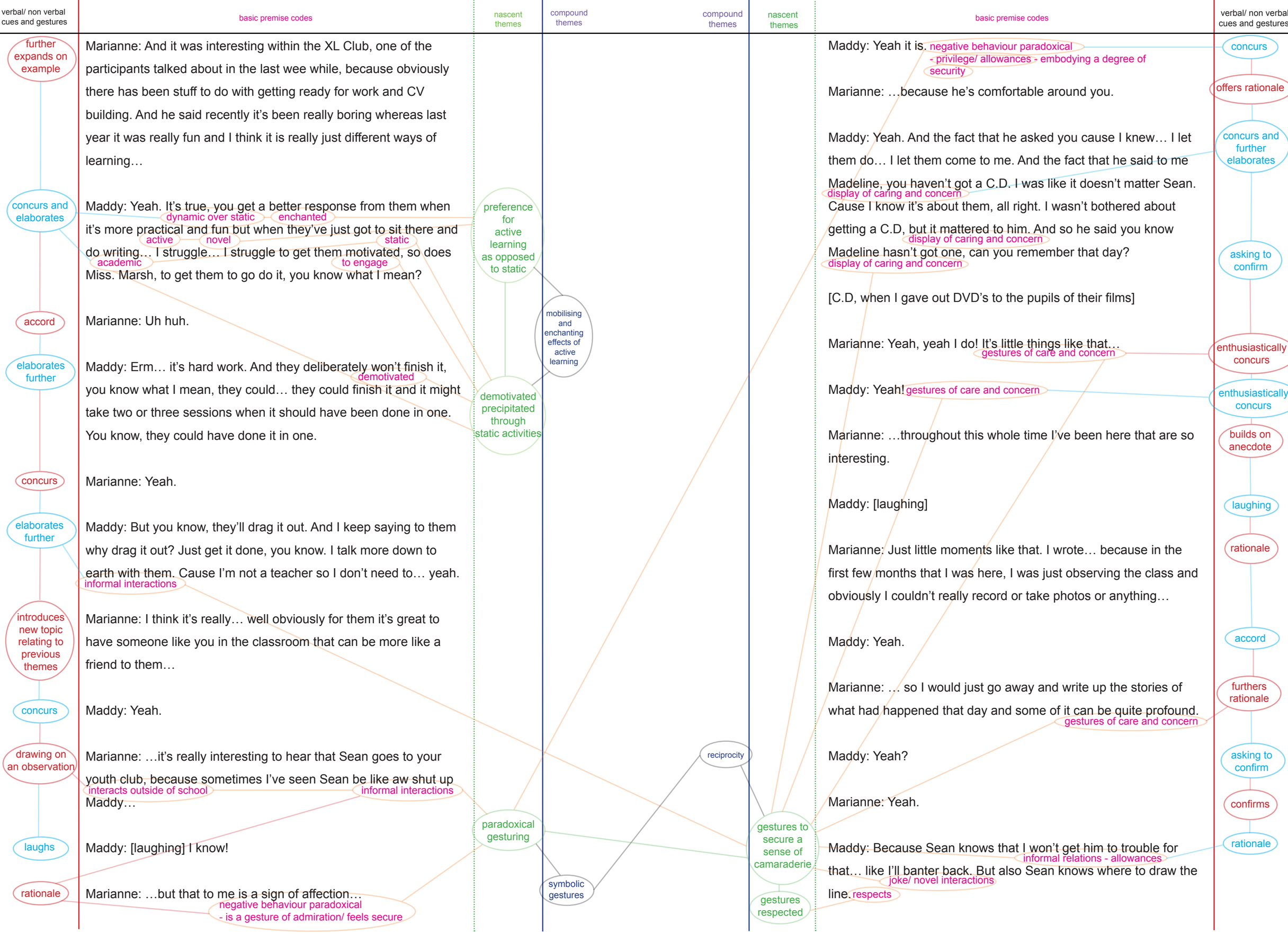
coping with additional responsibility
informal engagement evokes trust and dependability
embodying adversities in classroom behaviour
actively performing dependability to reassure young people

resilience
embodying adversities and embodying dependability

contradictions in youth work's role - oscillating between informal and formal in the classroom
setting mediates youth worker's behaviour/ performances
preference for active learning as opposed to static
mobilising and enchanting effects of active learning

accord
rationale for anecdote
asking to confirm
confirms and elaborates
accord
further elaborates on anecdote
asking to confirm
confirms and elaborates

accord
a further anecdote laughing
laughing
laughs mirroring participant
rationale
accord
elaborates
asks related question
provides examples
concurs and pulls on a previous example
accord
finishes sentence
concurs



verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
further expands on example	Marianne: And it was interesting within the XL Club, one of the participants talked about in the last wee while, because obviously there has been stuff to do with getting ready for work and CV building. And he said recently it's been really boring whereas last year it was really fun and I think it is really just different ways of learning…					Maddy: Yeah it is. negative behaviour paradoxical - privilege/ allowances - embodying a degree of security Marianne: …because he's comfortable around you.	concurs offers rationale
concurs and elaborates	Maddy: Yeah. It's true, you get a better response from them when it's more practical and fun but when they've just got to sit there and do writing… I struggle… I struggle to get them motivated, so does Miss. Marsh, to get them to go do it, you know what I mean? dynamic over static, enchanted, active, novel, static, academic, to engage	preference for active learning as opposed to static				Maddy: Yeah. And the fact that he asked you cause I knew… I let them do… I let them come to me. And the fact that he said to me Madeline, you haven't got a C.D. I was like it doesn't matter Sean. display of caring and concern Cause I know it's about them, all right. I wasn't bothered about getting a C.D, but it mattered to him. And so he said you know Madeline hasn't got one, can you remember that day? display of caring and concern display of caring and concern	concurs and further elaborates asking to confirm
accord	Marianne: Uh huh.		mobilising and enchanting effects of active learning			[C.D, when I gave out DVD's to the pupils of their films]	
elaborates further	Maddy: Erm… it's hard work. And they deliberately won't finish it, you know what I mean, they could… they could finish it and it might take two or three sessions when it should have been done in one. You know, they could have done it in one. demotivated	demotivated precipitated through static activities				Marianne: Yeah, yeah I do! It's little things like that… gestures of care and concern Maddy: Yeah! gestures of care and concern	enthusiastically concurs enthusiastically concurs
concurs	Marianne: Yeah.					Marianne: …throughout this whole time I've been here that are so interesting.	builds on anecdote
elaborates further	Maddy: But you know, they'll drag it out. And I keep saying to them why drag it out? Just get it done, you know. I talk more down to earth with them. Cause I'm not a teacher so I don't need to… yeah. informal interactions					Maddy: [laughing]	laughing
introduces new topic relating to previous themes	Marianne: I think it's really… well obviously for them it's great to have someone like you in the classroom that can be more like a friend to them…					Marianne: Just little moments like that. I wrote… because in the first few months that I was here, I was just observing the class and obviously I couldn't really record or take photos or anything…	rationale
concurs	Maddy: Yeah.					Maddy: Yeah.	accord
drawing on an observation	Marianne: …it's really interesting to hear that Sean goes to your youth club, because sometimes I've seen Sean be like aw shut up Maddy… interacts outside of school, informal interactions			reciprocity		Marianne: … so I would just go away and write up the stories of what had happened that day and some of it can be quite profound. gestures of care and concern Maddy: Yeah?	furthers rationale asking to confirm
laughs	Maddy: [laughing] I know!	paradoxical gesturing			gestures to secure a sense of camaraderie	Marianne: Yeah.	confirms
rationale	Marianne: …but that to me is a sign of affection… negative behaviour paradoxical - is a gesture of admiration/ feels secure		symbolic gestures		gestures respected	Maddy: Because Sean knows that I won't get him to trouble for that… like I'll banter back. But also Sean knows where to draw the line. informal relations - allowances, joke/ novel interactions, respects	rationale

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

accord

Marianne: Uh huh.

further elaborates

Maddy: He knows when I mean it, and he'll knuckle under. I manage to get him to do work when he really doesn't want to do it. And he'll say to me well you'll need to help me then. So I will sit down and give him the time so that he'll do it and I think all he wants my company to do it, he doesn't want to do it on his own, that's fine, so I'll sit with him.

respects behavioural boundaries
attention
motivates to engage
safety net/ security
attention

offers another anecdote

Marianne: It was recently, when we were making the films [another classroom project – not mine] and he would be like Marianne! Come over and sit with me…come and help me.

concurs

Maddy: Yeah… yeah.

Marianne: I think maybe for some of them, it's just having someone there… I don't know.

safety net/ security

rationale

Maddy: Yeah, cause it makes it more interesting.

engaging

concurs

Marianne: Yeah.

Maddy: Yeah, you've gelled with the group as well. They've took to you as well.

bonded
accepted

Marianne: It's been really nice! I was very nervous at the start…

Maddy: Yeah. Especially Hailey. Hailey's a nightmare you know. She's horrendous! And she's took to you. I mean she's horrendous with Miss. Marsh. She's calmed down a little bit but she's horrendous. She's kinda chilled out with me a bit. I've managed to build a relationship with her but she's so negative and she's got a lot of issues at home…

accepted
informal - trust/ dependability
personal adversities outside of school embodied in behaviour inside of school

accord

Marianne: Uh huh.

discloses background of another participant

Maddy: [redacted]

seeking attention as a motivation to engage

fostering bonds

embodying adversities in classroom behaviour

embodying adversities and embodying dependability

coping with additional responsibility

resilience

[redacted]

Marianne: Yeah.

Maddy: You know what I mean? So she's totally negative… but she's highly intelligent.

personal adversities outside of school embodied in behaviour inside of school

Marianne: And she's very mature. She can be very mature as well. And she's very ambitious as well…

aspirational/ goal orientated

Maddy: Yeah.

aspirational/ goal orientated

Marianne: … she was talking about in the interview about how she's got a very clear goal of what she's going to do and talking about her parent's influence, and it sounded to me that her parents obviously really value education and talking about her parents really motivating her to achieve highly. So I think one of the nice moments for me was when... near the end of the first kind of phase, just before the summer holidays last year. At that point, I was interacting a little bit with them but when we came back and I started doing the workshops and in the first session, that's when they started calling me Marianne. They started calling me by my name and that was after about four months of me being in the classroom.

Maddy: Yeah.

Marianne: Because before that, they wouldn't really call me anything.

Maddy: No.

Marianne: And for me that was another little moment of acceptance.

Maddy: Yeah. Cause they have to weigh you up first. I have this every year with every new group. They have to weigh you up and they weigh the pros and cons up and stuff…

consider
initiation
consider

concurs

asking to confirm and further elaborates

offers own observation

concurs

offers own observation and reflection to introduce new topic

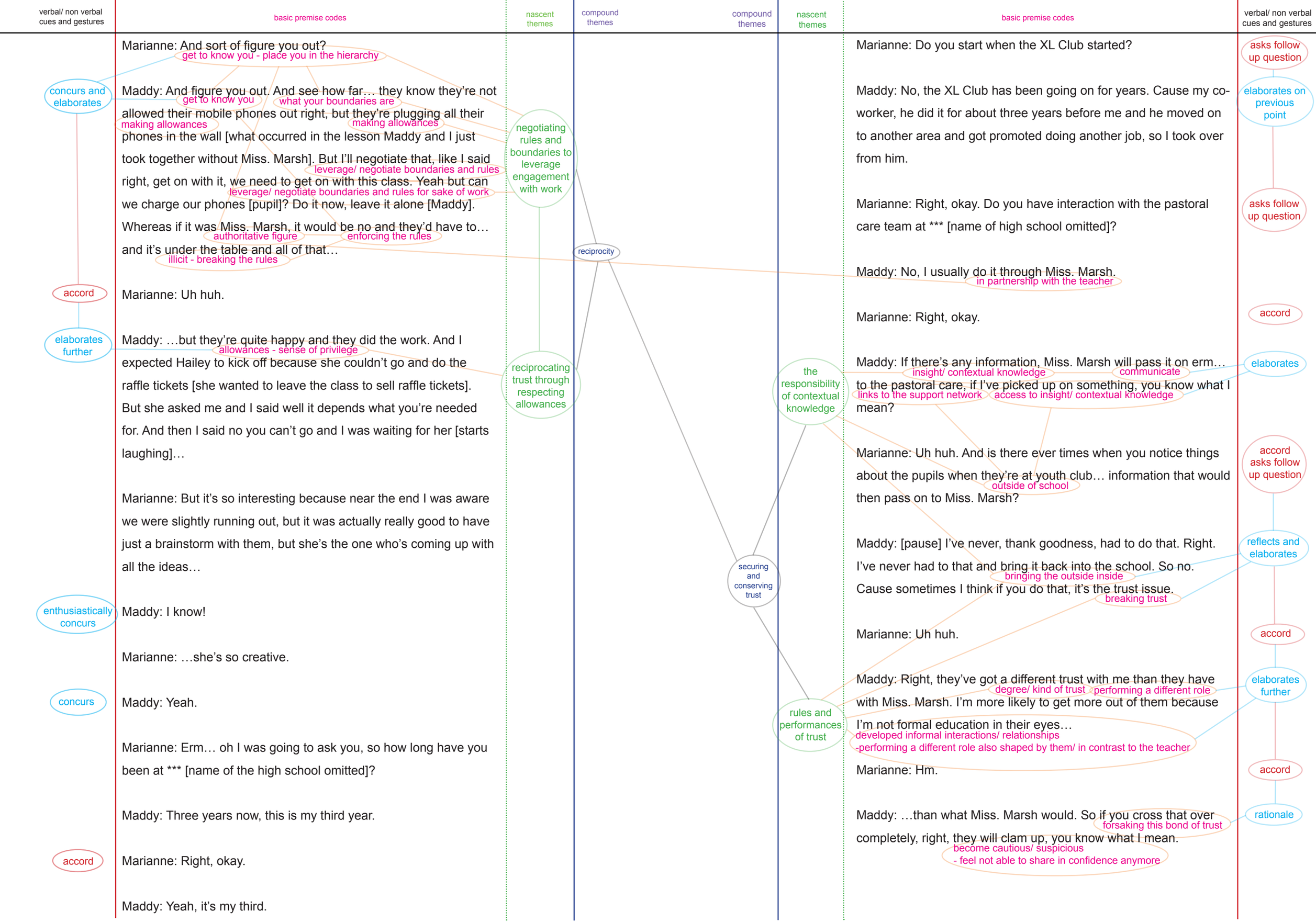
accord

rationale

accord

rationale

concurs and elaborates with further rationale

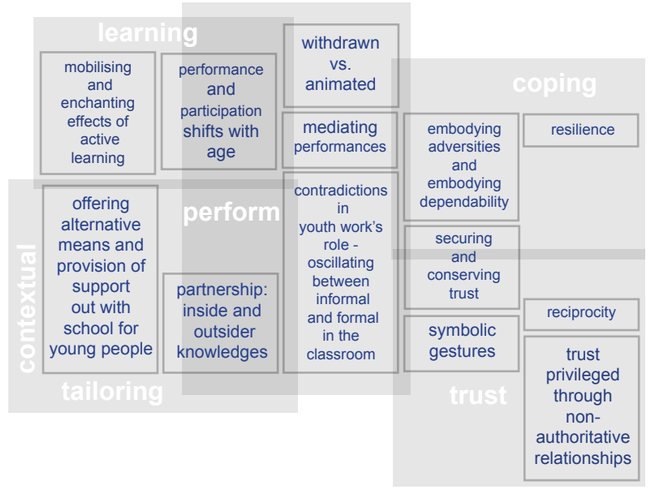


verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
	Marianne: And sort of figure you out?					Marianne: Do you start when the XL Club started?	asks follow up question
concurs and elaborates	Maddy: And figure you out. And see how far… they know they're not allowed their mobile phones out right, but they're plugging all their phones in the wall [what occurred in the lesson Maddy and I just took together without Miss. Marsh]. But I'll negotiate that, like I said right, get on with it, we need to get on with this class. Yeah but can we charge our phones [pupil]? Do it now, leave it alone [Maddy]. Whereas if it was Miss. Marsh, it would be no and they'd have to… and it's under the table and all of that…	negotiating rules and boundaries to leverage engagement with work	reciprocity			Maddy: No, the XL Club has been going on for years. Cause my co-worker, he did it for about three years before me and he moved on to another area and got promoted doing another job, so I took over from him.	elaborates on previous point
						Marianne: Right, okay. Do you have interaction with the pastoral care team at *** [name of high school omitted]?	asks follow up question
						Maddy: No, I usually do it through Miss. Marsh.	
accord	Marianne: Uh huh.					Marianne: Right, okay.	accord
elaborates further	Maddy: …but they're quite happy and they did the work. And I expected Hailey to kick off because she couldn't go and do the raffle tickets [she wanted to leave the class to sell raffle tickets]. But she asked me and I said well it depends what you're needed for. And then I said no you can't go and I was waiting for her [starts laughing]…	reciprocating trust through respecting allowances			the responsibility of contextual knowledge	Maddy: If there's any information, Miss. Marsh will pass it on erm… to the pastoral care, if I've picked up on something, you know what I mean?	elaborates
	Marianne: But it's so interesting because near the end I was aware we were slightly running out, but it was actually really good to have just a brainstorm with them, but she's the one who's coming up with all the ideas…					Marianne: Uh huh. And is there ever times when you notice things about the pupils when they're at youth club… information that would then pass on to Miss. Marsh?	accord asks follow up question
				securing and conserving trust		Maddy: [pause] I've never, thank goodness, had to do that. Right. I've never had to that and bring it back into the school. So no. Cause sometimes I think if you do that, it's the trust issue.	reflects and elaborates
enthusiastically concurs	Maddy: I know!					Marianne: Uh huh.	accord
	Marianne: …she's so creative.					Maddy: Right, they've got a different trust with me than they have with Miss. Marsh. I'm more likely to get more out of them because I'm not formal education in their eyes…	elaborates further
concurs	Maddy: Yeah.				rules and performances of trust		
	Marianne: Erm… oh I was going to ask you, so how long have you been at *** [name of the high school omitted]?					Marianne: Hm.	accord
	Maddy: Three years now, this is my third year.					Maddy: …than what Miss. Marsh would. So if you cross that over completely, right, they will clam up, you know what I mean.	rationale
accord	Marianne: Right, okay.						
	Maddy: Yeah, it's my third.						

