

**The Construction and (Re)Construction of
Mentoring Relations
Conversations, Observations and Cameras**

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ABSTRACT

The purpose of this study is to better understand mentoring as a relational process. Employing a constructionist form of Action Research called 'Appreciative Inquiry' (AI), twelve teachers, six pairs of Mentors and Newly Qualified Teachers explored through their joint actions with a digital camera, alternative forms of 'observation' and 'feedback' practices. The study took a fresh theoretical approach to mentoring, enabling the teachers to focus on the 'positive' aspects of their mentoring experiences. This approach provided constructionist tools with which to analyse the teachers' experiences. These included 'joint action' (Shotter, 1993); the application of 'in-vivo' and 'values' coding (Saldana, 2009) and a form of discourse analysis known as 'Interpretative Repertoires' (Wetherell and Potter, 1988). Emerging themes showed how the teachers developed an understanding of how they co-constructed their observation and feedback practices; developed their teaching identities; and how filming enabled them to see how their practices connected or disconnected them to children's learning; resources; the environment; and to the wider school and beyond. Findings show how co-constructed learning with a digital camera can support the professional development of both Mentors and Newly Qualified Teachers as part of the induction process, through everyday local mentoring practices. It also shows how mentoring practices can be more effectively aligned with the GTCS (2012) Standards. This small co-study addresses issues raised in key 'policy' texts shaping mentoring practices in Scottish education. For these continue to highlight the need for coherence in the language of 'mentoring'; how 'feedback' might be more productive in supporting Newly Qualified Teachers; how training for Mentors is required and how pedagogical skills might be enhanced through the Mentoring Process (*Evaluation of Teaching Scotland's Future*, Scottish Government, March 2016).

CHAPTER 1

1. INTRODUCTION

"We find certain things about seeing puzzling, because we do not find the whole business of seeing puzzling enough"

(Wittgenstein, 1953: 212)

1.1 Research Aim

The aim of this study was to explore how recording and reviewing their interactions on film might afford both Mentor and Probationer teachers a more critical understanding of mentoring as a relational process.

1.2 Significance of the Research

This research is significant because it shows how twelve teachers, six pairs of Mentors and Newly Qualified Teachers (NQTs) co-construct 'observation' and 'feedback' practices through an 'alternative' form of collaborative mentoring (Mullen, 2012). Enabled, through a form of Action Research called 'Appreciative Inquiry' (AI) (Cooperrider et al, 2008), the pairs of teachers were given 'power to' explore observation practices as alternatives to the traditional 'power over' (McNamee and Hosking, 2012) model of classroom observation. They did this

using a digital camera to record and (re)view their mentoring interactions. Instead of exploring individual teachers' perceptions of mentoring as is more usual (Hobson et al, 2009), this 'co-study' examines the knowledge practices produced by both teachers.

This approach is a fresh perspective, allowing constructionist tools for analysis such as Shotter's (1993) 'joint action' to position teachers' mentoring conversations and practices with the camera; the application of 'In-Vivo' and 'Values' coding and a form of discourse analysis called 'Interpretative Repertoires' (Wetherell and Potter, 1988) to enable a rich and varied picture of the teachers' experiences to emerge. Furthermore, through its critical questioning techniques, 'AI' 'generates' knowledge which is both validated and 'valued' by the teachers through their enquiry process, with a focus on the 'positive' aspects of their experiences. Therefore, the assumption in this form of constructionism is that the teachers' local mentoring experiences are transformative.

This is against the background of the key texts driving policy in education which show that there are recurring issues relating to the inconsistency of probationer teachers' mentoring experiences. These relate to the confusing discourses of coaching and mentoring which mix language and assumptions from different mentoring models; to the quality of feedback; to training for Mentors (Pearson and Robson, 2005; HMIE, 2008; Donaldson, 2011) as well as the need to provide pedagogical support for NQTs - as specified in the most recently published *Evaluation of Teaching Scotland's Future* (Scottish Government, March, 2016).

The findings of the co-study demonstrate how the mentoring process might be more meaningfully aligned to the GTCS (2012) SFR and CLPL Standards' discourses of 'collaborative'

learning as well as to 'professional enquiry' and 'technology enhanced learning' (ibid:9). For at present, mentoring practices are shaped through the language and assumptions of the dominant 'hierarchical' model of mentoring. This model can reify mentoring as a technical process by transmitting knowledge from 'expert' to 'novice' (Cochran-Smith and Paris, 1995) rather than enabling a more 'ecological' approach (Wright and Bottery, 2007). Findings show how 'observation' and 'feedback' practices are repositioned as 'embodied' and 'dialogical' forms of learning constitutive of the teachers' local mentoring realities (McNamee and Hosking, 2012:6). The co-study exemplifies how teachers can jointly contemplate their interactions, generating practices which are valued whilst contributing towards both teachers' own professional development. It is therefore a 'generative' approach to mentoring which allows teachers to see how they are connecting their mentoring practices to children's learning, the classroom environment, to the wider school and beyond.

Having used the term 'co-study' I will outline the extent to which the project was collaborative in nature. The teachers as volunteer participants, set their own agendas for their topics of enquiry. They took responsibility for filming their own interactions, editing and retaining their film clips. This was not only for the purposes of their joint analysis of their mentoring interactions, but as part of a later selection of data which they would contribute to our shared research conversations. These research conversations, together with my preliminary and concluding research interviews with the individual teachers were provided by them to inform the wider purposes and aims of this Thesis. The extent of the teachers' involvement in analysis was, however, limited to their own analysis, editing and selection of data for their research discussion with me. It was impractical for the teachers to become involved in the later global analytical phases of coding, given that NQTs are in their probationary school

placements for only a period of three school terms. A full discussion of the empirical phase is discussed in Chapter 5.

1.3 Mentoring Matters in Scottish Education

Today, there is still confusion about what constitutes mentoring in Scottish education (*Evaluation of Teaching Scotland's Future, Scottish Government, 2016:77*). This is due to the different usages of the terms within and across different policy texts and the expectations placed upon teachers within different contexts. For example, teachers' perceptions of mentoring range from the "hierarchical perception of mentoring" to the: "view that almost any professional dialogue equated to 'mentoring' and 'coaching'" (*Evaluation of TSF, 2016:77*). Therefore, through this Thesis I show how different mentoring models are underpinned by different assumptions which in turn shape teachers' perceptions, beliefs and practices. I also show how the teachers' language in this co-study shapes their mentoring practices (Chapter 6).

1.4 Research Questions

My four main research questions are:

1. How can recording and reviewing interactions on film support teachers' understanding of mentoring as a relational process?
2. What did the Newly Qualified Teachers and their Mentors find of value in recording their interactions as part of the mentoring process?

3. How did teachers construct their practices with the camera?
4. What might the implications of this study be for the induction process?