get to know you - place you in the hierarchy
get to know you
what your boundaries are
making allowances
making allowances
leverage/ negotiate boundaries and rules
leverage/ negotiate boundaries and rules for sake of work
authoritative figure
enforcing the rules
illicit - breaking the rules
allowances - sense of privilege
insight/ contextual knowledge
communicate
links to the support network
access to insight/ contextual knowledge
outside of school
bringing the outside inside
breaking trust
degree/ kind of trust
performing a different role
developed informal interactions/ relationships
-performing a different role also shaped by them/ in contrast to the teacher
forsaking this bond of trust
become cautious/ suspicious
- feel not able to share in confidence anymore

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes
	Interview ends as it interrupted by another teaching needing the classroom. After I stop recording the interview, Maddy walks me out of the school and tells me an anecdote of an occasion where this has in fact has happened. End		

Collated Distilled Themes:



verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures

Entry Twenty: 6/5/15 (1 hour, 50 minutes)

Activity-based Focus Group

Today's session was the second last phase of the research, implementing the method of an activity-based focus group. Reflecting upon the insights gleaned throughout the other three phases of fieldwork, it was clear that whilst the participants often felt a sense of achievement within the XL Club, there was a common sense of shame and embarrassment. Through negative stereotyping by peers out with the class, such achievements appeared invisible and worthless. This insight informed the main activity of the focus group, where I proposed collaboratively designing a celebratory artefact in the form of a tapestry-style print design that could be hung in the school of the participants so chose. Explaining that the participants could use this to bring about positive awareness of the XL Club to the rest of the school and their peers, I also hoped this artefact would symbolically represent and restore their sense of pride.

sense of self worth controlled by others

internalising social stigma

disenchantment/ self disempowerment

disempowering associations

social disempowerment

externalising achievements

transform

bring about change

transform perceptions

seeking to instil achievement/ externalised in a physical object

Aware of the participants' apprehension of displaying their drawing ability, and informed by the interviews, I collected, as well as made, a range of images that I hoped would either inspire them or capture their thoughts and opinions. I encouraged the participants to either draw their own ideas or choose images to trace on blank shapes that resembled Scout or Girl Guide badges (which are also synonymous with award and achievement). I asked the participants to consider words and images that encompass their experience of being in the XL Club, as well as to symbolically represent achievements and their future aspirations. These badges would then become the iconography of the tapestry.

Revising past field notes and interview transcripts, I sourced images that represented, both physically and metaphorically, many of the key themes that had emerged – particularly in relation to their aspirations. I began the session by spreading these out across a desk to act as visual prompts. We then began brainstorming what this tapestry could contain and what message it would be communicating. The participants agreed that the tapestry should display key XL Club events and achievements. Ideas shouted

insecurity

attempting to reaffirm/ empower

value imbued by association

symbolic of value

facilitator role

value

value

asset-based

asset-based

asset-based

collaborative

democratic

accomplished opportunities

asset-based

included images to represent their trip to the Velodrome; the school disco the participants organised; winning the science competition; and representing the Direct Animation project. When asked for images to represent their ambitions for their future, Hailey choose comedy-tragedy drama masks to symbolise her ambition of becoming an actress; Max choose a computer to represent his desire to become a software developer; Sean choose a games console representing game design; Sam choose a car to represent his ambition of becoming a mechanic; Dan choose the Royal Navy badge and Lewis the British Army logo; Steven a football as he wants to play football professionally; Meghan symbolised her ambition of becoming a criminologist with a magnifying glass. Additional themes the participants wanted to be symbolically represent included: the change of seasons; Scotland; the world; growth; transition; kinship; looking to the future; artist flare; science; some way of representing the school's identity through a coat of arms or shield; and religion (a theme which interestingly has not come to the fore before, yet Christianity pervades the identity and manifesto of the school, with religious iconography and customs prevalent throughout the school). I asked the participants to then draw these images, using any of prompts as guides or to go on the computers if they wished to source any other visuals. During the focus group, whilst the participants spent time talking about and drawing their badges, David and Joe chose to jointly create one large image instead. Relating to David's aspiration of joining the army, their illustration contained wartime memorial emblems including guns, poppies and a soldier's helmet.

Due to time constraints, I was only able to facilitate the focus group over one double school period and as the last time I was able to see the whole cohort before they went of exam leave, I was going to have to assemble the final artefact away from the participants. With this in mind, and whilst making their badges, I strove to get as much direction and aesthetic information from the participants. As with the collaborative film, all the participants enthusiastically requested their names be displayed on the piece, also stating that Miss. Marsh's, Maddy' as well as my own be included too. Suggesting my name be included to was another one of this fleeting yet enchanted moments, where I felt a real sense of acceptance rather than

as it sometimes felt at the very beginning of this fieldwork. Nearing the end of my fieldwork, over fourteen months since it began, and finishing through designing a final celebratory artefact with the young people was also allegoric for me in terms of reflecting upon my own journey and development as researching-practitioner, as well as the research relationship cemented between the participants, gatekeepers and I.

accomplishment/ group mobilised
achievement
recognition of own achievements
conveying ambitions
time
national identity
possibilities
maturing
change
friendship/ teamwork
optimism
creativity
educational identity
religious identity
self mobilised/ engaged
group cohesion through creativity
not entirely collaborative/ participatory
attempting to reaffirm/ rebalance power
seeking to mediate/ balance of control
enchanted
self mobilised
claiming ownership
claiming ownership/ enchantment
authority
my own self reflection
gesture to included
gesture of acceptance
reciprocity
gesture to included/ genuine rapport
physical acknowledgement of achievement
my own self reflection
genuine acceptance built upon trust and rapport

Entry Twenty-one: 11/6/15 (55 minutes)

The Last Return

This would be my final visit to the school. Setting in the reception area next to the very large in bubble wrapped package I had brought, I was nervous as I waited for Miss. Marsh to arrive, anxiously thinking about how the participants' were going to respond to their assembled designs. Upon arrival, Miss. Marsh helped me left the piece into the school corridor. Whilst excitedly commenting on the scale, she left to find someone to help left it up the stairs to the classroom, returning quickly with David, Max and Sam. David took it upon himself to lift the packaged without any help and carried up to the classroom. I walked with Max and Sean, with Miss. Marsh behind us, asking how they were getting on with their exams.

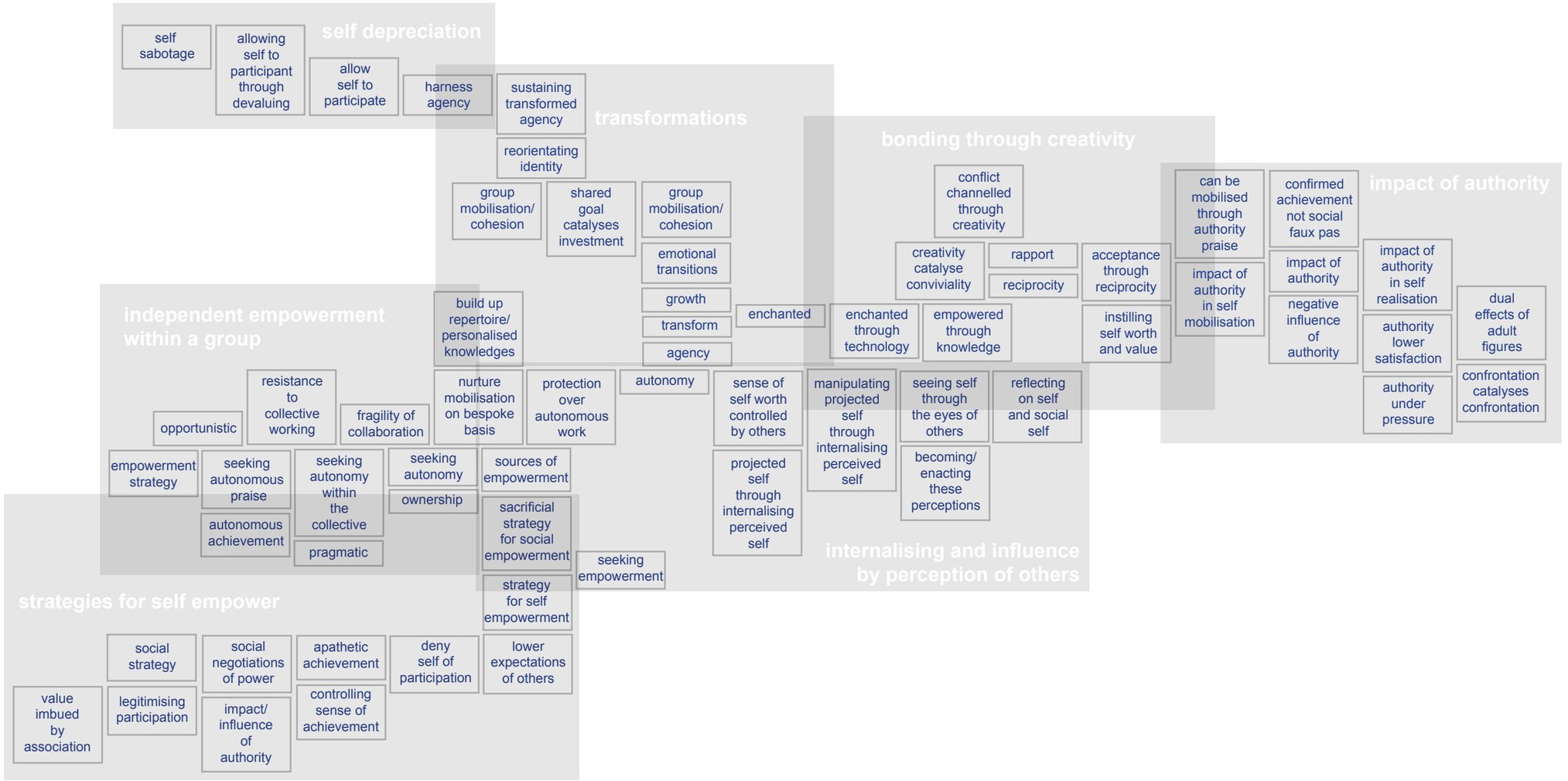
Entering our usual classroom, I realised I didn't recognise the faces now sat at the desks and staring back at me. This was the new XL Club cohort, a group of around twenty pupils about to commence their 3rd year. Steven and Hailey were leaning on a desk at the front of the class. I was disappointed that the majority of the participants were still on exam leave, only being able to see five of them. Hailey, Steven, Sam and David and Max gathered in an excited huddle round the package as I unwrapped it. However in front of this younger audience, and only having a brief moment to examine it before Miss. Marsh addressed the new cohort, it was difficult to gage their initial reactions. As I attempted ask for their feedback, the participants' demeanour shifted from one of excitement, to one of indifference. This nonchalance echoes previous moments throughout the fieldwork where I have presented the participants back with their work, and where publicly displaying any sense of achievement is a social indiscretion.

The participants were then asked by Miss. Marsh to the address the new cohort about the class curriculum and explain who I was and the meaning behind the flag. As David began to speak, several of the new cohort female members began to whisper and giggle, encouraging the participants to maintain a degree of dispassion. This was frustrating to witness as in front of these younger peers, suddenly the participants' investment appeared diminished.

However, half way though David's presentation, Miss. Philips (the Head Teacher) entered the room and enthusiastically inquired about the flag. I was relived to then witness the participants eagerly respond and explain it to her, seeking her approval whilst now ignoring their younger audience. Each of the five participants chipped in with describing the content and the sections they had personally designed. Miss. Philips then request a photograph be taken of the participants and the flag for the school newspaper. It was reassuring to witness the participants contently pose next to the piece, alongside Miss. Marsh, Miss. Philips and myself, an indication that they were proud and had been positively affected upon receiving their celebratory class flag.

Before the end of the class, I gave the participants the postcards versions of the flag I had professionally printed for them to personally keep as well as giving Miss. Marsh a pile of extras to give out to the other absent participants and to Maddy. I also presented David back with his finished war memorial design professionally printed also as a postcard. In exchange, I was (to my surprise) presented with a large envelope containing a thank you card that all the participants had signed.

Collated Distilled Themes:



Evaluation Event One

Date: 29/4/16

Duration: 55 minutes

Miss Marsh

Catherine

Hailey

Steven

David

Dan

Joe

Lewis

Mat

Marianne

verbal & nonverbal cues and gestures	basic premise codes	nascent themes	distilled themes
explaining the timeline	Marianne: ‘So… does everyone wanna stand up and come round to this side of the table so I can show you what I’ve made… So as you know when I was in the class with you guys, I wasn’t taking any photos or anything so as a way for me to be able to document my research and so to be able to look back on what we did, I made a model box of the classroom and you guys became Playmobil figures, and then what I did is, through reflecting back on each week, I would then set the scene in the model box and take photos of it. So this became a device for me to be able to illustrate what happened eh… and it’s fun to look back on so we can see all the stuff that we did. So it starts all the way from when we did the model head making for the ‘*** *** *** ****’ competition and then it goes all the way through… this is us doing the workshops where we worked together to come up with ideas for the film… and then the origami workshop where we made the colour star and the popcorn boxes, the classroom screening erm… and then it goes to the end where we made the class flag design… so have a look… I’ve also got print outs of it as well so you guys can keep that.’		
timeline rationale	protecting anonymity; documenting; fieldwork phase one; inter-school design competition; progression; fieldwork phase two		
take-aways instiling worth	fieldwork phase three; take-aways		
	[general talking and laughing whilst standing around examining the timeline.] animated/ ice breaker		
spontaneous	Joe: ‘Which one’s me?’		
enthusiastic	Hailey: ‘That’s incredible… the little Playmobil figures…’ enchanted	enchanted by the tool	convival reaction to the investment that went onto the tool
seeking feedback	Marianne: ‘Do you like it? It was a lot of fun to make and play around with.’		
enthusiastic	Hailey: (Laughing) ‘Looks like it!’ amused; enchanted		
	Dan to Joe: ‘Your face….’		
enthusiastic to each other	Joe: ‘Huh?’		
	Dan to Joe: ‘…the 3D model’.		
enthusiastic	Hailey: ‘Oh my god, that’s so cool… I wanna know which one’s me (laughs).’ enchanted; intrigued		

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
	[pause while the participants examine the timeline]					Marianne: ‘ Anything else at all… good things… bad things…’	prompting and reasuring the participants
prompting	Marianne: ‘So… does this bring back memories?’					[long pause]	
	Joe: ‘Hmmm.’					Marianne: ‘…okay was there anything particularly memorable for you about taking part in the project?’	further prompting reflection
explaining the timeline	Marianne: ‘And these at the top here… these are screen shots I grabbed from your final film… so I tried to get a picture of the film every 3 seconds as a way of representing the film… and all those images are in those packs as well…’ (take-aways)					Joe: ‘Ma face getting 3D’ed’. (fieldwork phase one)	
spontaneous	Hailey: [pointing at the timeline] ‘There’s the ticket…’ (enthusiastic observation)	enchanted by the tool			sense of phyical worth and value	Marianne: ‘Yeah?... whatever happened to that model? You still got it?’	
	[pause while the participants examine the timeline and then finally sit down]					Hailey: ‘It’s up in the cabinet… well it was in the cabinet but I think it’s all got changed so I don’t know...’ (trophy cabinet/ achievement)	
prompting and reasuring the participants	Marianne: ‘So as a whole, what did you guys think of the filmmaking project?... please be honest… there’s no right or wrong answers… ’					Marianne: ‘Aw so you still have it in the school somewhere?’	
	Hailey: ‘It was fun.’ (enchanted)					Hailey: ‘ It might still be up in the cabinet… we’ll hava look when we go round.’ (trophy cabinet/ achievement)	
affirming	Marianne: ‘Uh huh.’					Marianne: ‘ Okay, great. Anything else that was particularly memorable for anyone?’	prompting reflection
rationalising her statement	Hailey: ‘… well I thought it was anyway. I don’t know… just… like getting to make the film yourself and then seeing it all come together stage by stage.’ (offered an opportunity, working independently, sense of accomplishment)	enchanted by fostered autonomy			assumed failure	Dan: ‘I think when we like actually won it cause like we didn’t know we were entering a competition at first and then when we like went there and like I don’t think… when we were seeing the films going through everyone else’s… I think… I don’t know whether it was just me but I had like… I was like aw no these good like… we might not get anything out of it and then when we did actually get something… it was kinda like a big shock.’ (surprised success, uncertainty, uncertainty, surprised success, surprised success)	critically reflecting
prompting	Marianne: ‘Okay, thank you… anyone else?’		transform				
spontaneous	Dan: ‘It was good… it was something most of us hav’nae done before.’ (new skill learnt, opportunity)	a new experience		placing value in themselves		Marianne: ‘Uh huh, how did you all feel seeing your film on the big screen?’	prompting reflection
affirming	Marianne: ‘Uh huh.’						
builds on previous point	Dan: ‘So it was… a new experience.’ (opportunity)				recognising and acknow-ledging their achievement	David: ‘It… it was cool though because it was like… we made it and now it’s like up on this big massive cinema screen.’ (self-realisation, transform, physical sense of worth/ value)	critically reflecting
affirming and prompting	Marianne: ‘Great. Thank you….[pause]… anyone else?’					Marianne: ‘Uh huh. What did you guys think about going to the cinema and seeing it on the big screen?’	
	[long pause]						