1.5 Methodology Overview

In Chapter 5, I discuss the Methodology in detail. Given that 'Appreciative Inquiry' (AI) informed the empirical phase, teachers were invited to choose a topic for enquiry purposes. This was a four step process (Figure 1, Page 86). Three rounds of the NQT's edited film clips of classroom practices were reviewed during mentoring conversations. These conversations were filmed to allow the teachers' joint reflections and analysis of their mentoring interactions. They were then co-edited for selection to inform our subsequent collaborative research conversations. I tape-recorded these latter research conversations, then transcribed and analysed them using 'In Vivo' and 'Values' coding (Saldana, 2009). This produced three key themes for further analysis. Repertoires linking to these themes were identified then analysed using a constructionist discourse method called 'Interpretative Repertoires' (Wetherell and Potter, 1988) which shows how language functions to construct similar and various effects. A further 'across' data analysis produced the findings in Chapters 7 and 8, leading to the conclusions in Chapter 9.

1.6 Thesis Structure

The structure of this Thesis is as follows. Chapter 2 sets the scene by introducing the historical, political and cultural context of Induction Mentoring in Scotland. There is no single mentoring policy, therefore, I review how different educational policies are positioning mentoring, illustrating how these raise problems of definitions and practices (Sections 2.4-2.5). The Literature Review (Section 3.2) discusses the concept of mentoring and its emergence in education through political, historical and cultural traditions. Section 3.3, discusses the challenges for teachers in seeing how their mentoring practices are shaped by the discourses and histories of cultural concepts. Section 3.4 discusses the predominant models of mentoring in education, their underpinning assumptions and how these impact on the ways in which mentoring relationships are enacted. Section 3.5 directly addresses the problematic nature of 'feedback' based on the hierarchical model of classroom observation. Sections 3.6 and 3.7 address issues of 'effective' and 'reflective' mentoring; whilst Section 3.8 briefly discusses the role of digital technologies and the potential for supporting pedagogical practices. Chapter 4 discusses my search for an appropriate theoretical framing for the study (Sections 4.1-4.5) justifying my choice of locating it under the umbrellas of 'post-modernist' 'constructionist' and 'appreciative' forms of critical enquiry. Thereafter, Shotter's (1993) 'joint action' (Sections 4.6-4.8) a constructionist approach to conversations and its relevance is discussed. Chapter 5 explains the Methodology in detail. Chapter 6 demonstrates my employing 'Interpretative Repertoires' - a discourse analysis method which shows how the teachers' language functions to construct their practices across the three main research themes. Chapter 7 demonstrates the material generated from analysis across the data sets;

whilst Chapter 8 discusses the key findings. Finally, Chapter 9 presents the conclusions and implications for induction mentoring and addresses the final research question.

2. THE POLITICAL AND CULTURAL CONTEXT OF INDUCTION MENTORING

2.1 Introduction

The rationale for this study was drawn from my analysis of some of the key texts driving policy which are constructing induction mentoring practices in Scotland. There is no single policy for Mentoring practices in Scottish education. There is, however, a plethora of texts which suggest the desire for, and development of, Mentoring. Nevertheless, I recognise as Humes (2000) argues, that educational documents usually have more than one discursive thread and can sometimes offer deliberately mixed messages. Thus, my task was to: “examine educational ‘texts’ of various kinds produced by those seeking to promote or explain policy initiatives and management practices” (Humes, 2000:36). Below, I examine key texts to explore how their Mentoring ‘threads’ are positioning teachers’ mentoring practices.

Furthermore, the discourses which construct policy initiatives are always in flux, in response to changing “ideological, economic, political, and institutional forces” (Humes, 2000:47). I will begin by discussing how the concept of Mentoring in the induction process has emerged in Scottish education.

2.2 The Beginning of Mentoring for Probationer Teachers in Scotland

Teacher induction began in Scotland as a result of the Teaching Council (Scotland) Act 1965 establishing the General Teaching Council Scotland (GTCS). It established the registering of

teachers. Entrants undertook a two year probationary period. However, thirty years later the system for probationers was deemed unsatisfactory due to “fractured probation arrangements” (Scottish Executive Education Department (SEED), 2000). An attempt in the early 1990s to create a formal mentoring role for teachers was unsuccessful (O’Brien and Christie, 2005).

The new Teacher Induction Scheme (TIS) of 2002 produced significant changes for probationer teachers (Clarke et al, 2007). This included time for professional development, access to an experienced ‘supporter’ and a guaranteed one year placement. Underpinning the new Scheme was the assumption that the changes would ensure a consistently ‘high quality’ probationary experience (Scottish Executive, 2003). Furthermore, the introduction of the Standard for Full Registration (SFR) (GTCS, 2002) added an assessor’s role to the supporter’s function. Assessments of performance against the Standard for Full Registration (SFR) became mandatory facilitated by the induction supporter and/or school manager. Observations produced development targets for the probationer teachers’ profile reports as evidence for, or against, an award of full registration. Local authorities became responsible for monitoring the progression of probationer teachers. Scotland, had moved towards a more structured induction process and the concept, of ‘mentoring’ was born. However, this new arrangement facilitated a “mechanistic” relationship which did not meet probationer teachers’ “needs and abilities” (Rippon and Martin, 2003:215).

Two further reports into probationers’ experiences of the new induction process confirmed this. They were produced on behalf of the GTCS by Pearson and Robson (2005). Findings were based on a survey questionnaire of 3,908 teachers who gained full registration between June 2003-4; but based on 1,222 returns. The reports were based on findings of a confidential

questionnaire exploring teachers' reflections on their experiences of the new scheme. Pearson and Robson's (2005) conclusions highlighted the key areas of 'observation' and 'feedback' as being the differentiating factors in whether probationer teachers' experiences were positive or negative. Conclusions, emphasised that where 'observation' and 'feedback' was well organised and dealt with in a 'sensitive' and 'positive' manner, it created a boost to probationer teachers' confidence providing them with a clear sense of direction and purpose. Conversely, where 'observation' and 'feedback' had undermined probationer teachers' confidence, the report states that: "it may have done more harm than good" (Pearson and Robson, 2005:13). This leads the authors to the conclusion that:

"what is clear is the importance of training the supporter/mentors in the necessary skills and techniques of observation and giving feedback in a sensitive manner to help the probationer teacher to develop" (Pearson and Robson, 2005:13).

The Report concludes: "that the time has come to develop a national programme of training for supporters/mentors to ensure they have the knowledge and skills necessary to work effectively with probationer teachers and students" (Pearson and Robson, 2005:13). Worthy of note in this report is its suggestion that beginning teachers could feel threatened by traditional 'crit' lessons and are reported as feeling 'less threatened' through the more egalitarian or collaborative endeavours of their mentors when working alongside them in the classroom. This is one of the key factors for consideration in the design of this co-study.