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
	Joe: ‘I don’t know if I was there.’					Hailey: ‘… like between… I can’t remember who most of my arguments where between... but me and Meghan kept arguing with…’	
	Dan: ‘Aye you were... it was the *** [location name omitted]’						
	Marianne: ‘So it was the second time we went to *** [location name omitted]. Remember we went twice and it was the second time we went to ***[location name omitted] and we saw it on the big screen and we saw lots of other animations as well…’					Joe: ‘Everybody’.	argumentative
	Hailey: ‘Yeah.’					Hailey: ‘… mostly you lot… just just to do with making the films or whatever because obviously me and Meghan came up with the idea for the emotional phases and everything… and we were try’na organise it into colours and all this and then other people weren’t listening so there was just a lot of tension happening at that time.’	defensive
	Marianne: ‘So after we saw lots of other entries, ours came on and it looked very different…’						
	David: ‘It was very abstract… com… compared to everyone else’s cause everyone else obviously had the characters or you could eh… see eh… or there was some talking of some kind…’					Marianne: ‘ Yeah? So was working in sub groups could actually be quite difficult?’	
	Marianne: ‘Uh huh.’					Hailey: ‘ Yeah… because obviously we had organised it all and then try’na get them who were making the films to like listen to what we were saying… and at times is wasn’t…’	
	David: ‘… or there was a… straight storyline explained to ya. Whereas ours was more down to interpretation an that, where everyone could interpret it differently.’					Marianne: ‘ Hmmm… has anyone else got anything to add?’	
	Marianne: ‘Uh huh. Yeah.’					[long pause]	
	[long pause]					Dan: ‘What was that Mat?	
	Dan: ‘What he said…’ [everyone laughs]					Mat: [laughing]‘Nothing.’	joking
	Marianne: ‘Okay… so obviously using this technique everyone was working as a team. How did you find collaborating with each other and working as a team?’					Marianne: ‘How did you find doing the workshops in the classroom itself in terms of a location? Or if you had a different kind of space… would that have changed things?	
	Hailey: ‘There was a lot of like… tense moments where a lot of people of got into arguments at times…’					Hailey: ‘I think maybe like… cause it was the classroom and you had all the computers around you and everything and you had to keep moving the desks and everyone had to sit separately or whatever… I just think a different space may have been a lot easier to use.’	
	Marianne: ‘Uh huh.’					Marianne: ‘Yeah? Okay…’	

analytically reflecting
in comparison/ thinking conceptually
more traditional
more traditional
analytically reflecting
affirming
building upon his reflections
more traditional
obvious
reflective/ comparing
required conceptual thinking/ more sophisticated
abstract enough for multiple/ individual interpretations
affirming
introduce new topic
critical refection
frequent collaboration conflicts
frequent collaboration conflicts
conflict channelled through creativity
affirming
bound-lessness
no set boundaries in meaning
recognising the fragility of collaboration
leadership effecting affable collaboration
classroom setting effecting collaboration
self-elected authority catalyst for conflict
physical space supporting collaboration
collaborative creative tensions
sub team
collaborative creative tensions
conflict
channelled through creativity
sub team
claiming ownership
claiming ownership
claiming ownership
self-elected authority
channelled through creativity
claiming ownership
self-elected authority
lack of space
reorganisating the space
separated groups
easier to collaborate?
argumentative
defensive
mediating
prompting the other participants
introduce new topic
prompting
critical refection

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
frustrated	Hailey: ‘Guys! I’m doing all the talking here! Anyone wanna chip in?’					Marianne: ‘Aye?’	seeking confirmation
	Dan: ‘As usual!’				affable collaboration	Hailey: ‘Yeah. I think… I think that’s just worked a lot better for us, like working with the people we were comfortable working with rather than… cause a lot of people clashed.’ (selective teamwork; amenable/ affable; selective teamwork; voluntarily working together; friendship groups)	critical reflection
frustrated	Hailey: ‘Well chip in then!’						
	Joe: [indicating towards the class flag] ‘When was this made?’ (fieldwork phase four)				voluntarily formed groups fostering collaboration	Marianne: ‘Uh huh. So be able to work with your friendships then?’	affirming and seeking confirmation
	Marianne: ‘So this was made at the end, and there were a few people weren’t there and we designed the collaborative class flag. And I brought it back and you guys were saying earlier that it’s hanging up…’ (fieldwork phase four)			classroom setting on collaboration		Hailey: ‘Yeah.’ (friendship groups/ collaboration)	confirms
	Hailey: ‘ It’s in the Assembly Hall.’ (recognition/ symbolic of worth/ value)	physical worth				Marianne: ‘Cool. So is there anything you have learned from taking part in the project that, if you were to do it again, you would change or do differently?’	introduces new topic
enthusiastic	Marianne: ‘Brilliant! And this is another one I got printed. Erm… it’s slightly different. I got it printed onto velvet just as an experiment. So I just brought that with me today to show you…’					Hailey: ‘I think maybe like look more closely at… making like the colours we used in each of the films like… like making sure that in each of them we’re sticking to our colours cause like throughout it there was a few stray colours that shouldn’t have been in the places that they were in.’ (focus on the detail; more meticulous; creative consistency; reflecting critically)	critical reflection
	[everyone looking at the class flag]				self-criticality		
	Dan [pointing to an image on the flag]: ‘Look there’s mine!’ (ownership)	enchanted		self reflexive		Marianne: ‘Hmmm’	
explaining the artefact as a reminder	Marianne: ‘So remember it was all about the XL Club, and that’s all your bits of film…’					Hailey: ‘But that’s just like a perfectionist thing with me [laughing]… where it’s just like awww no.’ (focus on the detail/ enchanted)	
spontaneous	Joe: ‘That’s mine… all I don’t know.’ [Dan laughs] (ownership)		acknow-ledging own achieve-ment			Marianne [directed towards David, Dan, Mat, Joe and Lewis]: ‘Is there anything you would do differently next time or change the way the workshops were carried out?’	prompting the other participants
	Marianne: So in terms of working as a team… do you prefer working as a team or working individually?’					Dan: ‘Nah, not really. It was alright ya know… it was good.’ (enchanted; reassuring; enchanted)	
critical reflection	Dan: ‘As a team... with certain individuals.’ (collaboratively; selective teamwork)					Joe: ‘ We won so…’ (sense of achievement)	building on each other’s opinions
	[group laughs]					Dan: ‘Good!’ (enchanted)	
seeking confirmation	Marianne: ‘Right okay? So you chose to work with certain individuals in a sub team…’					[group laugh then long pause]	
confirms	Dan: ‘Aye.’ (selective teamwork)					Marianne: ‘Cool, okay. Erm… and is there anything that you, either individually or collectively as a group, got of from taking part?’	affirms and builds on previous question

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

Dan: ‘Teamwork.’ working collaboratively

affirm — Hailey: ‘Hmmm.’ working collaboratively

seeking confirmation — Marianne: ‘Yeah?’

Dan: ‘Communicating.’ collaboration skills

[long pause]

seeking confirmation — Marianne: ‘So teamwork and communication…’

confirms — Dan: ‘Aye and what he said [directing to Joe], a better lookin’ CV.’ collaboration skills, qualifications

offers explanation — Hailey: ‘And all of us like creating the same thing cause a lot of our XL projects before, we all like went off into different groups and did different things. Whereas this, it was like the whole of XL had worked to make this film…’ working towards a collective goal, caused divides, brought the group together, collaboration embodied by artefact

affirms — Marianne: ‘Uh huh.’

Hailey: ‘So like, we’d all finally done something together…’ brought the group together

[pause]

affirmation/ builds on previous question — Marianne: ‘Brilliant. And did you learn any new… well you said got communication and working as team… is there any particularly skills you got out of doing it at all?’

[long pause]

critical self reflection — Hailey: ‘I think we all became better artists… a little bit.’ creatively transformed

[long pause]

affirmation in response to pause — Marianne: ‘Well I thought you all were amazing… I’ll open up one of these [picks up and opens one of the postcard packs]… so some of the images… look fantastic. So that’s one postcard that’s got everything on it but then I did close up images and they look

positive outcomes of the process

catalysed group cohesion

artefacts emblematic of collaboration

transform

analytically reflecting

enchanted

conflict channelled through creativity

voluntarily formed groups fostering collaboration

claiming ownership

amazing [passing the postcards around the table]… and then I also got postcards made of the film screen shots as well…’

Steven: ‘I think it’s just like close up as well and we had the one on the film where it like bubbled or something cause of they way it went through the projector…’ recalling — spontaneous

Marianne: ‘Yeah! I have that as a postcard [look for it in pack]. This one here?’

Steven: ‘Yeah. And I think that one although it was like an accident, it turned out to be like a really nice accident… just the way it came out.’ analytical, analytical — critical reflection

[pause]

Steven: ‘It’s just surreal looking back on it now and looking at what we did. Cause like before hand I don’t think we could have like created anything like this… I mean at the start we started like mucking about with the film but then when we actually got down to it, we did create something good.’ prior self doubt, disenchanted, transformation, enchanted — critical reflection

Marianne: ‘Aye. So the content of the film then… you were talking all about the emotional phases of school and you were using colour to talk about your feelings… so in terms of working in that way, it’s quite abstract… you know it’s not working literally with drawing images… how comfortable did everyone feel working like that?’ — affirms/ builds on reflection in new topic

Hailey: ‘I mean… when me and Meghan originally came up with the idea, I think there was a lot of like… eh… negatively towards it because it was a different way of working and a lot of people go with the straight like liner or non liner way you can see the story being told out for ya. friendship sub team, claiming ownership, critical peer feedback, outside their comfort zone, more conventional, a traditional animation style

Marianne: ‘Uh huh.’ — affirms

Hailey: ‘So I think like… at the start a lot of people were against it and then when we actually got into it… me and Meghan could see it starting to come together. We started to feel more like this could idea negatively received, friendship sub team, friendship sub team, transformed in confidence

work, cause at first it was like kinda an experimental thing like aw it's a good idea but will it actually work when it comes onto film? And then as we got further and further into it and we saw it building up, and we organised the colours and we got everything organised into the years where we did the post it notes and everything and nearer the end just started to like… it was a bit hesitant at first and then near the end I think… at least we were glad we stuck with the idea in the end.'

transformation · the unfamiliar · uncertainty · progressed/ more confident · transform · conducting their own research · progression/ transform · transformation · progression/ transform · saw success · transform

criticality · became mobilised

critical reflection

prompting the other participants

Marianne: 'Okay. Anyone else?'

[long pause]

introduce new topic in response to pause

Marianne: 'So did you find learning the technique quite easy to pick up or was it more difficult?'

Joe: 'What technique?'

Marianne: 'Like using the paint and pens and other stuff with the film.'

Dan: 'Quite easy after a while weren't it? It was quite difficult at the start and then we just kinda started daeing it.'

confident · over time · novices · developed skills · becoming experts

acquiring new skills

Hailey: 'Yeah. Once ya got in to it, it was easier.'

developed skills · becoming experts

[long pause]

introduce new topic in response to pause

Marianne: 'Cool, okay. So we had the classroom screening and then we had the screening at the cinema. Do you think there maybe any other audiences you would want to maybe show your film to?

critical reflection

Hailey: 'I think like… maybe like a wider variety of the school cause I think like we only like a few people like… we invited a couple of people each…'

reaching out further to inform more/ different groups

builds on previous statement

Dan: 'I don't really think there's a set audience for it… to be honest. Ya know it's anybody…'

applicable to diverse groups

transform

bound-lessness

inclusive

Hailey: 'Aye, like anyone can relate to it… everyone's gone through school, everyone's either going through it, been through it, about to go through school and erm… because how…'

inclusive · applicable to diverse groups · shared point of reference · shared but different experiences · shared anxieties

expands on previous statement

Dan: 'Wait what she talkin about?'

Joe [to Dan]: 'She's talkin about school.'

[group laugh]

personal and bespoke experience

Hailey: '… because… because of how abstract it is as well, it's like… cause everyone can interpret it differently… you can't like just say aw it's just for 13 to 15 year olds…. you can be like well anyone can look at it and interpret it differently cause like even people in this class could interpret it differently. Obviously we know the things behind it but if you showed it to like an assembly full of people…'

medium supports multiple interpretations · diverse and personalised · inclusive · shared but different experiences · shared but different experiences · diverse and personalised

offers rationale

Marianne: 'Uh huh.'

affirms

Hailey: '… you could have like so many like different views on it and so many different people taking different things from it…'

shared but different experiences · inclusive · diverse and personalised

Dan: 'Did we no make a sheet saying what the colours were?'

defined through their own research

Marianne: 'Yeah we had the little origami colour card but I think what Hailey was saying was that it becomes almost a personal experience of it then?'

conforms and reaffirms previous raitonale

builds on previous rationale

Joe: 'Cause like obviously at first you look at that wheel [origami colour card] and it tells ya like… yellow is for happiness or whatever. But then when you're actually watching the film you're not gonna sit there with the wheel looking at it going round or whatever. So everyone then eventually although they've got that wheel in their heads at first, whilst they're looking at it… it can… for different… like different people can trigger like different primary school memories or like even just looking at it, you can interpret it differently.'

provides additional meaning · defined through their own research · experiencing the film · predefined · experienced individually · inclusive

Marianne: 'Hmmm.'

affirms

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
	Joe: ‘Was there any yellow in it?’					Marianne: ‘Brilliant!’ So where’s… who else are we missing?’	enthusiastic/ affirming
confirms	Marianne: ‘There was quite a lot of yellow in it.’					Dan: ‘Max’s aff, Ross left like…’ (absent; left school)	
provides rationale	Hailey: ‘But that was near the start of the film the yellow was mainly… because we agreed that like… like at 6 to 8 or whatever, were like much happier. So it was nearer the start.’ (associated with joy; their own research; associated with joy - at a younger age)					Joe: ‘Was Ross even there?’	
	[long pause]					Hailey: ‘Sophie, Ross… I don’t know what’s happened with them.’ (left school; left school)	
introduces new topic in response to pause	Marianne: ‘Okay, cool. So in terms of then making the big collaborative class flag together at the end that’s been hung up in the Assembly Hall… have you heard any comments made about it?’					Dan [pointing at the names on the flag]: ‘Look at aw these people getting credit who were’nae even there! That’s shockin.’ (undeserved recognition; seeking ownership)	defensive
	Dan: ‘No really.’				protective	Marianne: ‘Well you were all a team… and with the flag itself… we’ll just bring this up actually [moving timeline map to the side]… everyone had a hand in designing bits of film and then… so everyone’s names needed to be included.’	justifying/ reconciling
provides rationale	Hailey: ‘ [inaudible] no... it’s cause it’s just got our first names or our initials on it or whatever.’ (ownership; feeling a lack of ownership)			invested interest		Hailey: ‘Who’s MCT?’	
	Marianne: ‘Right okay.’					Lewis: ‘That’s Max.’	
	Joe [looking at the flag]: ‘Who’s DY?’	claiming ownership				Hailey: ‘Aw.’	
	David: ‘That’s me.’					Marianne: ‘Where’s Max? What’s he up to?’	
justifying	Marianne: ‘Aye because I remember asking how you wanted you names and some of you just wanted initials… some of you wanted your first names…’					Hailey: ‘He’s off today. He doesn’t come in on Fridays.’ (absent)	
						Joe: ‘Aye he’s off.’ (absent)	
critical reflection	Joe: ‘It was also like another personal stamp onto it cause we each got our name like how we wanted it… So David got DY cause he wanted DY on there… and Meghan...’ (ownership; authorship; ownership/ control; authorship; ownership/ control)					Marianne: ‘Oh right. And Sam and Sean?’	
	Hailey: ‘Aye… I was speaking to Meghan last night about this…’					Hailey: ‘I don’t know where Sean is. He got made to come into school at the start of the year and then he just…’ (forced to participate)	
	Marianne: ‘Where you? How is she?’					Dan: ‘I think he’s got an apprenticeship or something…’ (participating outside of school)	
	Hailey: ‘Good… she’s been working and going to college over the past year.’ (participant left post compulsory education)					Hailey: ‘I don’t know.’ (uncertainty)	
						[group talk – inaudible]	