Subsequent to the reports by Pearson and Robson (2005), 'myths' of mentoring (Colley, 2001) and its 'magic' (Murray, 2001) were 'mushrooming'. This is evident in *Mentoring in Education* (HMIe, 2008), which defines its aims as: "(a) identifying the factors which contributed to 'good

practice' in mentoring within Newly Qualified Teacher (NQT) contexts and (b) to describe 'good practice' in mentoring and to disseminate this information, as well as (c) to evaluate resources and make recommendations for further improvements to mentoring practices" (HMIE, 2008:3). Underlying this report, however, are assumptions that mentoring practices in one context might be replicated successfully with different teachers in another.

Furthermore, the report recognizes that the concept of 'mentoring' is difficult to define for: "there is no one universally accepted definition" (HMIE, 2008:3). The Report, positions the Mentor as 'expert' and the mentee as 'novice', assuming the experienced teacher as having the capability of passing on their knowledge of 'what works' to the new teacher. Whilst the rhetoric of 'what works' is a contested concept (Biesta, 2007), 'apprenticeship' models lead towards 'maintaining' the status quo rather than transforming them (Tickle, 2000; Martin, 2011).

However, the HMIE (2008) Report's evaluation sets mentoring and coaching skills as being of national interest. For, teacher education was being re-positioned into the discourses of 'building Twenty-first Century teachers' as belonging to a continuum (Donaldson, 2011:28). Thus the traditional conceptions of how teachers learn 'were' and 'are' changing, as new constructions use new images. For example, the new concept of teachers' Career Long Professional Learning (GTCS Website, 2016) being on a metaphoric 'continuum', contrasts to the traditional static image of the 'one off' in-service 'training' previously known as: "death by power-point" (Humes, 2000:4). It cites the National CPD Team's preferences, for the kinds of 'mentoring' practices that teachers should engage with, which are:

- “Observing practice
- Asking questions
- Giving advice
- Giving feedback
- Instructing
- Listening to understand
- Making suggestions
- Offering guidance
- Paraphrasing
- Reflecting
- Summarising
- Telling”

(National CPD Team, cited in HMle, 2008:5)

However, these are also common to the traditional ‘crit’ observation practices. Nevertheless, key criteria are also listed that should pertain to all coaching/mentoring relationships which are:

- “A learning conversation
- Reflection and sharing
- Agreed outcomes
- Focus on learning and teaching
- Mutual benefit
- Confidentiality”

(ibid, 2008:5)

There is a shift in the discourses of the latter criteria, towards a more collaborative mentoring experience. This is evident in the phrases: ‘reflection and sharing’, ‘agreed outcomes’ ‘mutual benefit’ and ‘confidentiality’; suggesting how relations may be more personally attuned towards building trust between teachers. ‘Intertextuality’ is in evidence between the HMle (2008) report’s discourse and Pearson and Robson’s (2005) earlier account that ‘feedback’ makes a difference to the nature of the mentoring relationship: “The effectiveness of mentoring was directly related to the quality of feedback from mentors to NQTs on how they could improve their practice” (HMle, 2008:7). This concept of ‘feedback’, however, is

underpinned by assumptions of the Mentor as 'expert' knowing best how to direct the NQT as 'novice'.

By the time Donaldson (2011) published *Teaching Scotland's Future (TSF)*; 'mentoring' as a concept was well embedded in the document, with the word appearing no fewer than fifty times. In particular, the document expanded the concept of mentoring by stating that: "all teachers should see themselves as mentors" (ibid:27). However, this complicates the concept of Mentoring for Probationer teachers. Given that this is arguably the most significant text in shaping mentoring in Scottish education to date, I will take time to review how it 'rhetorically' constructs (Nicoll and Harrison, 2003) the concept of 'mentoring' as a positive and justified 'business' model. I will also highlight some of the ways in which it begins to problematically position teachers' mentoring practices.

2.3 (Re)viewing the Discourses of Mentoring in 'Teaching Scotland's Future'

According to Humes (2000), analysing policy or management texts can be done by reading "on the lines and between the lines" (Humes, 2000:48) to identify how language may be constructed to influence the meaning of the text for consumption by a particular audience(s). Therefore, I will show how *Teaching Scotland's Future (2011)* constructs the discourse of Mentoring, whilst bearing in mind that this is a document produced not only for consumption by educators, but also for general public consumption, including a potentially international audience (Clarke et al, 2007).

In its introduction *Teaching Scotland's Future* (2011); (herein referred to as (*TSF*)), positions induction Mentoring as worthy of world attention (ibid: 8). Its rhetorical claim of the induction scheme being: "admired internationally" and: "praised as 'world-class'" is evidenced by a factual source: "the 2007 OECD country review of Scotland" (*TSF*, 2011:8). However, the Report constructs problems relating to mentoring which it sets up as still requiring addressing. Schon (1979) highlights that when public policies advocate that something is 'broken', for example, the "fractured probation arrangements" (SEED, 2000; *TSF*, 2011:8) at an earlier stage in the evolution of a policy mandate - the norm is for political actors to reconstruct a resolution by rhetorically constructing an alternative image of 'fixing'. Using an appeal to evidence from a specific survey undertaken by probationer teachers, *TSF* purports to represent probationers' voices on how they perceived the quality of their mentoring experience by citing an average score of 'satisfactory' as only 3.27 out of a possible 5 (*TSF*, 2011:51). In response, the solution it advocates is in the: "selection of mentors, initial and ongoing training, and monitoring the impact of the role are critical factors for improving the overall quality and consistency of mentoring" (*TSF*, 2011:52). It positions mentoring practices and the role of the 'mentor' more within the discourses of 'managerial' as opposed to 'democratic' notions of professional practice (Humes, 2000; Sachs, 2001). This can be seen through the metaphors of business 'speak', such as: 'quality assured' and 'monitoring the impact' (*TSF*, 2011:52). At the same time, this 'managerial' or 'top down' perspective of teachers' mentoring practices sits in tension with the Report's recognition of teachers' having professional agency. For successful education systems: "invest in developing their teachers as reflective, accomplished and enquiring professionals who have the capacity to engage fully with the complexities of education and to be key actors in shaping and leading educational change" (*TSF*, 2011:54). Thus the text's discourse makes an appeal to teachers' sense of their professional selves.

The tensions in *TSF*'s discourses however, raises questions about whether 'mentoring' is being conceptualised as 'belonging' to teachers; for example, towards the democratic ends of professional practice (Sachs, 2001) or whether it is becoming an 'externally imposed' managerial form of mandate (Kennedy et al, 2012). The *TSF* Report seems to offer a blurred vision in this respect – or as Ball suggests: “deliberate tactics of transparency produce a resistance of opacity” (Ball, 2000:3).

These tensions and uncertainties constructed in the *TSF* Report's discourse might create additional challenges for teachers undertaking mentoring roles. For, Scotland's teachers are simultaneously negotiating questions of their own autonomy in relation to how they might enact *Curriculum for Excellence* (Priestley, 2014); whilst conforming to schools' “hard managerialist” agendas (Reeves, 2008, cited in Priestley, 2014:65). Furthermore, in recognising that Mentors could be being positioned as both 'supporters' and 'assessors' of newly qualified teachers, the *TSF* Report highlights the challenges of developing relationships of trust between teachers.