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
	Hailey: ‘I don’t know what happened to Ricky, Ross and Sophie.’ (uncertainty)					[long pause]	
	Steven: [inaudible]					Hailey: ‘Well… it could be like projected onto a wall. And then have like the film hanging around the room.’ (enthusiastic suggestions)	
	[group talk – inaudible]				enchanted		
	Marianne: ‘I remember em… Ricky and Sophie. I think they only came in for maybe two of the workshops…’					Marianne: ‘Yeah, okay. How high up?’	affirms
	Hailey: ‘Yeah.’					Hailey: ‘Like so people can still touch it but like have to walk around it!’ (see and touch - explored through different senses)	builds on previous idea
	Marianne: ‘… and I think that was the only time I saw them.’					Joe: ‘You should have this up close pictures of the film...’	builds on previous idea
	[long pause]	protective				Marianne: ‘Uh huh. Okay.’	affirms
defensive	Dan[laughing]: ‘So why’s Sophie’s name on this?’ (asking for a justification; undeserved recognition)		invested interest		advising	Joe: ‘…cause they show all the detail.’	rationale
justifying/ reconciling	Marianne: ‘Well she did paint some of the film that was used in the final film and it’s all about collaboration.’	undermines their investment				Marianne: ‘Yeah totally! Any other ideas?’	enthusiastic
	[long pause]					[pause]	
introduces new topic in response to pause	Marianne: ‘Okay... well as part of my final degree, I need to exhibit everything that was made so the people that examine me can see everything. Now for today I used the model box as a way of telling the story of what we did over the two years. What you guys think? Does this work?					Dan: ‘You should show this [pointing at the timeline]… cause it shows everything that we done.’ (sharing their journey)	
affirms	Hailey: ‘Yeah! I really like it.’ (enthusiastic; enchanted)					Marianne: ‘Yeah I think that would be useful… any other ideas of how this should all be shown in the future?’	affirms and prompts other participants
	[pause]	approval				[long pause]	
prompting other participants	Marianne: ‘What do you guys think?’					Marianne: ‘What about the use of music in the films? Do you think this needs to be explained?’	further prompts in response to pause
affirms	Dan: ‘Aye… it’s cool.’ (enchanted)					Hailey: ‘Yeah! Like have our post it notes made into like a poster so anyone looking at them can see exactly what we were meaning.’ (enthusiastic; see and touch - explored through different senses)	
	Marianne: ‘And can you guys think… or recommend how you would like your stuff… the films… the stuff we made… how it should be showcased?’					Marianne: ‘Great! Anything else?’	affirms and prompts other participants
						[long pause]	
						Marianne: ‘Anything else at all?’	further prompts in response to pause

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
	[long pause]					Dan: ‘P.E’	
introduces new topic in response to pause	Marianne: Okay… so how’s it all going anyway? You all doing exams right now?’					Joe: ‘Aye the same.’	
tentative	Hailey: ‘Er… exams start next Thursday.’					Lewis: ‘When’s the exam Joe?’	
	Marianne: ‘Next Thursday… so what level is this now? National…’					Joe: ‘It’s done! Just portfolio now?’	
tentative	Hailey: ‘Erm… I’m sitting Highers. Other people are sitting Nat 5’s.’					Lewis: ‘Aright, I though you said you were doing Higher P.E.’	
						Joe: ‘Aye.’	
sarcastic	Dan: [begins clapping] ‘Aye Hailey!’ mocking resentment	defensive				Lewis: ‘Well isn’t there an exam for it?’	
defensive	Hailey [laughing]: ‘What? I was just saying…’					Joe: ‘That’s next week.’	
sarcastic/ mocking	Dan [laughing and mocking]: ‘Sake! I’m sitting Highers! Everyone else is sitting National 5s.’ undertone of resentment		self-empower			Lewis: ‘Aw right.’	
defensive/ angry	Hailey: ‘I never said that! Cause Catherine’s sitting Higher English wi me.					Marianne: ‘How you all feeling about the exams?’	further prompting
						Hailey: ‘Erm… definitely nervous cause I have to pass one of them to get into college.’ pressure/ conditional for her future endevours	tentative
accusation	Dan: ‘Did you no just say I’m daeing Highers and most people here are daeing National 5’s?’ feeling undermined				under pressure		
defensive/ angry	Hailey: ‘I said other people are doing National 5’s.’					Marianne: ‘Right, okay… how are you feeling Catherine about the exams?’	
	Dan: ‘Other people are doing National 5’s?’					[long pause]	
	Hailey: ‘Exactly. Cause other are, are they not?’					Catherine [whispers]: ‘Bit nervous.’ anxious	tentative
	Joe: ‘I’m doing a higher!’					Marianne: ‘Yeah? What about you Steven?’	prompting particular participant
defensive/ angry	Hailey: ‘I never said you weren’t!’					Steven: ‘Uh?’	
	Dan: ‘Don’t just assume.’ defensive/ feeling embarrassed					Marianne: ‘ How are you feeling about exams?’	
	Hailey: ‘I said other people are doing Nat 5’s.’					Steven: ‘I’ve got English next week.’	
attempting to defuse	Marianne: So what subjects are you all doing?’					Marianne: ‘How you feeling about it?’	prompting particular participant

verbal/ non verbal cues and gestures | basic premise codes | nascent themes | compound themes | compound themes | nascent themes | basic premise codes | verbal/ non verbal cues and gestures

Steven: ‘To be honest, I’m no even bothered about it.’

nonchalance

apathetic

[Miss. Marsh interrupts]

Miss. Marsh: ‘How you getting on?’

Marianne: Good yeah, is that nearly the end of the period?’

Miss. Marsh: ‘Yeah. Wow, so is this the packs?

take aways

Marianne: ‘Yeah so I made er… packs up for everyone. I just got all the film images made into postcards…’

Miss. Marsh: ‘Yeah.’

affirmation/ enthusiasm

Marianne: ‘… and they all just look amazing! And I have here the timeline printed out of everything that took place also… so everyone can have that.’

mirrors affirmation/ enthusiasm

Miss. Marsh: Aw… brilliant… that’s really cool.

taking part/ enthusiastic

provides rationale

Marianne: ‘So I was saying to the guys that obviously I haven’t been taking any photographs in the class but what I did was make a model box of the classroom so that’s this here…’ [indicating on the timeline]

Miss. Marsh: ‘Ahhhh!’

legitimising

Marianne: ‘…and used Playmobil figures to set the scene…’

Miss. Marsh: ‘To show what they’d been doing and stuff.’

Marianne: ‘Aye.’

mirrors affirmation/ enthusiasm

Miss. Marsh [examining the timeline]: ‘Right who’s got the blonde hair?’

taking part

Marianne: ‘I think that’ll be David… I tried my best to keep you all looking as individual as possible… the problem is there’s only so much you can do with Playmobil faces and hair…’

internalising and then projecting investment

reciprocated

Miss. Marsh: ‘Yeah… that’s brilliant.’

mirrors affirmation/ enthusiasm

[group inaudible dialogue standing around the timeline]

Catherine: ‘Look at that one!’

enthusiastic

spontaneous

enchanted

Miss. Marsh: ‘Looks like you’ve had fun doing ya PhD!’

Marianne: ‘Yeah I’ve had a great time.’

[group inaudible dialogue standing around the timeline]

Hailey: ‘Aw yeah! You’re that ginger one! That’s you Dan!’

enthusiastic

spontaneous

Dan: ‘That must be Joe.’

Hailey: ‘I’m standing around about here but I don’t know which one is meant to be me… someone’s got no shoes on there! [laughing] I wanna know which one’s me man!’

enthusiastic/ enchanted

jovial

Steven: ‘Can I just ask, what one’s me?’

enthusiastic/ enchanted

Hailey: ‘Yeah! I wanna know!’

enthusiastic/ enchanted

Marianne: ‘Right, if you all come over here and we look at a group photo. So the guy with the blonde hair, that’s David. I think this was… that’s Hailey with the short brown hair, Meghan has slightly longer hair and Catherine had even longer hair. So Meghan has hers up in a ponytail. And aye that was Maddy and then Miss. Marsh…’

affirmation/ enthusiasm

Hailey: ‘Oh my god! Maddy’s amazing!’

enthusiastic/ enchanted

Marianne: ‘There’s Miss. Marsh…’

Miss. Marsh: ‘I’ve got the red hair?!’

mirrors affirmation/ enthusiasm

Marianne: ‘ Aye you’ve got short red hair and a wee suit jacket on.’

jovial

[group and Miss. Marsh laughing]

teacher taking part

legitimising

Marianne: ‘And then we’ve got… Steven had…’

reciprocated

Steven: ‘I’ve got black hair.’

enthusiastic/ enchanted

Marianne: ‘ Yeah… your one has black hair. I actually bought off eBay some different hairstyles for the figures. So I remember Steven had slightly different hair…’

spontaneous

Dan: ‘And a beard!’

Marianne: ‘You didn’t have a beard at the time.’

mirrors affirmation/ enthusiasm

Miss. Marsh: ‘Aye ya didn’t have a beard!’

[group and Miss. Marsh laughing]

enthusiastic/ enchanted/ teacher involved

Marianne: ‘Aye so I tried to keep you as individual looking as possible. It was quite hard through with the Playmobil figures.’

Hailey: ‘You can tell which ones are me, Meghan and Catherine cause we’re always together!’ [laughing]

enthusiastic/ enchanted

Marianne: ‘Aye.’

Dan: ‘In that one with that picture with David, is that me?’

enthusiastic/ enchanted

Marianne: ‘Aye. Yes, that’s you Joe. And that’s you David. Remember you both sat at that desk and drew that picture together...’

enchanted

David: ‘Oh aye.’

enthusiastic/ enchanted

Marianne: ‘That’s me… I’m the one in the green top.’

Dan: ‘Wait, there’s Steven. Steven wi the stylish hair.’

enthusiastic/ enchanted

Joe: ‘Yeah’.

Hailey: ‘That will be you Dan cause of the Royal Navy thing.’

Marianne: ‘Aye. And this one is of when I brought the picture back. Remember when the Head Teacher came…’

Miss. Marsh: ‘Aww yeah when Miss. Philips came in.’

teacher taking part

Hailey: ‘Yeah yeah Miss. Philips was there!’

Marianne: ‘Aye! And there’s Miss. Philips there.’

enthusiasm

[group laugh]

Hailey: ‘Brilliant!.’

enthusiastic/ enchanted

Marianne: ‘And then here your [directed towards Miss. Marsh] asking them to explain it to the new XL group.’

enthusiasm

Miss. Marsh: ‘Aww yeah… that’s right’.

mirroring enthusiasm

Marianne: ‘And then we posed for a photograph.’

Steven: ‘I was there!’

enthusiastic/ enchanted

Marianne: ‘Aye! And then that’s the group photograph at the end.’

enthusiasm

Hailey: ‘Ha! That’s brilliant!’

enthusiastic/ enchanted

spontaneous/ enthusiasm

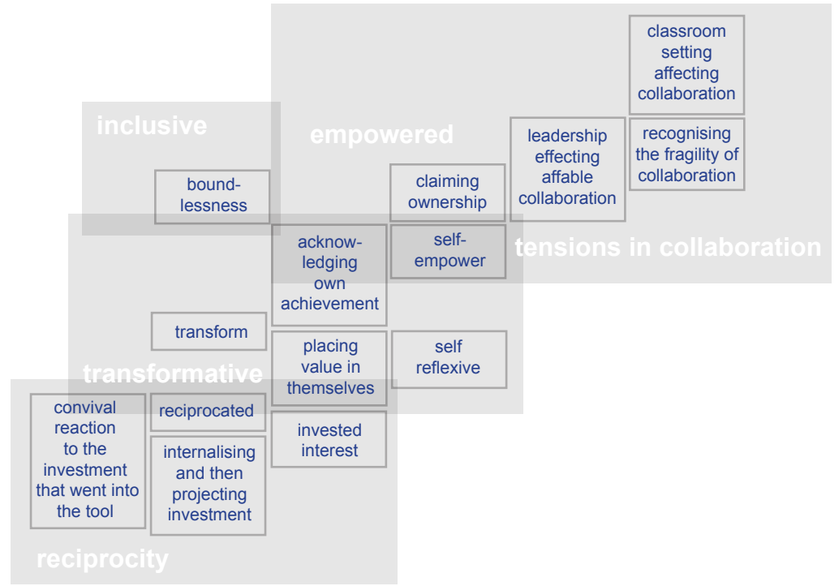
Miss. Marsh: ‘Do ya wanna take Marianne along to let her see the picture where it’s been hung up?’

Hailey [directed at Miss. Marsh]: ‘Is out model head, the 3D one, is that still up in the cabinet?’

Miss. Marsh: ‘Yes it is… so you can show her that too. Mat, you do wanna take a postcard pack for Max?’

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
	Hailey: ‘I’m gonna send Meghan pictures of this tonight man!’	enchanted				[group general thanks]	
	enthusiastic/ enchanted						
	Marianne: ‘Do you see still her Hailey?’					Marianne: ‘Thank you all so much for coming along today, I really appreciate all your feedback!’	
	Hailey: ‘Occasionally yeah.’						
	Marianne: ‘You wanna take an extra pack just in case you see her.’					End	
	Hailey: ‘Yeah, cool.’						
	Marianne: ‘Catherine, you get a pack aye?’						
	Catherine: ‘Yeah.’						
	Marianne: ‘Everyone got one aye?’						
	[group all agree]						
spontaneous/ enthusiasm	Hailey: ‘Aw this is incredible. I love the little Playmobil people!’						
	enthusiastic/ enchanted						
	Miss. Marsh [directed towards entire group]: ‘So what ya think you could do with these postcards?’						
spontaneous/ enthusiasm	Dan: ‘Post em!’						
	[group laughs]						
	Hailey [towards the postcards]: ‘I think these are incredible!’						
	enthusiastic/ enchanted						
	Marianne: ‘Does anyone know anyone else they could pass one onto who were in the class but not here today? I got spares.’						
	Hailey: ‘I don’t see anyone else except Meghan.’						
	Miss. Marsh: Right, well guys what ya say to Marianne for all your…’						
	Steven: ‘Thanks.’						
	Hailey: ‘Thank you.’						

Collated Distilled Themes:



Evaluation Event Two

Date: 9/6/16

Duration: 1 hour, 27 minutes

Supervisor A (SA)

Supervisor B (SB)

Professor of Design (PoD)

Social Policy Researcher (SPR)

Doctor of Design-reseach (DoDR)

Professor of Education (PoE)

Marianne

verbal & nonverbal cues and gestures	basic premise codes	nascent themes	distilled themes

[Looking around the exhibition – general conversation]

DoDR: ‘Er… it must have taking you forever to get this printed [inaudible]… what extent could this be the thesis… to what extent could you walk away…?’

Marianne: ‘To be honest, I was talking to SB about this this morning and this has been a really good practice for the mock and the viva where I will be having an exhibition as well… but on a practical level, there is definitely a need for more plaques to explain what things are. But I think actually to leave this alone for anyone to wander into there could be a lot of unanswered questions…’

DoDR: ‘[inaudible]… an explanation of the practice where you could draw out some of the theory… and I suppose something like this just requires just that extra bit of explanation… erm… but I don’t know whether more text than there already is because this wall is entirely text base now and I think that any more and it would become overwhelming… erm… I like that you have separated the findings over there so there is a separation between method and outcome. Erm… it would be nice if there was something that I could take away in that this is the study and the findings so when I leave this room I have something…’

Marianne: ‘Yeah having something that sums it all up… yeah me and SB were talking about this this morning and I think like this has been very useful for me to practice, almost like a mock mock and its been a good learning curve to able to sum up the research in one room and also tonight having a less academic crowd coming and for them to be able to read it and understand… so its obviously trying to place these two audiences, an academic and also a not so academic audience. So for the mock and viva, obviously it can but more academically aligned but… I mean… its… its difficult…’

SA: ‘So for this… it’s a kind of hybrid between the exhibition and articulation of what’s contained in the thesis...’

Marianne: ‘Uh huh.’

balance of presentation
more physical signposting
more physical signposting
more physical signposting
separate method and outcome
take away
striking a balance in content

explanation of the practice
considering the aim of the exhibition
reflecting on the relationship between thesis portfolio exhibition

SA: ‘But for the mock and for the viva this will be more of an exhibition because they will already have read the thesis?’

less textual/ evidence-based

Marianne: ‘Yeah… I think it would be really good to have erm… like these posters on the wall here… I wanted to have the timeline of what actually happened with their feedback at the same time…’

DoDR: ‘So like marking out the key events… along the way?’

Marianne: ‘Yeah… but maybe making… I’m not sure… I think there definitely needs to be a slight rebalance erm…’

less textual/ evidence-based

SA: ‘Yeah.’

Marianne: ‘… for the actual…because my examiners will of read the thesis prior to…’

balance/ not repetitive

DoDR: ‘And be aware of all the methods?’

balance/ not repetitive

Marianne: ‘Yeah. So that’s just something I need to think about but…’

SA: ‘So in terms of responding to you… are you planning on doing a presentation to your examiners? Or will the come to this exhibition without you?’

Marianne: ‘I think it… this is something I’ve not decided yet. I think possibly…’

SA: ‘You don’t need to decide now…’

Marianne: ‘… I’m just try’na way up… like if they have read the thesis and then they come into this and actually then get to see everything…’

balance/ not repetitive

DoDR: ‘I think it’s preferable that you’re here…’

Marianne: ‘I’m here but not obviously to…’

considering the aim of the exhibition

reflecting on the relationship between thesis portfolio exhibition

effecting content of the exhibition - what am I communic-ating?

DoDR: ‘Just be able to answer questions?’

Marianne: ‘Yeah. That is something I need to think about a bit more.’

SA: ‘Okay. Lets pick that up and we can discuss that.’

Marianne: ‘Yeah.’

SB: ‘I’ve seen that before when someone presents like something that’s quite complex through short a presentation, it means Viva is a bit longer but you know… it gives it like an introduction to the actual project…’

SA: ‘Yeah… I think there’s considerations in that would it make you more nervous…’

Marianne: ‘Hmmm’.

SA: ‘… because if you’re not going to be there the presentation will be more self explanatory than if you were going to be... but we can decide on that…’

Marianne: ‘Yeah. I think it’s interesting in terms of then the presentation… like kinda the artefacts and the actual content of what’s written… I definitely just need to think about that a bit more.’

balance/ not repetitive

DoDR: ‘Uh huh.’

Marianne: ‘Yeah… I think it would be really good… I would really like some feedback first of all… if anyone has got any questions or other feedback that would be great.’

PoE: ‘Um yeah… erm… I thought you really brought it a live erm… so in terms of presenting your work I think you being there would be a really good thing um… it resonates to me in so many places um… SB showed me one of these animations…’

animated

effected

SB: ‘I think it was this one [indicates to the third TV display].’

PoE: ‘Was it yeah?’

SB: ‘The final…’

PoE: ‘Yeah I could immediately relate to it um… just in so many ways it resonates. It feels very authentic.’

took away own meaning
took away own meaning
verifies

DoDR: ‘Sorry, can I ask what your background is?’

PoE: ‘Um… I spent ten years working as a teacher in schools... in inner-city schools…’

DoDR: ‘I see.’

PoE: ‘…and I’ve spent the last er… 30 years working as a researcher working in universities er… that’s what I currently do. Erm… in fact SB and I did a very… I wouldn’t say similar but parallel kind of process using SecondLife…’

simular research interests
verifies

SB: ‘Uh huh.’

PoE: ‘… funded by the ESRC. Erm… with a broadly similar kind of set of aims around erm… development of agency, development of voice, co-research erm… so the quotes are funnily… familiar.’

simular research interests
research resonates
verifies

Marianne: ‘Uh huh.’

PoE: ‘And it took me back actually because of the schools I worked in… it’s just an anecdote but I mean the sense of authenticity from it erm… that resonates with me erm… I don’t know if you ever felt this… when I first started teaching, I got allocated a bunch of kids who… broadly speaking you would say they were in this category…’

simular research interests
one of my aims
took away own meaning
verifies

Marianne: ‘Uh huh.’

PoE: ‘… and I come from like a…er… a scientific research background into teaching and you know… I got this group of kids who’ve got no… had no resources, no space, no syllabus, no exam. And what we did was we went out…’

Marianne: ‘Uh huh.’

PoE: ‘… er and begged tools and equipment and other stuff and we conservation work around the city… and erm… they took it over and in the school, I kind of you know… there were these kids who were kind of… kids who were not doing anything academic and I kinda got labeled with them you know and I kind of felt more at home with them than I did with [laughing] some of the you know… it was kind of another form of existence erm… and that kind of resonates quite a lot with… with the accounts that you’ve given…erm…’

verifies
feeling accepted
simular research interests
confirmation

Marianne: ‘Yeah.’

PoE: ‘… so it feels very authentic.’

validating one of my aims

SA: ‘Hmm… I’m gonna play a slightly different role than I usually would with you… [laughing]… erm… much more critical erm so… I absolutely agree I think that you bring it to life… I think some of the terms that you use are a bit heavy-handed…like contextual immersion when you describe it as building trust and rapport which is much more within what you’re trying to do…’

animated
balance
reconsider terms used

Marianne: ‘ Uh huh.’

SA: ‘… so it seems to me that there’s almost a play between you thinking what it should be and it’s academic contribution and using what you’ve actually done and have been trying to do. And I think the latter is much more powerful so it may be good just to actually go through and listen to what you said in the recordings and align it because I think that will bring it a live.’

Marianne: ‘Yeah.’

SA: ‘I think once you’ve got those headlines… there’s far too much text. You need to almost go through it and highlight what are the stand out ones because then people will come in and get it in a nano second without having to go through. And I think, and again we can do this together, it needs to be curated like an exhibition, what was the role of the artefact… you know what did that play and

less textual/ evidence-based

that needs to be labeled.’

highlighting and communicating the role of the artefact

Marianne: ‘Yeah.

SA: ‘And I think this is a real missed opportunity to show these as I think you said… all one offs… and I think that’s a lovely expression for both those but also the kids you worked with as well. So to maybe have them… select ones as vignettes. It would really show how that process did transform them and I think it’s particularly powerful when you talk about the roles that they took on… the director, the producer… and that’s… that’s no mean feet to try and achieve that in a timeline as a very infrequent teacher or erm… person they were working with so I think you can really make that…’

showcase the films better

production roles/ seeking autonomy

Marianne: ‘Uh huh.’

SA: ‘… I think the model is stand out and I think it really captures the contribution and again more could be made of that…. So I think its good… but it needs to be ramped up…’

modelbox impactful

Marianne: ‘Okay.’

SA: ‘…to another level.’

DoDR: ‘Can I ask, you obviously mentioned text and I would agree in terms of there being a lot of text erm… how would you re-envision this like… say if it didn’t have as much text… what would be foregrounded?’

less textual/ evidence-based

SA: ‘I mean I guess that some… I mean I think the quotes are foregrounded… we don’t know what the space is going to be for the final exhibition yet do we?’

Marianne: ‘I’m quite… I quite like this space. I the space works quite well in terms of the amount of stuff. I think anywhere bigger and it might look a bit bare and also I need to get more lighting… I think the lighting also… I can’t have any windows because of the TVs… I just don’t want too much light. Essentially I wanted to get more lights… I’ll show you… because I think this [changes the lighting

effecting content of the exhibition - what am I communic-ating?

foreground artefacts

verifies

verifies

state] has more impact for the films…’

PoE: ‘Oh yeah…’

Marianne: ‘… but it’s too dark you know over there [pointing towards the back of the room].’

DoDR: ‘But you could under light key elements.’

Marianne: ‘Yeah, I need more lights but it’s erm…’

SB: ‘Spot lights?’

Marianne: ‘Yeah!’

SA: ‘ Yeah, I think you could do one or two things. You could refine this format…’

DoDR: ‘I think these images could be foregrounded [Playmobil photographs] and you could have a timeline underneath that just describes the key stage along the way and separates… showing where the methods begin and end… if they are sequentially separate so if contextual immersion is sequentially separate from the other thing then we could just have those key dividers, a simple description about what that method is and perhaps quotes… but quotes connecting to images. So we see things alongside…’

refining the timeline

simplify the timeline

use of quotes with images

Marianne: ‘Yeah.’

SA: ‘And then the images… so that could play… I’m a big fan of vinyls because then you have to scccccoh [making action as if quickly taking off the wall]… and then you could have these images erm…’

transient nature

PoE: ‘Could I ask a question about clarification because I’m not really… I find it difficult to get my head round the practice-based PhD.’

[group laughs]

DoDR: ‘You and everyone else.’

PoE: ‘Yeah… erm so the issue of audience here. I’m not clear on who your audience is.’

not clear what fields this research contributes to

Marianne: ‘So I think…’

PoE: ‘Because to me I’m thinking method… I read that and I’m thinking contextual immersion I’m thinking methods and ethnography…’

methodological

methodological/ philosophical

Marianne: ‘Yeah.’

PoE: ‘So that tells me something about how you are methodologically orientated towards this work…’

methodological/ philosophical

Marianne: ‘Uh huh.’

PoE: ‘Which I found useful erm… so and then clearly then there is a consensus that there is too much text so then I need to ask the question who’s the audience?’

not clear what fields this research contributes to

SA: ‘Usually… the audience for this specifically would be the Viva. The examiners.’

PoE: ‘Oh right. So it’s a research audience.’

Marianne: ‘Yeah.’

SA: ‘So what they would get is the thesis, so the written text, 40,000 words which would contain all of this three months prior to the exhibition and then they would be invited to the exhibition and the key thing is…’

PoE: ‘So is the exhibition an exhibition of the research?’

Marianne: ‘Yeah… well as a practice-based researcher… so for me I’m bringing my participatory practice which is about using design for youth engagement so the exhibition is communicating the use

contribution appears ambiguous

inter-disciplinary

drawing on multiple fields beyond design

of design for youth engagement… obviously within that there were other methods I used to kinda to a form of triangulation so for me it’s about the whole process of then where the design comes in. So then for the contextual immersion, I was in the classroom but I wasn’t essentially using participatory design at that moment that was completely integral to informing the workshops that then happened after that. To then having the interviews which would then kind of… so for me its about being able to communicate the practice but also use other methods which are more traditionally social sciency or whatever…’

DoDR: ‘Sorry it’s kind of related to your question… I don’t want to move this away but it’s in my head… I’m just wondering in terms of findings what your foregrounding… so it what participatory design has done? Or is it how kids can… or sorry is how we can understand factors that mobilise their sense of agency for kids which I would say is sociological...’

not clear what fields this research contributes to

Marianne: ‘Yeah.’

DoDR: ‘…over and above a design-based outcome.’

Marianne: ‘Sure… so basically my question actually has a kind of dual… sort of… and I frame this within my thesis that I am making a sort of dual contribution to knowledge… so essentially what I’ve found is a gap in knowledge is both with a methodological one and looking to develop a new way using my participatory design practice as a way of experimenting and exploring that for youth representation. And then also looking well what can we learn from this in terms of using this… so it’s also substantive…’

DoDR: ‘So presumably then in your contribution, you align with studies that are psychological or sociological…’

Marianne: ‘Absolutely.’

DoDR: ‘… [inaudible] design-based. So I’m just wonder then about the key findings… do we need have participatory design practice a bit more highlighted on that wall [indicating towards Findings

display] so we see what you as a designer have brought to it because if I came to that I'd be like okay well this is me as a social researcher and what I need to do if I want to find out more about what will motivate kids…'

Marianne: 'Yup… I think what I have… what I'm need to explain which is difficult because I imagining for the future exhibition which will be for the Viva, the examiners will already have read the thesis so they'll know about this. Obviously for today… I have… I almost have sort of two literature reviews. So my first one is a kind of scope of context where I'm looking at the context of youth representation, looking at social and political discourse surround erm… youth and then also looking towards methods afterwards…'

DoDR: 'Uh huh.'

Marianne: '… so for me I can… I definitely agree that actually that needs to be… the design needs to be foregrounded…'

DoDR: 'Because the research question foregrounds participatory design practice…[inaudible] but I wouldn't necessarily associate what I see… just in terms of the titles [inaudible]…'

refine and clarify as this is an interdisciplinary study

Marianne: 'Uh huh. I think it's about being able to communicate that one is not really with out the other within this study. So for me it's like…'

SB: 'There're linked'. interdisciplinary contribution

Marianne: 'Yeah, exactly and what I found was this is the context and within the context these a gap in the way that I see that there's opportunities here and I believe participatory design… there's a role for that within that and actually… and for the scope of context literature I draw on a lot of policy, sociological studies… I mean a lot of the literature that surrounds this area is all sociological so erm… I draw on a lot of that and then looking into the use of participatory and visual methods within sociology as well is something that I've looked in the methods section which is really interesting and actually participatory video came from visual sociology so it's a node to that as well… I'm drawing on visual sociology as well as how participatory design can augment this method…'

interdisciplinary contribution

DoDR: 'Sure yeah.'

Marianne: 'So I think I need to definitely make that dual contribution a little more… well more transparent.'

clarify and foreground

SA: 'So I think there's two other things that you kind of underplayed was the fact that you went back to the school and presented this and they had a response to the fieldwork and the research…'

feedback loop

Marianne: 'Yeah.'

SA: '… and the contribution to how this [the exhibition] would actually be configured so I think that's really powerful because it's one of the tensions in participatory design approaches is when does it cease to be participatory and you become the altour or the decision maker and I actually think what you said, that this was not ideal was really a positive because you had to find ways to work…'

methodological tensions

act pragmatically - responding to the context - situational ethics

Marianne: 'Yeah.'

SA: '… that involved them. And I think the strips which you then digitized and then played back is really powerful and that became out of necessity because you couldn't get digital frame to frame so it became a much more creative process. Some of these things are so difficult to enter that you need all this equipment for participatory design or it's very basic so I think that's a really powerful finding that you know you can find ways work round to allow people to truly participate...'

pragmatic

mediating methodological tensions

means of enabling participation

DoDR: 'Uh huh… yeah.'

SA: '… and to be able to see the work so I think don't underplay that fact that that was your creative problem solving around that so I think that's a real positive.'

mediating methodological tensions

DoDR: 'Uh huh.'

interdisciplinary contribution

interdisciplinary contribution

taking methodological influence

clarify contribution

pragmatic collaboration

having to become agile

my own self-development

SB: ‘I think the fact that you also had drawn on… like you’ve referenced the wider literature in relation to methods so you... you know you’ve gone beyond participatory design in the sense of you know the methods that participatory design researchers might just associate are within their own domain but you’ve… you’ve gone beyond that and I think that’s really important to the social sciences because often you can see… you know the two things being completely separate and I think that you know you’ve got that sort of heritage that your referring back to is important here.’

SRP: ‘You address some issues that we would struggle with you know, and one of them is what happens when you get… you go and you have a completely open brief and you don’t know where the project is going to end up and how do you talk about that to the professionals who ask what is it your doing, what are you aiming to get from this…’

Marianne: ‘Yeah.’

SRP: ‘… and I think your first bit about trust and rapport was really interesting because what for me built the trust and rapport was the fact that you all went on a journey together and you were a traveller on that journey with them…’

Marianne: ‘Uh huh.’

SRP: ‘…and you made [inaudible] opportunity that you weren’t looking to get your own interests from it, that you were actually doing something. And I think increasingly in social research we have to get more into that space of doing things with people that leads to an outcome that comes from them, you know instead of rather than the researcher deciding what’s important…’

Marianne: ‘Uh huh.’

SRP: ‘… the other thing was… was this [indicating towards the films] and you know working with you know people like filmmakers in a co-productive way, there’s always a moment where we have tension. Is this still co-productive?’

going beyond design
design informing social sciences
how design can inform/ contribute
unpredictable
unpredictable
suspicious of uncertainty
relationship based on reciprocity
shared in each other’s practices
shared in each other’s practices
collaboration and participation
efficacy and mobilisation
collaboration and participation
methodological tensions

inter-disciplinary

how design can inform and contribute to other fields

method-ological constraints and assets

verifies

Marianne: ‘Yeah.’

SRP: ‘Or is this filmmaker saying I’ll step in here… you know? I’ve been on walks round *** [Scottish inner-city area] with a photographer who’s telling people what to photograph… you know. That isn’t co-production but for this you’ve got the raw materials from people working in a… sort of dramatic situation where workshops have created a script but then they haven’t had the confidence to then go and perform it and its actually had to be handed over to erm… to professionals basically. You know… that’s facilitating it happening. There needs to be that transition where they say no this is as far as we want to participate from now on it’s over to you… erm and some of these thoughts are a but disconnected but I think your findings are really strong… particularly about agency and the individual verses the collective. And I think what you’ve nailed there is how the education system is not set up to handle that tension between… individualism’s fine when it’s towards a collective aim that everyone can buy into but when individualism is for its own sake and your own promotion that that’s problematic… you know it seems to me in the current curriculum there’s no marks for team work… there’s no marks for collaboration… but as you know the employability outcomes of this… you know the fact that they understood how a production works and actually in the real world it’s all about collaboration. So school’s not only not aligned to the constraints with these particular kids but it’s also not aligned to how their [inaudible – brain?] works and what’s interesting about that is the way… the way you’ve discovered that, you haven’t got like bland quotes saying that and then you reinterpreting it. It’s the kind of relationship and understanding of those kids and that journey you’ve gone on as well, which I think is… is interesting. In some areas that would be methodologically problematic. You know it’s where is your evidence… this is what you thought but I think this brings us back to the… what the method offers. So… from a social research perspective, rather than an arts perspective, I feel strongly that’s what I’m getting from this…’

Marianne: ‘Uh huh.’

SA: ‘I think also… I remember… what your saying there [to SRP]…

methodological tensions/ becoming non participatory
non participatory
non participatory
exercise of control/ giving authority
exercise of control/ giving authority
verifying my findings
the connection between agency and autonomy
verifying my findings
system not supportive/ regimented
autonomy
autonomy
autonomy
acquiring new skills
transform through this experience
meaningful impact
institutions have a lack of awareness
authenticity
methodological tension - the methods/ single case study
a clarity of evidence

verifies

verifies

around the trust and rapport was the first time they called you your name.’

Marianne: ‘Yeah.’