The discourse is also appealing to an audience of 'new' or possible 'entrants' to the profession as it claims to recognise novices' needs and their fears of exposing their weaknesses when the same teacher is also positioned as 'judge' of their performance (*TSF*, 2011:52). Thus the discourse of the *TSF* Report, constructs a new problem by highlighting possible tensions between teachers becoming a 'mentor' as formal assessor, or a 'supporter' to provide pastoral care. This is because: “in Scotland the two roles have merged into one for many probationer teachers” (*TSF*, 2011:52). Therefore, it offers solutions to the very problems it identifies (Rizvi and Lingard, 2010) declaring: “All new teachers in Scotland should have access to a mentor and a supporter” (*TSF*,2011:53).

This then raises questions about the 'kinds' of mentoring 'skills' all teachers have to acquire. For example, is this 'training' to align with the skills of the 'mentor as assessor' or with the 'teacher as supporter'; or both? Despite declaring an extension to mentoring practices, it states that: "priority should be given to continuing to mentor early career teachers, to ensure greater continuity of professional learning from the induction year" (TSF, 2011:98). Furthermore, an 'Evaluation of the Impact of the Implementation of Teaching Scotland's Future' (Scottish Government in March 2016), recognises some of the problematic points I have illustrated above. I will discuss this further in Section 2.5. Firstly, I will discuss other definitions of mentoring presented by other key stake-holders in Scottish education.

2.4 Coaching and Mentoring: Matters of Definition

The GTCS website defines coaching and mentoring as:

"The terms coaching and mentoring describe a continuous two-way process through which the person in the role of coach, or mentor, uses questions, discussion and guided activity to help the person being coached, or mentored, to solve problems, address issues or do tasks to a higher standard than would otherwise be the case. The aim of the process is to improve performance in "getting the job done" and make a direct contribution to the person's learning and development." (GTCS, website, date accessed 16.8.17).

Citing the National CPD Team's list of common criteria, the GTCS definition describes mentoring as a two way process rather than a top down one, which is in contrast with its definition in HMIE's (2008) *Mentoring in Education*. Their website recognizes that both

concepts: “share common ground and work along the same continuum of professional support from ‘non-directive’ to more ‘directive’ approaches”. However, the language of “higher Standard”; “improve performance” and “getting the job done” in the GTCS statement positions mentoring more towards a ‘managerial’ model (ibid, GTCS, 2017).

Furthermore, *Mentoring Matters* (Education Scotland, undated) asks how strong professional values and beliefs can inform the mentoring process. It also recognises the importance of connecting Mentoring to children’s learning, and for teachers to reflect on learning and teaching and to conduct improvement planning through ‘self’ and ‘peer’ evaluation. The document states that: “a mentoring relationship requires reflection from both parties” with concern for: “constructive feedback in collaborative situations” (*Mentoring Matters*, accessed 17.8.14). This contrasts with the definition in *Mentoring in Education*, produced by HMIE (2008). *Mentoring Matters* does not say how teachers may achieve this, raising questions about which mentoring model it represents and ‘what’ both parties should be reflecting ‘upon’. However, it points towards ‘collaborative situations’ which moves beyond the traditional ‘top-down’ model of mentoring. It is these questions which I address in my review of Mentoring Literatures in Chapter 3 and through the empirical design of this co-study as it relates to my first research question. Thus, it is hoped that this co-study will contribute towards the wider discussions presently underway in Scotland for aligning ‘alternative’ forms of mentoring practices with the discourses of the new GTCS Practitioner Enquiry model and the GTCS (2012) Professional Standards.

2.5 Evaluation of the Impact of the Implementation of ‘Teaching Scotland’s Future’: Mentoring

In the: *Evaluation of the Impact of the Implementation of ‘Teaching Scotland’s Future* (Scottish Government, 2016), the researchers report that probationers had: “mixed experiences of being mentored” and again it points to mentor training for there is a suggestion that designated supporters: “be skilled and have the capacity to provide the appropriate support” (ibid, para 6.12:37). It suggests (a) support for probationers to further develop key pedagogical skills; and (b) all probationer supporters having the necessary mentoring and coaching skills (ibid, 6.29:41). Thus, the latter is reiterating the same message conveyed by Pearson and Robson (2005); HMIE (2008:7) and *TSF* (2011:53) that mentors with appropriate skills ought to be selected and trained accordingly. However, there is no clarification regarding which model of mentoring is to be adopted. Neither is there any suggestion of how mentor training is to be achieved.

Furthermore, the Evaluation Report (Scottish Government, 2016) recognises the challenges of developing mentoring as part of teachers’ GTCS (2012) CLPL. For as it states: “One of the issues to emerge from the qualitative research, which may partly explain why more teachers don’t see themselves as mentors, is a lack of a shared understanding of what constitutes ‘mentoring’ and ‘coaching’” (Scottish Government, 2016:77). It also acknowledges the ‘hierarchical’ model of mentoring as a narrow concept (ibid:77) and that this influences how teachers may, or may not, view themselves as having coaching or mentoring potential. Its suggestions are (a) to develop a common understanding of what mentoring and coaching is within the profession and (b) to raise awareness of the benefits of coaching and mentoring

skills for all teachers. The challenges of point (a) will be addressed in Chapter 3, Sections 1 and 2.

This latest Report is important in its recognition that different definitions of mentoring are being constructed across these policy texts. For example, if the 'hierarchical' definition of mentoring, called the 'transmission' model is to be used, then this sits in tension with the new discourses of the GTCS approaches to 'transformative' learning through professional enquiry wherein teachers should: "let go, unlearn, innovate and re-skill in cycles of professional learning throughout their career in response to changing circumstances" (Menter et al, 2011) (cited on GTCS website) [accessed 1 November, 2016]; for the 'hierarchical' model tends to replicate the existing culture.

2.6 Concluding Remarks

This review of texts by important stakeholders has shown that ensuring the success of Mentoring in teacher induction is more complex, inconsistent and problematic than it might appear. For an analysis of these texts highlights that their discourses conflate different models of mentoring, resulting in confusion concerning their assumptions for teachers' practices. I address these issues in Chapter 3 along with the three main recurring issues emerging from my review of these key policy texts. These are summarised as follows. Firstly, there is national confusion regarding definitions and models of coaching and mentoring and how these are constructed through language. Secondly, there are unresolved issues concerning the 'giving' and 'receiving' of feedback in induction mentoring which does not always equate to a 'positive' experience for the NQT through traditional observation practices.

Thirdly, is the assumption that 'more' or 'better' training for Mentors, is the solution to these problems (Pearson and Robson, 2005, 2006; HMle, 2008; *TSF*, 2011; *Evaluation of TSF*, Scottish Government, 2016). Therefore, despite the assumption underpinning these texts that Mentoring is beneficial as part of the induction process and beyond, this review highlights that more than a decade has passed with the same problems being identified as unresolved.