SA: ‘And that… and that really struck you. It was a real…’

Marianne: ‘Yeah because that took time… it’s in one of my field notes and I think it’s interesting what you [directed towards Pete] were saying at the end there in terms of being problematic… and this is something I struggled with in terms of my data gathering. So I’ve been… a lot of my data itself is field notes and I have all of that and then I also have then from the interviews I do also have transcriptions that could be considered more like hard data. But erm… yeah in one of my field notes, it wasn’t until very near the end of the first phase that they actually called me by my real name and that was a moment of kind of where I felt… I kind of reflected upon this… I reflect on my own feelings throughout my field notes as well about how I’m in the classroom and at the start I’m was really awkward and kind of… I was really nervous at the start of this fieldwork because obviously I’m wanting this to go well and I’m wanting them to like me and erm… engage with me. So I reflect a lot on my own kind of awkwardness [laughing] at the start in trying to engage but then being rejected but then slowly and eventually… I mean a lot of it came through being able to take part in the creativity of this competition [indicates towards phase one of the case study timeline] that was really…’

SB: ‘Hmmm… some focus.’

Marianne: ‘Yeah! And actually it was during this time that they started to call me Marianne and not Miss… because they call their teachers Miss or they just won’t call me anything… they called the youth worker by her first name as well so it was an instant kind of moment where I felt a sort of bond start to form… I just felt a sense of acceptance and actually, and I wrote about this, I felt instantly more confident…’

PoE: ‘Uh huh.’

Marianne: ‘… that I was sort of part of the group. So that was a real milestone for me in the first four months and it did take about three months before they called me Marianne, which was really nice actually.’

SA: ‘I think it’s also worth mentioning that when we first conceptualised this… it was three case studies… so you would start in this school, then you would go to another school or another context and then you would do a third one… taking a very traditional route…’

Marianne: ‘Yeah.’

SA: ‘And then I think that you took a lot of risks in I want to stay here and I’m just going to go deeper and deeper and deeper into this case study.’

Marianne: ‘I thought I had been given such an amazing opportunity so initially when I first… it was in my first progression presentation which was half way through my first year and I was saying how I’m going to do three case studies and I’m going to be able to triangulate it and be able to talk about young people across the spectrum and… and actually through getting access to this school to work with young people who are under 16, who had been identified by their own teacher as you know… vulnerable and have a lot of challenges and then I’ve got through ethics to do this, and then got parental and the young people wanted to do it… and so… I didn’t want this to be a little short intervention, this needs to be something which is prolonged and… so I was allowed to stay… so I stayed with this group for two years… so I met them when they started third year and then the final evaluation exhibition which happened this year… their now nearly finishing fifth year so they’re almost like adults now… it was really strange when I came back and seeing how they had grown up. So it shows the longitudinal nature of it… I think that was really important in terms of understanding dimensions like trust and rapport and actually being able to report about that…’

SPR: ‘Uh huh… there’s another way of looking at it and that’s the effect its had on the teachers in the school and their practice. Did

you get a sense of how the teacher that you were working with… or the school itself had learned from this?' institutional transformation informing gatekeepers' practices

Marianne: 'Hmmm… I got a lot of insight from the teacher… at the end of the evaluation exhibition… so at the end when I was tidying up and I was asking her how the new cohort of the XL Club were getting on... so obviously these young people in my group had now finished the course with some of them just finishing off doing exams in fifth year and some of them had gone of to college and some of them had left… and I was asking her about the new cohort and how they were getting on and they are doing the same Youth Achievement Award curriculum… and she said mentioned that this year this group weren't doing as many creative things and that it was a challenge as there wasn't much class cohesion... which was one of the things that the young people [in this study] reflected on with the film making... that it was something they did together... so I think it actually help to cement cohesion with the group because there was a lot of… a lot of social politics within this group which did become interesting as I started to learn this and actually learn the social erm… clusterings within the group. Erm… there was one girl that many of the participants, particularly the male participants, acted very aggressively towards, and she was the one who really wanted to become the Director of the film and negotiating this… through the narratives that reported on these kind of rules and the hierarchy between the participants, I think actually… well I don't know if it's do with the kind of projects that I was helping with that helped with group cohesion… and with the teacher, when I was doing the film making workshops, she was rarely involved… she was always present, as was the youth worker, and only would they really get involved when there was negative behaviour. When the particiapnts actually signed their consent forms, they signed a sort of behaviour contract within that as well which was, by consenting, agreeing to respect their peers within this group, not to swear… this gave me a little bit of authority when it came to disrespectful behaviour…'

transitioned
stayed on at school
further education
creativity catalysing cohesion
group achievement
instilled group moral/ working as a collective
fragile collaboration
micro communities
ostracised
leadership
my recorded field notes
the impact of pre exisiting dynamics
creativity as a catalyst?
authority

creativity helped cement group cohesion

drawing on each other's strengths/ resources/ capabilities

managing group dynamics

SPR: 'Was that behaviour contract negotiated in the group as well?'

Marianne: 'No that was something as part of my ethics form that

predefined

had to be approved before I went into the school… it was just three points to respect each other, to not swear and not display aggressive behaviour.'

PoE: 'What about… were there tensions between your agenda as a researcher and the kid's agendas?' differing motivations to participate

Marianne: 'I think… not particularly. I think one of things that was difficult for me was because this was quite emergent and I didn't really know what was gonna happen, it was difficult for me to be able to tell them exactly what was going to happen…'

difficult to anticipate outcome

PoE: 'Hmmm.'

Marianne: '… so I was like let's do this project together, I don't really know what's going to happen and at this point I didn't even know about the competition so there was no kind of… it was very open ended but also trying to gage a slight… trying to gage what they're motivations were to take part and erm… I was given… out of five classes a week, I was given a double period so I got to go in once a week and it was interesting because over this double period the young people had the choice when the bell rang for the second period to go to another class or they could stay and do more of the workshop. This was interesting as they chose whether to stay and work longer on the films or to go. And usually… there were the usual suspects that would leave and go which was fine and there would be the this core group that would stay every week for the additional period… they were under no obligation to… the option was there for them. So it was really nice to see that actually quite a lot of them… there was a core group of about six that would stay every week for the additional period whereas a few of them would leave… So yeah I think in terms of gaging their own agenda to take part… I think in some cases it might have been simply because this is fun for them or it was a chance to miss another period of a class they possibly didn't want to go to… for whatever reason they chose to stay, it was their decision. Eventually though with the competition… that kind of instilled a sense of erm…'

to allow for participants to control
to allow for participants to control/ the degree to which they wanted to participant
differing motivations
those who wanted to
those who wanted to
differing motivations
differing motivations
their decision
empowered/ in control of their own participation

differing but complimen-tary agendas

SA: 'Lets keep doing this?'

collective mobilisation

Marianne: ‘Erm… yeah! Kind of mobilised them… it became a slight competitive element but in a really positive way so it was like well is everyone up for this? Let’s do this. As a group decision so…’

motivation and drive

group camaraderie

mobilised participation

SA: ‘Can I ask another question, if you describe yourself as a participatory designer, and in this occasion you used participatory film… animation. Are you implicitly saying that you that you’ll develop your methods in line with what the cohort might want?

Marianne: ‘Erm… sorry what do you mean?’

DoDR: ‘In like another iteration.’

SA: ‘Another iteration… so when you started working with the group… so you didn’t come to this as a participatory filmmaker...’

Marianne: ‘No.’

SA: ‘… so you came in with your Masters background and you used the method of participatory film with this group…’

Marianne: ‘Uh huh.’

SA: ‘… if you call yourself a participatory designer and you were going to do that in Post Doc would you be developing methods in line with emergent projects? So it could be participatory cooking or participatory pottery… as opposed to participatory film…’

values in the practice transferable to other contexts

process over output

Marianne: ‘ Yeah… so after the PhD would I define myself as a participatory filmmaker?’

SA: ‘… or would you keep reapplying this as a method or would look at the broader learning from this method that you could apply to any participatory practice-based approach?’

Marianne: ‘Yeah… I think… so it’s interesting, I arrived at using erm… this animation technique as a way of innovating participatory video and testing that and one of my findings was… we could imagine that a researcher could say to me well you talk about this method but I’m not a designer so how am I meant to implement this? But I think my learning from this can be applied other methods… applying the ethos of Participatory Design onto other methods. So it’s not so much about the final artefact… for me what was more important was the process of actually doing it, so the essence of what occurred was… was the transformation. The method was used as a way for the young people to develop and harness their own sense of agency and capacity and enact that. So for them it was taking it on and becoming co-researchers… they self-assembled and it was them learning it and then self-implementing it and taking on these roles to the point where my role completely transformed as well. So at the start I was much more… giving and teaching them the tools through quick master classes then it was like now you go off and self implement that. So for me it’s much more about process than output. And the outcome can be what you learn from the process. It doesn’t necessarily need to be a physical output. The films are an output but I think the films themselves shouldn’t be seen in isolation, away from this [gesturing the rest of the exhibition]… what it’s grounded in.’

transferable

transferable

transformation through participation

transformation through participation

transformed my role

method-ological contribution

process over output

transformatioh through participation

films contextually bound

PoE: ‘Could I ask you what your view is… I’m just interested really… about the relationship between Participatory Design um… and educational research?’

interdisciplinary

Marianne: ‘I think um… Participatory Design for me… there’s lots of different words that are used within design with the essence of what Participatory Design is… so like Co-design, Co-creation, User-centred Design… so there’s all these different words but for me when I say Participatory Design, I am drawing upon the heritage of what that is… it’s really important. So there’s a complete political agenda behind that…’

underpinned by a democratic ethos

PoE: ‘ Yeah’

Marianne: ‘… and I think that applying that… so you asking the difference…’

values

PoE: ‘Well I mean… the reason I’m asking you is because I… I don’t have a background in Participatory Design but I use these methods

in what I call research-based innovation… working often in informal learning contexts with people of a range of ages erm… including some of this age group. Erm… and I come from a background of educational research which has got some sociological stuff in it but the erm… the stuff that I create is neither one nor the other because I view myself as an interdisciplinary researcher… so I'll blend whatever methods are to hand or interest me. So I use quite a lot of methods from counseling like psyco-drama erm… and other therapeutic methods as well. And I merge them together but they're not one, there not the other… they're something that's created out of putting these things together. So I just wondered… the boundaries? And so the boundaries… quite a lot of my PhD students are working in an interdisciplinary way as well… it creates all kinds of problems in finding external examiners for them because usually they'll be in one area or another. But the point I'm making is that what interests me is the fusion between the contributing areas into something that is no longer any one of them and it's not necessarily directly traceable back… or could easily be claimed… reclaimed by any one of them because it's moved beyond them into something else…'

Marianne: 'Yeah.'

PoE: 'And I'm just… what I'm really asking you is what sense do you have that's what's been going on here. You've been moving beyond the methods of Participatory Design and practice, which is very evident that it's there, you're clearly drawing on educational and sociological [inaudible]… but I call them social science research methods. You're clearly drawing on those but nor is it traditionally that either. Erm… it's highly interesting, it's highly creative… I just wondered where you felt you were sitting in relation to those disciplinary contributions to something that's clearly highly innovative, highly original and extremely interesting…'

Marianne: 'I think… well I come to this from a Participatory Design background… that's what my Masters was based in and erm so… I ground this methodologically as speaking from a Participatory Design point of view which I think then… holding a mirror up to this… so I've grounded this project as a Participatory Design practitioner but then that's interesting because what does that then contribute to the field of Participatory Design? I feel that the contribution that this study could make is very interdisciplinary and I draw on and talk about how this could be erm… contribute the fields of education, policy and design research communities. And I think that actually I have worked in a very interdisciplinary way, and obviously with the PhD itself, your training to be a researcher so perhaps then after this I'll go on then to work in this interdisciplinary way. I went to Sociology because a lot of the studies which contextually ground this study come from the social sciences. So I went to that, drawing on some of their methods within this to give it almost a bit more research rigor. I think I need to think about and clarify that a bit more…'

PoE: 'It might not be easy to clarify it… that's what I've found. I mean I've worked with computer scientists on interdisciplinary projects like this who then said to me at the end well so what? And you they kind of… some people simply cannot get their head around it so that's something I think you'll properly have to… always have to deal with them with this kind of work. The boundaries become blurred… interestingly.'

Marianne: 'Yeah.'

SB: 'I think at the beginning of this… this discussion today you talked a lot the studies that in NEET, this kind of NEET sphere if you like, being grounded in quantitative data and I think it would be useful to kind of flag up and highlight what this process and your journey through it um… you know where that can go in the future for future researchers because there is obviously this tension between you know getting quick data and large data sets and then quite time intensive and resource intensive erm… methods that don't necessarily give you a quick snap shot of what such a project like yours could do. So where is that going and also how are the voices of the young people…'

PoE: 'Yeah.'

SB: '… coming out.'

interdisciplinary
interdisciplinary
drawing on multiple methodological sources
working at an intersection
working at an intersection
interdiciplinary
working at an intersection
working at an intersection
multiple fields
difficult to articulate
articulate this space
creating a new research space
creating own space
clarify the contribution
resonates
resonates
verifies
fast and slow data gathering
it's ability

PoE: ‘Don’t loose contact with those voices. I was talking to somebody yesterday who styles himself as a world-class researcher in the field of quantitative studies with this age group… a guy called *** [name omitted]… he’s a college of mine…’

Marianne: ‘Oh yeah!’

PoE: ‘And I said to him that there are some major holes in your work... what’s missing? And he said the deep qualitative studies of subjectivity, which is what you’ve got here.’

SA: ‘I think also, and I’ve nicked this from SPR, the stories above the stats, particularly in relation to policy as well. So those voices are made powerful…’

PoE: ‘Yeah… and important.’

SA: [indicating towards to SPR] ‘… it’s timely for these things to be foregrounded beyond the statistics because the statistics don’t reveal the issues.’

Marianne: ‘And it’s also not saying that quantitative is bad. It’s more like …’

DoDR: ‘There’re different aims surely?’

Marianne: ‘Absolutely there are different aims but a lot of the literature, even on… if you go to the ScotGov website, a lot of the kinda literature that I have been trolling through for the last three years… it is heavily statistics and heavily stratified in terms of being able to get groups into different groups for services to then be aimed at. But then there’s no real insight into the kind of complexities that a lot of young people are facing… and when I talk about the layers of deprivation… it’s different for each individuals, it’s different things that are affecting them…’

SA: ‘Yeah.’

Marianne: ‘… and also it’s not understanding fundamental things… like how it feels… to live like this. Their social cultural practices, it’s like you’re not really getting an understanding of that. And this adds to the complexity and also what’s kind of informing those…’

DoDR: ‘So it’s going beyond the economic concerns?’

Marianne: ‘Yeah…’

DoDR: ‘The interpersonal… the sociological?’

Marianne: ‘... yeah and I think there’s a real need to and while policy… well new policy in the last couple of years are really trying to address these issues for young people and there really to help with transitions and with you know… the Curriculum for Excellence and all these other difference initiatives that are really trying to get people into apprenticeships and all this stuff… and you know it’s like again it’s a case of yes your addressing things but the onus is placed in reconditioning… we’re gonna change the curriculum and then your gonna become better citizens. Well why don’t we talk these people and ask about the factors… it’s not about removing the onus…’

DoDR: ‘So would you say your not looking to get a snap shot with your research but rather you’re looking to transform a given situation and tell others how they might go about doing the same thing in other contexts?’

Marianne: ‘Sure. I think it’s about going in there and doing youth engagement that really is engaging young people and actually get something that is very authentic and is something which lets young people represent themselves and also tell the stories they want to tell and foreground what they think is important.’

DoDR: ‘Hmmm.’

Marianne: ‘And also then… and I am not saying this is a perfect study because I’m still figuring out what to say if someone was to ask what would people in policy take away from this?’

slow data
rich/ in-depth and slow data
focus on the individual
giving precedence
not authentic depictions/ issues become abstact
the need for fast data to be supplemented
quantitative the legitimate type of knowledge
decision making
focus on the individual
highly personal
need for a micro lens
focus on the individual
understanding emotional wellbeing
glossed over/ complexities hidden/ broad brush strokes
quick data
methodological contribution
deep and in-depth
give them control over research about them
co-construct knowledge about themselves
on an individual basis/ micro lens

researching at the micro level
challenging current practices
making research less abstract and based on real human experiences
through a macro lens: not understanding the root and route of the problem

DoDR: ‘Yeah… but it’s a how to. It’s the most obvious thing though… she learned these things… we need to flag those.’

Marianne: ‘Yeah.’

SA: ‘But we’ve been in rooms in government and had conversations and it was like a light bulb moment when they asked us what could we do. So this was the director of youth and families for Scottish Government and we said well talk to the children… it was as though he has never ever… they’d never thought that that might be…’

participatory research

SB: ‘And I think about your exhibition like… the voices…’

representing the participants

DoDR: ‘Hmmm.’

SA: ‘Yeah.’

SB: ‘… I think the voices of the people, their direct quotes that I think…’

PoE: ‘Foreground…’

SB: ‘…foregrounding those in the exhibition so that you can clearly kind of see what people are saying. I know you’ve done it… tried to do it but I think the voices are so important because where else are they going to get…’

representing the participants authentic

how to represent participation

DoDR: ‘Even if you read out a transcript or something like that…’

Marianne: ‘Yeah we talked about doing something like that with getting voices overs or something like…’

SA: ‘Yeah.’