My argument in this Thesis is that these issues need to be addressed from an 'alternative' perspective. For they are due to educators' lack of critical awareness of how mentoring practices are constructed through language and interactions. Also, there is a lack of understanding of how different assumptions and theoretical perspectives underpin different models of mentoring, impacting teachers' practices. For example, the assumption that only the Mentor requires training is to overlook how the Probationer teacher is also responsible for the mentoring relationship. Therefore, in order to explore an alternative model of mentoring as this co-study does, then it is also important to be aware of the social, cultural, historical, and the 'global' context within which the concept of 'Mentoring' has migrated into Scottish education. This is the focus of discussion in the introduction to Chapter 3.

3. LITERATURE REVIEW

3.1 Introduction

Here, I will review some of the substantive literatures on Mentoring that relate directly to my research questions. The review will also address issues highlighted by my review of policy texts discussed in Chapter 2. These were (a) the confusing conflation of the discourses of mentoring; (b) the problematics of feedback; and (c) concerns for appropriate training for Mentors. Therefore, I discuss in Section 3.2 why the discourses of mentoring are complex. Thereafter, Section 3.3, addresses why teachers are blind to how cultural perspectives of language constructs their everyday educational practices. In 3.4, I select key literatures from the field of mentoring to show how the theoretical language of mentoring constructs different models and shapes teachers' practices. In 3.5, I explore recent scholarly literatures which address the issue of 'feedback' in induction mentoring. In 3.6, I review what constitutes 'effective' mentoring according to the literature, to consider matters of mentor training. In Section 3.7, I consider literature that discusses 'reflection' in mentoring. Section 3.8 addresses literature that offers accounts of collaborative mentoring models which have used video. In Section 3.9, I review briefly, how changes in technology in education are impacting on teachers' practices and how this may be beneficial for future mentoring studies. Finally, Section 3.10 offers my concluding remarks on how this review relates to the research questions and the design and empirical work of this study.

3.2 Mentoring: A Complex Cultural Construct

The word 'mentor' is of historical and cultural significance. *The Oxford English Dictionary* defines the meaning as: "a person who acts as guide and adviser to another person" (OED, 2014 online). However, the OED traces the etymology of the word back to the French cleric Fénelon's (1699) *Les Aventures de Télémaque* - a satirical sequel to Homer's *Odyssey*. In *Odyssey*, 'Mentor' - from the ancient Greek *Μέντωρ* - was the male mythical guardian of Telemachus, Odysseus' son. It was Fénelon's emphasis on the role of Mentor as a counsellor and trusted guide which is reportedly key to the currency of the word as it subsequently developed into English and French (OED, 2014). However, some researchers such as Stalker (1994); Cochran-Smith and Paris (1995) and Roberts (1999), have critiqued this mythical depiction, arguing that it was not the male 'Mentor' who led Telemachus but the goddess Athene who, disguised as 'Mentor,' was his inspirational aide. Thus, the issue of 'gendered' models of mentoring based on the Homeric myth became a politically contentious issue within the discourses of mentoring research (Roberts, 1999; Colley, 2003).

Regardless of gendered stereotype models, Colley (2003) questions whether it is actually possible to: "step outside the regime of truth embodied in the myth of mentoring" (Colley, 2003:43). This is because the uncritical assumption that mentoring 'works' (TSF, 2011) places an enormous pressure on mentors (Colley, 2003). As old myths are replaced with new ones, Colley (2002) argues that "all myths conceal and secure consensus for dominant discourses by conflating form and substance and through deliberate 'de-contextualisation': they represent historical phenomena as natural, and their contingent appearance is an eternal and

immutable essence” (Colley, 2002:4-5). Myths are: “simulacrum’.... the present according to a past we never had” (ibid:4); hence the need to unpack the assumptions behind any mentoring model.

The concept of ‘mentoring’ grew its cultural and historical roots through a male dominated world of trades, industry and corporate business (Kram, 1985; Darwin, 2000; Murray, 2001:10). It is a model designed by “male dominated professions” (Cochran-Smith, 1995:188), aimed at preserving the ‘paternalistic’ status quo where the mentor as expert transmits knowledge to protégés (Levinson et al, 1978; Darwin, 2000).

Mentoring as a ‘patriarchal’ concept is contested by contemporary women. Since the 1980s, women have mentored one another in attempts to ‘break the glass ceiling’ and to challenge male domination in corporate culture (Akande, 1994). Feminist researchers in the social sciences, however, oppose the construction of hierarchical and paternalistic forms of mentoring, even when the relationship is between women (Stalker, 1994; Cochran-Smith and Paris, 1995; Darwin, 2000). Stalker (1994) highlights that feminist researchers such as Belenky et al (1986); Gilligan, (1982) and Noddings, (1984) have identified that females construct relationships differently from males, through ‘connectedness’ and ‘caring’ (Stalker, 1994:368). Whilst, De Marco (1993) as a feminist calls for mentoring based on: “reciprocity, empowerment and solidarity” (De Marco, 1993:1242).

Within education, Cochran-Smith and Paris (1995) contest the images conjured by the Homeric myth. For, they are not relevant to teaching, for the: “very mortal, un-magic and female profession of teaching requires another vision of mentoring..... based on women’s

ways of collaborating” (Cochran-Smith and Paris, 1995:182). Their vision for mentoring beginning teachers is one which is “non-hierarchical - collaborator-to-collaborator” (Cochran-Smith and Paris, 1995:182). Other researchers have attempted to construct a concept of mentoring which bridges gender divisions. Roberts (1999) makes his case for the ‘androgynous mentor’ conceptualised as both ‘instrumental’ and ‘nurturing’. Whilst these theoretical positions form the substantive foundations of the historical and cultural traditions of mentoring, at the same time education is changing and contemporary conceptions of mentoring are being re-positioned by global and technological influences (Pachler and Daly, 2011; Fletcher, 2012). Despite changing times, however, Colley (2002) and Devos (2010) point to the lack of critical studies on mentoring. In particular, Colley (2002): “suggests a research agenda for more detailed empirical investigation of mentoring in the field of teacher education” (Colley, 2002:258).

3.3 Culture and Language - The Double Bind for Teachers

It is difficult for teachers to recognise the ways in which their language and practices are shaped by particular cultural and political discourses. Yet, teachers being able to identify such influences, is important. In the GTCS (2012) CLPL Standards for sustainability, teachers are expected to: “have a critical understanding of and engage with the ways in which natural, social, cultural, political and economic systems function and are interconnected” (GTCS, 2012:10).

Teachers therefore should be aware of how both ‘traditional’ and ‘contemporary’ cultural influences inform their practices. However, ‘culture’ is a complicated concept. The online

Oxford English Dictionary offers a multiplicity of definitions [OED, accessed 10.8.16].

Furthermore, constructionist researchers argue that 'culture' cannot be reduced to the cognitive because 'culture' is co-constructed as: "meanings come about in a social rather than a cognitive space, a space in which individuals engage as co-creators of performance and not just as knowers" (Errington, 2011:35).

Anthropological perspectives suggest that cultures are also recursive systems (Bateson and Bateson, 1987). This is exemplified by how we are 'blind' to the ways in which our everyday classroom practices are shaped by the conceptual enactment of language. For example, 'crit lessons' 'mentoring', 'feedback', 'learning intentions', 'behaviour management', 'McCrone time' etc, are all concepts whose meanings were constructed out of earlier cultural traditions. They are concepts which have become so embedded in our everyday educational discourses and practices that they are 'norms' taken for granted. Thus, the concepts we have used in the past continue to influence the present; but also our present understandings loop back to reinforce these same historical roots. Teachers are caught in terms of 'double-bind' thinking, enacted through a 'recursive epistemology' (Bateson and Bateson, 1987, cited in Bowers, 2011, KL:408). This suggests that it is extremely challenging for teachers to recognise how their everyday educational practices are shaped through language.

Furthermore, the 'conduit' model of language (Lakoff and Johnson, 1980) complicates matters. For it is taken for granted and is the dominant 'transmission' model of communication in education. Thus, when teachers assume they can "get information across to pupils" or "the Mentor can transfer knowledge to the Mentee" then this is unhelpful in accounting for the dynamics of interactional exchanges between teachers (Bowers and

Flinders, 1991). For the multiple levels of message exchanges that make up any classroom's communication patterns includes:

“the use of social space, dress, facial expression, body movement and voice pitch [which] are all part of an ecology of relationships; and they are complex, culturally embedded sign systems that must be interpreted by the teacher” (Bowers and Flinders, 1991:21).

Therefore, an uncritical approach towards implementing new mentoring practices that fails to take account of the nature of traditional discourses and concepts, and the power these have to shape practices, will render the possibility for alternative perspectives and practices opaque; with teachers oblivious to the ways in which their interactions may alternatively construct the patterns of their relations.

Moreover, developing a critical awareness of values and cultures is a requirement for all teachers. As the *Standard for Career-Long Professional Learning*, prescribes, teachers should: “develop and apply political literacy and political insight in relation to professional practice, educational change and policy development” (GTCS, 2012:10). Additionally, it is incumbent on teachers to demonstrate the core principles of practitioner enquiry which includes: “thinking critically and questioning their own educational beliefs, assumptions, values and practices” (GTCS, 2012:4).

3.4 Models of Mentoring and their Prevalent Assumptions

Despite mentoring having a mandate in Scottish education there is still confusion over terminology. As suggested, this may be partly due to the lack of understanding of how language constructs particular practices in and through time and how cultural habits can be difficult to 'see through', let alone challenge, change or transform.

The literatures on Mentoring in education are vast. Research into teacher induction mentoring in the US began in the 1980's (Huling-Austin, 1990; Feiman-Nemser et al, 1993). Therefore, mentoring in Scottish education is still in its infancy. Thus, I have selected key literatures which demonstrate the ways in which different mentoring programmes inform teachers' practices. Furthermore: "In order to 'have' the concept of mentoring, one must have experienced the image" (Roberts, 2000:150).

In an early review of State induction programmes in the US by Cochran-Smith and Paris (1995) two models of mentoring programmes were identified, each underpinned by different assumptions about how knowledge was produced. Firstly, the 'hierarchical' model was termed the 'transmission' model. Based on behaviourist theories of learning, it assumed learning in a 'unidirectional' process where mentees as passive recipients, accumulate knowledge derived from 'experts' (Richter et al, 2013). The second, the 'transformational' model' saw teachers working collaboratively to challenge existing practices, school knowledge and culture. This model reflected a constructivist approach to mentoring (Richter et al, 2013).

More recently there are variants of this model which are 'collaborative' and 'constructionist' referred to as 'alternative' mentoring (Mullen, 2012).

However, given that mentoring was introduced in the US for teacher retention purposes and to help NQTs overcome the "reality shock" (Hobson, 2012:177) between personal perceptions and professional realities these models were critiqued for their lack of attention to 'emotional' support (Gold, 1996; Wang and O'Dell, 2002). Thereafter, models of mentoring based on humanist perspectives emerged.

Humanist mentoring models place the person at the centre (Rogers, 1983), to support teachers' emotional enculturation (Wang and O'Dell, 2002); or as a reaction to overt management styles (Tickle, 2000). These models of mentoring seek to support the NQT's self-esteem and personal development (Hargreaves, 1998; Wang and O'Dell, 2002; Hayes, 2003; Hawkey, 2006; Petersen et al, 2010; Stronach, 2010). However, this can be at the expense of the beginning teacher learning to teach (Feimen-Nemser, 2003; Wang and O'Dell, 2002) as the Mentor performs the role of 'Counsellor' for socialisation purposes (Gold, 1996). Therefore, Mentor training tends towards interpersonal skills and mentors must be open-minded and non-judgmental (Wang and O'Dell, 2002).

However, such types of mentoring programmes, do not guarantee that mentees will become better teachers (Wang and O'Dell, 2002; Sundli, 2007). Whilst presenting an ideal goal of developing 'the whole person' through self-development and emotional support, this approach can be problematic. For whilst teachers focus solely on self-improvement; the

challenges in seeing the bigger educational picture may be too great; for focusing on one, may obscure the other (Bowers, 1987:151).

The 'Situating Apprentice Model', places a focus on developing the mentee's practices during school placement. This model of mentoring is derived from social constructivist learning theory, underpinned by metaphors of 'scaffolding' and 'modelling' as the novice learns from observing the 'expert' (Wang and O'Dell, 2002). Therefore, it promotes learning as a form of 'cognitive apprenticeship' (Dennen et al, 2008). However, this model too is based on assumptions of the 'expert' teacher having the necessary knowledge and skills to develop mentees' teaching techniques.

The Mentor's role in the 'apprenticeship' model is to 'model' good practice. Therefore, training involves developing abilities to articulate practical knowledge through coaching and demonstration. The mentor's training might include how to 'scaffold' the delivery of a lesson plan; or to guide NQTs in strategies for behaviour management. In assessing the effectiveness of teacher mentoring, emphasis is placed on how well the novice adapts to the local school context (Wang and O'Dell, 2002). However, it still assumes the Mentor as 'expert' (Wang and O'Dell, 2002). This 'situating apprentice' model produces a narrow, functional perspective of teacher learning which reproduces the existing system (Wang and Odell, 2002, citing Zeichner and Gore, 1990).