Marianne: ‘… that could be effective.’

PoE: ‘Yeah… you could put voice overs in alongside some of these films.’

audio/visual exhibition

DoDR: ‘In headphones or something?’

audio-visual

Marianne: ‘Yeah.’

SA: ‘Or have listening posts.’

DoDR: ‘Yeah… that would be really nice.’

SB: ‘Or vinyls on the walls where you’ve like clusters of quotes in a sphere or something representing like erm… a particular time of the… the project.’

multi-layered evidence

DoDR: ‘Five or six key statements that really impacted or had impact on like the value…’

SA: ‘And the one’s… some of these quotes are quite visceral… you know you feel that you know… your body responds to it so it’s finding those quotes and then I think almost trying to think about it as a monograph… the way that you talk through it… they’re could be an accompanying book that is the exhibition, and that would go with the thesis…’

emotional embodied

experiential in nature

companion to the exhibition for future readers

Marianne: ‘Yeah.’

SPR: ‘Just going back to the policy thing, the question a lot of people will ask is what’s scalable about this, you know, you can’t repeat what you’ve done in every situation so what are the key dimensions and qualities in what you have done that is scalable? And I think also a later question is of limited resources and what policy makers try and do things… like one thing that will hit a number of individuals… you know the best value but I think there is value in this in that the approach can address a range of problems. You don’t need a different policy for truancy, for eh… you know violence, for substance misuse. It’s an approach that can be applicable to all of them.’

method-ological constraints

contribution

how can this be iterated/ generalisable

what can be transported and scaled up

constraints

verifies

macro level - mass

blanket interventions

best value producing diluted results?

approaches centred upon personhood

holistic approach

holistic approach

Marianne: ‘Uh huh.’

SB: ‘I mean… I think that’s really important what your saying and it

makes me think about the value of this kind of an approach, not for particular groups of pupils that have been labeled but it's something that should potentially be embedded into a curriculum for all young people… to experience something like this which has… that has… that keys into their aspirations for what they're doing now, where they want to go, where they're seeing their futures… a sort of blend of visual arts curriculum plus entrepreneurial skills, plus eh… various…'

DoDR: 'To make a statement in relation to the possibility of something…'

SB: '… that everybody has an opportunity to experience this. It's not not just you know… a group that's been labeled as the special group…'

Marianne: 'No.'

SA: 'You could see how easily… the model box really represents that's, how you could that in prisons. You know… you could see… so in answer to that it's the method but also, and I think part of your final reflections in the thesis, one of the qualities that you bring… what's unique about you and your ability to preform this because as we know a lot of people can't do it... a lot of Participatory Design is just actually applied onto people under the guise of participation and a lot of people think participation is because you've got a few people in a room together…'

Marianne: 'Yeah definitely.'

SPR: 'I think social research… back to the earlier conversation how really your, in these kinds of approaches, your method should be true to the context and nature of the thing you're looking at which is what I think you've caught. But so many sociologists… and you're talking up sociologists, end up doing interviews or focus groups because that's their particular methodological predilection…'

SA: 'Yep.'

participatory approach
opportunities for participatory projects
opportunities for participatory projects
resonates
inclusive to all young people
predefining groups
transferable to different contexts
developed as a researcher
performing design
culturally meaningful and relevant
traditional methods
comfort zone

transformative opportunity through participatory research projects
verifies

legacy

challenging current practices
research based on a research relationship

SPR: '… so they end up getting reality to fit their methodological framework and you've been brave enough to go out of your comfort zone and use Direct Animation erm… and maybe your allowed to do that in an art school but in some Sociology departments they would be saying but she's not a filmmaker… she's an ethnographer and you have to stick to your level or…'

Marianne: 'Niche?'

SPR: 'Yeah niche.'

PoE: 'And that's one of the reasons why I often say to my own students make sure to make some statement about the interdisciplinary nature of this work so that its erm… explicit.'

Marianne: 'Yeah definitely…'

DoDR: 'Well presumably in Visual Sociology and Visual Anthropology there's been discussions around how this is a difficult thing to do and engaging with people can be problematic and…'

Marianne: 'Yeah… surprisingly a lot of the research I've read, particularly around participatory video is a lot of sociologists talking about how amazing it is… the accounts of it are very optimistic… they talk about it and it was all very… well they don't talk about any issues and I go back to the complexities of trust and rapport...'

DoDR: 'Hmmm.'

Marianne: '… it will say things like we did this project and we established trust and rapport… through filmmaking we established trust and rapport. Well what do you actually mean by that?'

DoDR: 'What did you do?'

Marianne: 'What did you actually do? And for me it was almost quite an invisible process… it wasn't really ever explicitly stated and it was something that just very quietly developed in terms of very little gestures such as calling me by my name, in terms of

retrofitting/ artificial
strict disciplinary boundaries
report candidly about relational challenges
not reporting candidly about relational challenges
incrementally
subtlety
gestures of acceptance

be explicit about being an inter-disciplinary practitioner
sterile research
ethical/ relational contribution

taking part, in terms of me being like a passenger with them on the journey for the first project particularly where I was able to share in all their emotions with it. So I got to go on the field trip with them and I remember being really nervous as well because I wanted us to win too and I remember sitting there waiting to hear. It's the taking part… participating within their practices first of all…'

taking part in their practices
sharing/ person-centred
sharing/ person-centred
taking part in their practices
verifies
reciprocity of practices

SA: 'Yeah.'

Marianne: '… I think that's so important. Having a good while, a good four months of doing that before I was like do you wana try this [Direct Animation] then? This is what I'm bringing to this scene.

incremental/ incubation period
participants then taking part in my practice
equally transformed

SA: 'Just going back to that Visual Sociology thing as well… I think it's part of… I find that people who are not trained visually are very self-congratulatory as though they've almost created visual arts themselves and are very erm… demeaning to people who have participated if it doesn't confer to what they think they had in their head in how it was going to turn out. So I've seen presentations where a group were given video cameras and the guy spent ten minutes apologising for the quality because the folk couldn't work the cameras properly…'

performing participatory research

PoE: 'Hmmm.'

SA: '… so what you're doing is…'

DoDR: 'Seems to contradict what should motivate…'

SA: '…the absolute converse of that in the sense of you weren't looking for them to create masterpieces…'

process over output
verifies

Marianne: 'No.'

SA: '… you had no aspired aesthetic. It was the form that they were taking and in participation that was of interest rather than of an applied aesthetic and I think it is an interesting play between people who are visually trained are more often accepting of that and can see the beauty in the crude mark making and the authenticity of that

process over output
process over output

rather than well I want to perform and look like a… you know?'

not perfect but genuine research
false agendas
authenticity

Marianne: 'Yeah.'

DoDR: 'But I think on that, your creation is fantastic. So from things that are quite simple and rudimental as you say and, you know, you're not apologising for it. You've made this really impactful visual suite of artefacts that you walk into the room and it's amazing you know. You're completely over taken by the colour and so on.'

artefacts visually impactful
verifies
experiential
multi-sensory

PoE: 'It's very very difficult to actually do something creative in a situation as constrained as the one you were in.'

verifies

SA:' 'Hmmm.'

PoE: 'I know because I've tried it many times… that's what I've found. So I think you know, celebrating as you [to Brian] say, the amazing creative energy that there is there…'

verifies
experiential

DoDR: 'Uh huh.'

PoE: '…and er… making sure that stays foregrounded is just crucial.'

DoDR: ' Have you discussed that at all in terms of your creation of this because you mention it briefly when you say I had to go away and make something of this…'

SB: 'Yeah cause you were really constrained by time weren't you?...'

contextual limitations
responding to contextual limitations

Marianne: 'Yeah.'

SB: '… in terms of like the sessions that you had. I mean it was very time bounded wasn't it, so it wasn't like you could spill out or anything…'

contextual limitations

Marianne: 'No. There were lots of challenges… with the context so eh… So I think one of the reasons I wanted to make the model box was to also show the eh… intimacy of the classroom. So it was

contextual limitations
visual representation
physical limitations

very small for the number of people. I would get in early to move the desks around so I could set up the workshop…'

physical limitations
physically stage collaboration
contextual constraints

SB: 'Not a lot of space...' physical limitations

Marianne: 'Yeah, not a lot of space and then that becomes a site for conflict.' physical limitations

PoE: 'Hmmm.'

Marianne: 'There was a lot of conflict that would happen between the pupils… I mean that was also a challenge to sometimes deal with. But that's when I would lean on the authority of the teacher and youth worker… for their authority to kind of… because I didn't want to be seen as an authority figure at all and I think a lot maybe at the start they found it difficult to talk to me. Maybe they were also trying to work out where I sat within this hierarchy…'

gatekeepers involvement
protect my role
connotations
uncertain of my position
uncertain of my position
ambiguity in the classroom power hierarchy

PoE: 'Did you say anything about that to them… they must have asked...'

Marianne: 'Of course, when I first started I introduced myself and I told them what I was doing… but I think it was a kind of implicit… because I'm older than them but I'm not as old as the teacher, perhaps the way I dress, you know, there're lots of factors that they could have found from the start difficult in terms of placing of me within all of this. They would constantly call me Miss and I would be like just call me Marianne. Another interesting thing was the teacher kept calling me an artist, she was like Marianne's an artist from the art school…'

assumed association
viewed as an adult - association with authority in school
ambiguity
ambiguity
ambiguity/ assumption of roles
assumed roles

[group laughs]

Marianne: '… and I would be like no I'm not, I'm a designer. I think its funny because if you're not at the art school there can be the assumption that everyone is a fine artist… I don't know I take that as a compliment but erm…'

having re-define myself
ambiguity/ assumption of roles

SB: 'But I think that bit about yourself is… you know how you negotiate these things and your own voice as you experienced it through the projects is really key…'

a reflexive approach
acknowledge my own postionality
verifies

Marianne: 'Uh huh.'

examining my agency whilst attempting to mobilise theirs

SB: '… alongside, you know, the evolution of the kid's voices from the start where, you know, they were quite sort of… you know weren't gelled as a group and weren't able to articulate their voices to the point where they got to this and they were assigning each other roles… taking the agency.'

shared transformation
social divides
agency in action
mobilised
mobilised
self-efficacy

PoE: 'How many… I mean that's an interesting question to me as well because I'm thinking how many voices do you have in this? There is the researcher and there is a participant in the process alongside the young people you working with in this process… and then there's their voices and the multiplicity of them as well as the kind of… you know… but I suppose what I'm particularly asking you is how many of your voices are there in it?'

Marianne: 'Yeah… so I had 15 young people in the class, but that would also change on a weekly basis. I had a core group of about 12 who would be regulars and there were kind of drifters who would come now and away…'

adapting to irregular participation
transient
transient

PoE: 'Yeah.'

Marianne: '… and then of course there was the youth worker and the teacher, and I also interviewed them as well and also then there was my own reflections…'

acknowledge my own postionality

PoE: 'Are they within the thesis?'

Marianne: 'Yeah. So I've written the thesis from the first-person point of view…'

acknowledge my own postionality

PoE: 'Yeah all right.'

Marianne: '… and it's very much written as a narrative. And especially the case study chapter is pretty much the story of the

case study and I talk through it chronologically and identify the key significant moments... obviously I'm writing the thesis and one could say that I've chosen those because they were significant to me but I'm speaking from a point of view of being completely embedded within the single case study…'

PoE: 'Yeah.'

Marianne: '… and perhaps maybe if I was to do it again, I could write it differently but for me it's… why I recognise that and I reflect on my own voice and presence as well…'

PoE: 'Right.'

Marianne: '… throughout it so I acknowledge a lot of tensions within that and reflectivity address issues… and yeah I think if any other researcher did this same study, it would be a completely study…'

PoE: 'Hmmm.'

Marianne: 'And I acknowledge that.'

PoE: 'Yeah… uh huh.'

SB: 'But this is interesting because it is a Participatory Design practice for youth engagement so anybody who's thinking they want to engage with and use… the first question that comes to mind is well how do you do it? How do you go about it? How do you…'

Marianne: 'What I say a participatory practice for youth engagement essentially I think my kind of… what I'm saying my participatory practice is is not necessary prescribing this [indicating towards the films] as a method…'

SB: 'No.'

Marianne: '… what I'm saying is it was the process that we went on that was actually way more important…'

SB: 'It's about the participatory nature of the study.'

Marianne: '… exactly. So it's the practice of what we did which was transformative, and not the… the final outputs are great but that's not the meat of what was actually important…'

PoE: 'Right… hmmmm.'

Marianne: '… and actually this [the final film] at the end went on to win second place in a competition but that was a subsequent… almost a…'

PoE: 'Spin off really?'

Marianne: 'Exactly, that was something...'

SPR: 'I'm remembering a project I did a couple of years ago with a… a youth project that tried to get young people out of gangs and out of gang related activity. It dealt with young people as individuals and one of the tensions it had was that the gang, and sometime the young people didn't even realise they were in a gang, is that the police had labeled them a gang and the local community had a called them a gang but to them, they were just hanging around with their mates…. is that there was a real tension in that their mates got them into trouble but their mates were also they're source of support and identity and a lot of stuff you're talking about is about self presentation, I think speaks to a kind of practice where you work, not with the individual, but with the group. So in trying to move young people out of gangs and getting them to do things like play football and help their community, they will soon slip back, and the young people would say it themselves as well… you know I'll slip back into that group I get in trouble with. But this is a way of taking the whole group somewhere else you know? And that's really quite radical at the moment where we tend to treat things as individual problems and treat people at the individual level so erm…'

SB: 'Yeah, that's interesting because in connecting with some of the stuff that you were talking about earlier in relation to the students that you work with… they were all presenting lots of difficult

acknowledge possible bias
acknowledge my own postionality
acknowledge my own postionality
acknowledge possible bias
acknowledge my own postionality
non prescriptive model
process over output
ethos
process over output
process over output
connotations
not self identifying with the imposed label
assumed identity
assumed identity
not self identifying with the imposed label
sense of personhood
connect with the individual through the collective
the assumed associated behaviour
connect with the individual through the collective
innovative

acknowledge my effects on the research
how to explain a non prescriptive process
addressing the individual through addressing the collective
method-ological contribution

behaviours as well weren't they?'

Marianne: 'Yeah…'

SB: 'You know… sort of disrupting the group and creative… there was creative tensions…'

Marianne: 'There was lots of tensions and politics…'

SB: '… and politics. In some ways the focus on the collaborative aspects perhaps… did that help with the dynamics?'

Marianne: 'I think it definitely helped to often… well when we started there was often… well the social dynamics, the majority of the class were boys and there were four girls in the group and one of these girls were completed targeted by the rest of the boys… they would all gang up on her and be quite aggressive with her and she, to be fair, would give it right back to them. It was escalate very quickly and erupt into these spats before they were dissolved very quickly by the teacher… but I think what was interesting particularly during the film making process, the actual process itself… their conflict was then focused on the process instead of personally attacking each other. So actually a lot of the kind of arguments they were having were then about the work… like I don't agree with what you're doing or how you're doing it like that … you know. That became a little more healthier than throwing really aggressive abuse at each other where it was much more personally targeted, where as the creative nature… a lot more of the arguments were then targeted at the what we were doing as opposed to each other…'

PoE: 'Yeah.'

SPR: 'So you're using that energy and you're not trying to get rid of that energy but the energy is directed towards something…'

Marianne: 'Well it's through something…'

SPR: '…more positive.'

Marianne: 'Yeah and it's actually it also showed they were invested in the method and cared about what they were doing… it was also healthier conflict than before when it was…'

SB: 'Negative.'

Marianne: 'Very negative.'

PoE: 'Hmmm.'

Marianne: 'And at times it would slip back into more personal conflict but it was interesting that a lot if the conflict was about what they were doing and not about each other and stuff that was happening outside of the class. They would bring in a lot of social baggage into the classroom… even what happened during that morning break would be brought in with them, which would then play out.'

SB: 'Can you just say something about erm… how the people came to think about the emotions of education...'

Marianne: 'So we were having a group idea generation session…'

SB: '… how did that happen?'

Marianne: '… we had a group idea generation session, there's a picture of it here [points to the case study timeline], so this was when I was approached by the teacher about the competition, so during this session we discussed ideas after I had presented the idea of entering the competition to them which they were all up for. So then I facilitated this group conversation, so I asked right what do you want to make this film about, what are the issues, what do you think is important, like what would you want to make this film about? And they were talking about… some other ideas that came up included school uniform and different learning styles but they through a vote the group decided to focus on the emotional phases of education. This was also because they thought this would work really well with this technique…'

SB: 'So they raised it?'

Marianne: ‘Yes, Hailey, one of the girls, raised the point that they could talk about emotion through colour and they made that connection with colour and metaphor. We can use colour as a metaphor for emotion. And then essentially we had a whole phase of research where they made a timeline where they tracked the different phases…’

[PoD enters and joins the discussion]

PoD: ‘Hi there.’

Marianne: ‘…different phases of their educational journey and then went round and interviewed each other to erm… gage emotions that were felt at the time and then conveyed that through a colour which was then translated onto the film.’

PoE: ‘So amazingly creative learning…’

SB: ‘So they then started to collectively talk about that?’