Alternative models of mentoring such as 'critical constructivist' and 'collaborative co-mentoring' promote a view of mentoring as greater than the sum of its parts (Mullen, 2012). The Critical Constructivist Model was developed to contrast with the 'cognitive'

'Apprenticeship' and 'Transmission' models. The aim of the Critical Constructivist approach was to transform education, whilst addressing the social justice agenda. Teachers addressing issues of social justice in the classroom context would need to construct alternative knowledge practices (Cochran-Smith & Lytle, 1999, 2009). A further feature of this model was that it was a form of 'collaborative inquiry' (Cochran-Smith and Paris 1995). According to Wang and O'Dell (2002) this 'reform' model of mentoring is underpinned by two key critical assumptions. Firstly, that learning should continuously transform existing knowledge practices towards 'emancipatory' aims, positioning the mentee to critique existing practices, developing dispositions, knowledge, and skills consistent with 'teaching against the grain' (Cochran-Smith, 1991; Cochran-Smith & Paris, 1995). Secondly, the Mentor is an agent of change (Cochran-Smith, 1991; Feiman-Nemser & Parker, 1992) however, in addition to improving the quality of teaching and education they must also know how to challenge the mentee's existing knowledge (Cochran-Smith & Lytle, 1999). Therefore, both teachers are learners who generate new approaches to teaching (Cochran-Smith & Lytle, 1999). There is a focus on finding mentors with relevant dispositions who are committed to reforming education. However, this is more than an ideological task, for teachers would have to teach within the existing cultural framework whilst at the same time envisioning a theoretical alternative (Wang and O'Dell, 2002).

Furthermore, there are problems from this 'critical constructivist' perspective. For its assumption is that all existing knowledge of teaching requires reforming (Cochran-Smith & Lytle, 1999). It also fails to distinguish between different kinds of knowledge practices and it lacks specification in terms of how teachers might construct learning to benefit children (Wang and O'Dell, 2002). Also, the different knowledge and experiences of the two teachers could be quite disparate. For example, mentors and mentees could be starting from different

theoretical baselines; or the Mentor may not have the capacity to recognise their mentee's underpinning theoretical standpoint (Wang and O'Dell, 2002). It is however, one form of alternative mentoring which questions the assumptions of hierarchical learning and encourages new forms of socialization (Hansman, 2003; Mullen, 2012).

Mentoring in 'alternative' forms transcends aims of achieving pre-set targets and transmission-mode learning. It is concerned with inspiring creativity, supporting human development and identity construction (Mullen, 2012). From this perspective, both novice and Mentor are positioned as adult learners engaged in new learning relationships. Therefore, there are assumptions that education should not be so "hierarchical and static but rather fragmented and in flux" (Allen and Eby, 2007, cited in Mullen 2012:10) for humans construct multiple local realities (McNamee and Hosking, 2012). Alternative mentoring theories include 'collaborative' or 'co-mentoring' approaches. These mentoring models are more evenly balanced and reciprocal learning is a key focus. They tend to emphasise a commitment to ethical agendas as well as "interdependence, inclusiveness and openness" (Hansman, 2003, cited in Mullen 2012:15). Currently, there is a proliferation of 'alternative' mentoring models. These span from radical humanist conceptions of relationships and systems; from systems thinking, to networks of professional learning communities, cross-cultural mentoring, peer coaching, professional and political activism, but also e-mentoring and virtual learning (Mullen, 2012:14-15); including Mentoring approaches that seek to uncover the cultural dynamics of mentoring (Kochan, 2015; Craig, 2015). As Mullen (2012) acknowledges, "ideologies of 'alternative' mentoring agendas are value laden, promoting the values of collaboration, co-mentorship, democratic learning, humanistic mentoring and shared leadership" (Mullen, 2012:15).

'Alternative' theories also draw from the spectrum of adult lifelong learning. These are often underpinned by 'feminist' principles (Hansman, 2003). However, despite the number of 'alternative' mentoring models proliferating, the dominant discourse is still the 'hierarchical' mentoring model (Mullen, 2012). Furthermore, no mentoring process can be predictable in producing positive outcomes whether it be 'traditional' or 'alternative' because all mentoring is based on complex human interactions and therefore unpredictable. Indeed dynamics may be: "designed and stimulated in the right direction but can never be controlled" (Fullan 1999:3, cited in Mullen, 2012:14). This review of the literature has also helped to inform this empirical study as an 'alternative' form of co-mentoring.

3.5 The Problem of 'Feedback' in Induction Mentoring

I will now explore what a selection of the most recent Mentoring Research literature says about some of the implications of 'feedback'. For this is an issue raised in the Scottish policy and one which is addressed from a different perspective in the empirical work of this co-study.

Research into the problematic nature of feedback in mentoring relationships has been well documented over the past 15 years (Copland, 2010). This ranges from studies aiming to develop schedules for 'observers' to make for more objective observations of student teachers' performances (Farrell, 2011; Gorea, 2016), to those who see effective feedback from a Mentor as assisting in 'closing the gap' in understanding between what a student understands and what they aim to understand, linked to specific targets (Hattie and Timperley, 2007). Even if Mentors perform 'supportive' roles rather than 'evaluative' ones (Mullen, 2005) the effect of feedback depends on the conditions of context (Hattie and Gan,

2011). Others see the problem of feedback as being rooted in the unbalanced power relations which could produce tensions due to the teachers' differing perspectives (Brandt, 2008; Copland, 2010; Lofthouse and Wright, 2012). However: "irrespective of the approach the observer takes, post-observation sessions can cause considerable stress on both the observee and the observer" (Yurekli, 2013:2).

Studies in New Zealand and Europe have identified the positive power of feedback (Hattie & Timperley, 2007; Hattie, 2009; Thurlings, 2012). Others report that NQTs like receiving positive feedback (Hargreaves, 2000, 2001), particularly on classroom practice (Patrick, et al, 2010). Whilst positive feedback can enable the NQT's socialisation into the new school (Bullough & Draper, 2004; Rippon & Martin, 2006) and can bring emotional and psychological benefits (McIntyre and Hagger, 1996; Bullough, 2005); it can also support the development of teaching skills, and curriculum navigation (Wang and O'Dell, 2002; Lindgren, 2005). However, too much competency based feedback given too often by a Mentor can cause the problem of "judgementoring" (Hobson and Malderez, 2013:89) which has a detrimental effect on the NQT's self-esteem and psychological well-being (Beck and Kosnick, 2000). This may be feedback which is well-intended by the Mentor, but where the Mentor is steering the NQT towards what they consider to be the "correct" outcome in relation to Standards based criterion, then "deviation" can too often be seen to require a "corrective response" (Bokeno and Gantt, 2000:247). Whilst 'monological' mentoring (Bokeno and Gantt, 2000) can be successful in supporting specific outcomes such as behaviour management skills (Wang and Odell, 2002), it nevertheless, tends to close down opportunities for the NQT in being innovative and negates possibilities of mutually co-constructive approaches (Bokeno and Gantt, 2000). There can also be challenging feedback situations where the Mentor is also the assessor (Hobson et al, 2013).