Marianne: ‘Yeah and interview each other and collect their own data…’

SB: ‘So they instigated the interviews amongst each other…’

Marianne: ‘Uh huh.’

SB: ‘… they took that one board themselves?’

Marianne: ‘Uh huh. So Hailey and Meghan took the lead and interviewed the groups of people…’

SB: ‘So spontaneously like…’

Marianne: ‘Yep, and then they got the information and put into this chart… they made a timeline… these are photographs of their post-it notes [pointing to the case study timeline] and then began assigning colours to it. So then the other participants were creating these kind of mood boards colour charts… I showed them examples of mood boards and suggested that this could be useful for gathering up and explaining the colours…’

SB: ‘I think this is a really interesting thing that you have properly highlighted but just to foreground the fact that they took this process on themselves as researchers...’

PoE: ‘Uh huh.’

SB: ‘… you know, they kind of got enough confidence and insight to this point where they got actually adopt an approach… a research approach…’

Marianne: ‘Yeah.’

SB: ‘… without you really having to prompt them to do… I think that’s amazing...’

PoE: ‘Hmmm.’

SB: ‘… that they actually had the foresight to that and take it on.’

PoE: ‘But what you’ve done is create the space… a protective space erm… and convince them that you were erm… genuine in this situation and then that creativity comes out in them…’

Marianne: ‘Yeah.’

PoE: ‘…because that’s very similar to work SB and I… we found similar kinds of… the need for a protective space and develop some trust and then in that space loads of creative things can happen… and that’s so evident in your work. It’s very powerful.’

Marianne: ‘It was interesting, one of my first meetings with the classroom and Head teacher was… about the group that they thought who would possibly want to participate in this project, one of the key kind of things they were talking about was the idea of instilling routine and it’s also about reliability, so one of the key…’

spontaneously
conveyed through metaphor
group mobilised
research artefact
research artefact
group mobilised
intuitively implementing a research method
analytically reflecting
analytically reflecting
intuitively implementing a research method
research artefact
self and group mobilisation
self and group mobilisation
research artefact
research artefact
intuitively implementing a research method
transforming their own roles/ status
self efficacy
intuitively implementing a research method
self efficacy
my role
secure
based on trust
based on trust
feeling secure
secure to take risks and experiment
verifies
trustworthy
feeling secure

participants transformed their roles to co-researchers
agency transformed in action
efficacy based on securing trust
reciprocity
emotional responsibilities

PoE: ‘Uh huh.’

Marianne: ‘… traits they talked about teachers that they liked are teachers that they can rely on.’

PoE: ‘Hmmm.’

Marianne: ‘… so I think this reliability was also something I wanted to… as a single case study I was going to be embedded and was there for the same period every week so there was this predictability which I think is important in terms of this in terms of rapport and trust…’

PoE: ‘Yeah.’

Marianne: ‘… particularly trust. They know to expect me there. I think it’s the aspect of displaying reliability that would help to them to feel more invested in the project themselves….’

PoE: ‘Have you written about this?’

Marianne: ‘Yeah this is all in my field notes. I talk about this… it shows that I’m invested in them. It’s a kind of reciprocity and also bringing in all the supplies for everything…’

PoE: ‘Yeah.’

Marianne: ‘… and also making… with the class flag and making postcards of it so they got to keep one as well as giving to the school…’

PoE: ‘Brilliant.’

Marianne: ‘… I also made these DVD portfolios [presents the group with one] so they all got a DVD with all their films on it and a little portfolio. So it’s all instilling worth into everything to show that I’m invested in this project just as much as they are. So there are a lot of kind of little take-aways… it was like look this is your work, here it’s for you, have it. So there were a lot of things made and given to them…’

PoE: ‘Yeah.’

SB: ‘You made a pack of postcards?’

Marianne: ‘Yeah [brings the pack over and passes round the group]. When I went back for the evaluation event I also wanted to give them… I had made a version of this timeline to gather reflections from them and I wanted them to write and draw on it but they just wanted to talk which was fine. But what I wanted to do was to give them a vision of this so they could have it as well…’

PoE: ‘Of course.’

Marianne: ‘… so I made a little comic book of all the model box images used in the timeline. And I also got all their artwork professionally printed on to postcards… just so they could have this [holds up pack of postcards].’

PoE: ‘Yup.’

Marianne: ‘… just any way of… they were also printed on nice, high quality card…’

SB: ‘Yeah.’

DoDR: ‘Is there much in the literature about this mode of presenting situations without actually representing people or showing photographs?’

Marianne: ‘To be honest, I kind of came to the idea of the model box a few months ago because I was really concerned about… obviously I’ve got my data mainly as field notes and I wanted to able to visualise this narrative for the reader. And initially I thought about doing drawings for this but they weren’t communicating enough the physicality of the actual classroom setting… so yeah, I made the model box and I could set each scene…’

feeling secure
showing myself to be reliable and trustworthy
showing myself to be reliable and trustworthy
earning their trust
valuing the project is mirrored by them
showing myself to be reliable and trustworthy
physical value
returning artefacts to the participants
physical value
valuing the project is mirrored by them
returning artefacts to the participants
returning artefacts to the participants
returning artefacts to the participants
returning artefacts to the participants
verifies
returning artefacts to the participants
physical value
verifies
text based data
positionality

embodied through my actions
ways to embody value
reciprocity
being able to visually communicate physical and tacit dimensions of the setting

DoDR: ‘Yeah.’

Marianne: ‘… and then photograph it…’

DoDR: ‘It’s possibly [inaudible]… you don’t see this else where, it’s worth mentioning it ethically…’ mode of documentation

Marianne: ‘Yeah! Ethically, yeah because that was also one of my challenges, they didn’t want to be photographed. It wasn’t until the interviews and with the young people who chose to be interviewed, did they consent to be audio recorded. But a part from that, there was no photographs or video taping, which made it really challenging.’ mode of documentation; ethical constraints - mode of documentation

DoDR: ‘Yeah. And that represents…’

Marianne: ‘It tells the story but also suggests the physicality of the story in terms of the physical space itself and how that also really contributed and was a catalyst for a lot of tensions as well as like good stuff that happened as well.’ mode of reporting more tacit dimensions

SPR: ‘I think it’s a really nice solution to it… a very common problem of how you maintain confidentiality and also, as you point out earlier, they’re still represented…’ verifies; ethical constraints - mode of documentation

Marianne: ‘Yeah.’

PoE: ‘Yup.’ verifies

SPR: ‘… so they can still point to that particular one with the red hair and glasses and go [inaudible]…’ see themselves within it

Marianne: ‘… as they can remember. So when I presented them back… it was a case of aw I remember that and I remember that, so we could talk about instances. So that final event where I showed them the timeline, that was two years after that first phase. So it was a long time ago, so its presenting stuff back to them that happened a year and a half ago…’ used as a recall device; used as a recall device; used as a recall device; used as a recall device

PoE: ‘There is literature about the use of avatars erm… about representation… you know you could connect in with that which is discussing the very issues you’re raising here of how you have some kind of distinctive representation whilst maintaining some protection for the individual.’ verifies; verifies; participants can self identify yet remain anonymous

Marianne: ‘That sounds really interesting.’

PoE: ‘And identity comes into it, you know.’ participants can self identify

DoDR: ‘In terms of them looking to see who they were…’ participants can self identify

SPR: ‘I have to ask about Miss. Marsh’s quote there though and this kind of identity down there [indicated at the case study timeline], talking about not really knowing what XL means…’

Marianne: ‘Yeah.’

SPR: ‘… or what it stands for. And then we get a very clear description of what kind of kid ends up in XL and I’m just thinking about what the ethical challenges are there… you know if one of these kids came in and read that and suddenly realised why they were there.’ constraints in presenting back findings to participants

Marianne: ‘Yeah.’

SPR: ‘… how to handle that.’

Marianne: ‘Well this has been something that I have been very conscious of throughout the whole of the study and in terms of how I’m going to present this back, because essentially I want the participants to be able to read the thesis if they wanted to. And we’ve [to SB] talked about this and what I’ve called my controversial stories… so there are a couple of stories that happened along the way that if they were to read back, could be problematic. But essentially in this case, the young people were chosen to be part of this group [the XL class] and through this process of selection they were interviewed. So the teacher and Head teacher identified this group for this study, and did that for me so they would have been contentious; aware of a status; recruited by the gatekeepers - with their best interests in mind

alternative ethical solution to documenting and reporting

dual purpose: as a mode of reporting and as a recall tool to support critical reflection

paradox of Action Research

conscious-ness raising

participants recruited on my behalf

explained that before they joined as they had to interviewed…'

PoE: 'Did anybody opt out?'

Marianne: 'Opt out? Out of the… the was one boy who erm… he took part but barely participated in the workshops yet during the film competition presentation ceremony when we got out award in front of audience, he was one of the first to jump up and collect it. [Group laugh] And then interestingly during the interviews, he was the one who… well he had Asperses and a couple of the young people also had other learning challenges, but he was the one… he talked about at the end… Steven… it was actually a really nice moment where he asked at the end of his group interview, he asked if we would be doing this again. And I was confused, I said another interview? And he said no, more questions. And this was really the first time he had really engaged with me at all for the period of nearly a year…'

gesture of acceptance

PoE: 'Yeah.'

Marianne: '… and I think that was because I was offering him a different form of engagement. So here we were in a much smaller group and at points it was pretty much a one to one conversation…'

engagement preferences

independent of the larger group

PoE: 'Yeah.' verifies

Marianne: '… and he obviously really engaged with that…'

PoE: 'Yeah.' verifies

Marianne: '… where as this [indicating towards the filmmaking workshops] was much more like about the group…'

PoE: 'Just couldn't cope with it.'

Marianne: 'Yeah, so erm… yeah that was interesting.'

PoE: 'Yeah.' verifies

Marianne: 'And going back to this interdisciplinary use of methods…

five phase case study offered different ways of participating

support individual preferences

it allows you to provide different… I think it's important to be able to offer different modes of intervention and engagement…'

in line with the participants' preferences

PoE: 'Oh absolutely' verifies

SPR: 'Yeah.' verifies

Marianne: '… and also within the group, there was a girl who was basically mute for the whole project perhaps because of this group dynamic. She would though be fine to sit and work on her own but in terms of group conversations, she would never participate. I think that was a lot down to social dynamics going on with the group…'

not confidence in front/ within the group

preference for independent working

intimidated by other participants

PoE: 'Yeah.'

Marianne: '… and she didn't want to be interviewed either.'

preference for independent working

PoE: 'No.'

Marianne: 'So clearly there's a reluctance there… so I think it's about being able to offer different platforms…'

in line with the participants' preferences

PoE: 'Yeah… absolutely. I mean that fits with stuff we've done as well. I'm thinking of young people who erm… have no… the one who took us on a tour of an island [talking about his own research project], she had taken on an avatar and the avatar bore no relation to their actual appearance… said that was the first time she had full control over how she looked and that was really important to her…'

verifies

resonates with their research

empowered

Marianne: 'Uh huh.'

PoE: 'And then took us on a tour of the whole island… loads of kinda insights and observations that you just wouldn't have got from her in any other way so I think having a range of possibilities is just absolutely…'

in line with the participants' preferences

SB: 'Yeah to allow someone…'

PoE: 'To allow for different forms of creative expression.'

in line with the participants' preferences

verbal/ non verbal cues and gestures	basic premise codes	nascent themes	compound themes	compound themes	nascent themes	basic premise codes	verbal/ non verbal cues and gestures
	Marianne: ‘Yeah.’					PoD: ‘Sounds great. Yeah… the idea about policy design. How could you design policy was what our discussion was about yesterday. For things like social inclusion, participation and identify formation…’	
	PoE: ‘It’s one of the most fascinating things about this.’ verifies; in line with the participants’ preferences	five phase case study offered different ways of participating				SPR: ‘Yeah.’	
	[pause]					PoE: ‘Yeah a seminar would be a good idea!’	
	PoD: ‘I just gatecrashed your meeting here [laughing].’					PoD: ‘It would quite hood just to open up and have a chat about it.’	
	Marianne: ‘Oh no *** [name omitted - PoD] You’re vey welcome!’					Marianne: ‘Definitely.’	
	PoD: ‘Hi, I’m ***[name omitted] and I’m quite interested and I just wanted to meet you [indicated towards PoE] actually. And I just wanted to contribute something… I was at a meeting with the Scottish Government yesterday and they were talking about attainment, you’ll know all about this [to SPR] as well…’				addressing the individual through addressing the collective	SPR: ‘Because this is about creating social inclusion, not starting with the individual but by starting with the group…’	
	PoE: ‘Yeah ***[name omitted] is a colleague of mine who is involved in all of this.’					PoD: ‘And that’s quite different… yup.’ verifies	
	PoD: ‘Alright… and somebody was just talking to me yesterday about we erm… need to fit our expressive tools for kids at different ages and develop identity and to be able to participate in education and in society and so… well here I come in here today and there’s lots of different things you have been doing. I just wanted to er… soak it in a little bit and I’ll come back later but maybe we could have a little seminar around this topic…’			contribution		SPR: ‘… you know. If you do that with a community…’	
	PoE: ‘Hmmm yeah.’					PoE: ‘Well you create a community.’	
	PoD: ‘… it could be quite interesting and just because erm… it would be good to develop it a bit more widely.’					Marianne: ‘Hmmm.’	
	PoE: ‘Yeah. Absolutely. I have a friend called *** [name obmitted] who runs an outfit called *** [name omitted] social entrepreneurship and some of this… he’s works on *** [name of street omitted] I think. He’s got an office there. He would be fascinated to get a glimpse of this [the exhibition]! And work with you on it!’ verifies; verifies				transferring transformation	PoD: ‘Yup, so it’s completely transferable as well.’ verifies	
	Marianne: ‘Uh huh. Well that sounds brilliant.’					SB: ‘You’re creating a research community!’	
						PoD: ‘Yes.’	
						SB: [laughing] And they all became researchers!’	
						PoD: ‘Researchers of their own lives.’	
						PoE: ‘Yeah… thanks so much Marianne.’	
						Marianne: ‘Thanks so much for coming!’	
						SB: ‘Well done.’	

Marianne: ‘Thank you!’

SPR: ‘Will there be an output that’s somewhere between this and the actual thesis?’

Marianne: ‘Yes. So there’ll be… I’m going to have the thesis with portfolio embedded within it. And I’m going to do a kind of monograph from the final Viva exhibition so it might be that the monograph will be a bit more easily available…’

SB: ‘Yeah… it’s having something to present to present in the library but also if you didn’t get to the exhibition you can still get a sense of the exhibition from the monograph.’

SPR: ‘Sure.’

SB: ‘Because you can’t obviously…’

Marianne: ‘Experience it.’

SB: ‘… experience it. You need a format that…’

PoD: ‘What were you thinking of?’

Marianne: ‘We were going to make a monograph, like get erm… take really nice photography of it and create a book and maybe doing some filming of it and put in a DVD…’

SB: ‘And some pull outs?’

Marianne: ‘Yeah some pull outs would be nice.’

SPR: ‘Yeah I think something for researchers, you know. So we have briefing papers and short films and…’

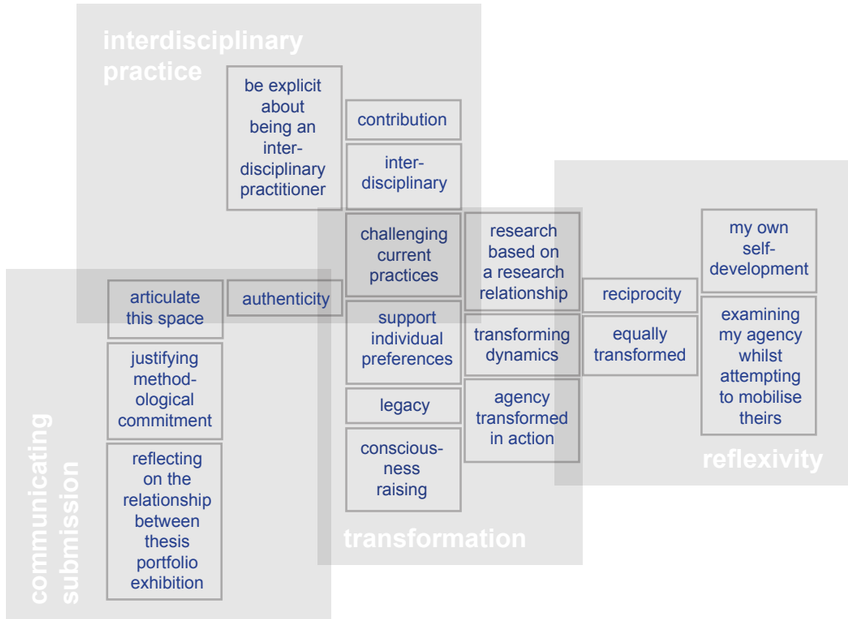
Marianne: ‘Yeah.’

SPR: ‘I think the community engagement people in our work would see this and you know… if they get a chance to see it.’

Marianne: ‘Yeah well I’ll need to think about some kind of…’

PoE: ‘I’ll mention your stuff to Antony Gerard.’

Marianne: ‘That would be brilliant, thank you. And thank you all so much for your time, you’ve all be very generous and this has been really really helpful so thank you so much.’

End

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