Recent studies on 'feedback' in Australia argues that 'feedback' is the linchpin for advancing practices (Hudson, 2010, 2014). However, even when there is one mentor giving feedback to two mentees it is recognised that: "mentoring is variable and is inequitable" (Hudson 2010, cited in Hudson, 2014:63). Others' studies have attempted to categorise the attributes of feedback in terms of its "nature", "temporal dimensions" and "who delivers it" (Scheeler, et al, 2004:286). However, Thurlings, et al (2012) argue that feedback which is "goal-directed, specific, detailed and neutral" is more constructive than feedback which is "non-goal/person directed, general, vague, non-detailed and either too positive or too negative" (Thurlings, et al, 2012:476).

To summarise, some of this latest research on observation and feedback practices in mentoring makes the case for feedback that is less subjective (Farrell, 2011; Thurlings et al, 2012; Gorea, 2016; Hobson, 2016). However, this is based on an assumption that observation practices 'can' be value neutral. An understanding of 'dialogical' approaches is required for those willing to understand the dynamics and the complexities generated by pairs of teachers during the mentoring process (Mullen, 2012; Bokeno and Gantt, 2000). Given that the Scottish induction model is hierarchical in form, then a fresh approach to mentoring which seeks to explore a shared evaluation of practices based on visual material evidence is perhaps timeous.

3.6 Effective Mentoring and Mentor Training

The discourse of 'effectiveness' in teacher education is embedded in technical-rationalist assumptions. This includes a fixed view of reality and the supposition that mentors can adopt a neutral standpoint. Such discourses construct the expectation that teachers can train to deliver key competencies, demonstrating skills and knowledge across a range of educational contexts "whilst ascending the ladder of competencies to arrive at 'best practice'" (Edwards and Blake, 2007:43). Effective teaching from this perspective is 'positioned' as a rational matter.

What constitutes 'effective' mentoring is therefore a contentious issue which has implications for the training of Mentors. From this perspective the mentor teacher's identity is assumed to be a pre-constituted autonomous and unified essentialist self (Ybema et al, 2009). The lack of success in a mentoring programme is therefore often put down to the inexperience, or lack of appropriate training, for the Mentor (Pearson and Robson, 2005; HMle, 2008; Donaldson, 2011; Scottish Government, 2016).

Searching ERIC with the key words 'effective mentoring in education' produced almost 15,000 peer reviewed articles published over the past 10 years. Whilst a search of 'mentor training in education' produced almost 10,000 from within the past five years. However, from sampling these literatures, much of this latter research is concerned with identifying the lack of, or the kinds of desirable mentor 'traits' hoped to make mentoring more effective. The problem again is the assumption that training will lead to 'effective' mentoring practices (Gagen &

Bowie, 2005; Hall et al, 2008; Ambrossetti, 2014; Wyre et al, 2016). However, this overlooks the role and influence the NQT has in the relationship.

Nevertheless, a number of researchers suggest ways in which mentor training might be best achieved (Orland-Barak, 2001; Bullough, 2005; Lindgren, 2005; Crasborn et al., 2008). Their answer is mentor competencies, which is a feature of many studies concerned with 'effective' mentoring (Wyre et al, 2016). For example, Cohen's (1995) 'Principles of Adult Mentor Scale'; or Zachary's (2011) identification of sixteen capacities in mentors; or Ramani et al's (2006): 'twelve tips for developing effective mentors'. However, these studies' are based on a 'behavioural' view of mentoring and a belief that training is 'transportable' and might produce desired behaviours within individuals (Cochran-Smith, 2004). Such studies are contested as being too narrowly 'technical' rather than paying attention to the 'ecological' aspects of the role (Wright and Bottery, 1997:236-239).

The problem of typologies for producing more 'effective' mentoring is explored by Hawkey (1997) and Roberts (2000). For, Hawkey's (1997) international review highlights how much of the research is idealistic in relating to the 'stages' of professional development NQTs go through in the mentoring process (Kram, 1985; Maynard and Furlong, 1995); or in creating stereotyped images for mentors' roles, such as 'parent-figure', 'trouble-shooter', or 'guide' (citing Abell et al 1995; Williams, 1994). For, such studies overlook the "complexity" of mentoring relationships (Hawkey, 1997:328).

Roberts' (2000) phenomenological study illuminates substantive research which has attempted to identify the 'essential' attributes of Mentoring as a process. However, these are

'immaterial'; for: "essences and attributes are not fixed and permanent; they are dependent upon those who perceive the phenomenon of mentoring and the choice of language they deploy to ascribe meaning to their experience" (Roberts, 2000:151). Thus, Roberts' (2000) illuminates the difficulties for those who search in vain trying to identify what 'effective' mentoring actually is as an 'entity' or as a key attribute for 'best practice' (Harrison, et al, 2006). For the assumption is that once 'best practice' is uncovered, it can be universally applied. As Biesta (2007) has argued, questions about 'effectiveness' usually emerge from the assumptions of technical-rational orientations which overlook "that what counts as 'effective' crucially depends on judgments about what is 'educationally desirable'" (Biesta, 2007:5). Moreover, 'essentialising' mentoring, treating 'categories' as maps leading to 'effective' mentoring, overlooks how meaning-making is constructed through the generation of coordinated actions, words and objects from within a local relational context (Warhus, 2001). Furthermore, studies which recommend selection and pairing of teachers as being the most 'effective' form of mentoring (Petersen et al, 2010; Kent et al, 2013); or those who seek answers through mentees' or mentors' perceptions of mentoring (Hobbs and Putnam, 2016) are overlooking how the relationship will be formed through both teachers' interactions (McNamee and Hosking 2012).

This is only a brief illustration of some of the key research literatures concerned with 'effective' models of mentoring. It is not definitive of the field, given how extensive these research literatures are. However, what these key studies show, is that when mentoring is constructed mainly as a 'technical' activity, the stake-holders adopt a deficit model approach to training that seeks to 'diagnose' or to 'fix' mentoring through identifying the missing 'parts' either 'within' the programme or 'within' the Mentor. This is opposed to considering 'alternative' mentoring approaches (Mullen, 2012) that place a much wider ecological value

on what exists and recognises the multiple local constructions of mentoring realities (McNamee and Hosking, 2012). Nevertheless, this is not to deny that supervised technical skills can be very useful for new teachers (Lindgren, 2005; Malderez, et al 2007). Reviewing these literatures has helped to inform the empirical work of this co-study which does not draw on typologies but instead seeks to explore how the Mentor and NQT jointly co-construct mentoring practices by reflecting critically on their joint actions with the camera.

3.7 Reflective Practice, Mentoring and the use of Video

Reflective practice has become “a cliché” in education (Forde et al, 2006:68). Therefore, there are conceptual challenges to the notions of ‘reflective practice’ and ‘critical reflection’ (Fook, 2010).

For Dewey reflection was a deliberative cognitive process encouraging teachers to identify their underlying beliefs and knowledge (Dewey, 1933, cited in Hatton, and Smith 1995). Schön (1983) expanded Dewey’s concept of reflection towards the idea of ‘critical praxis’ (cited in Pedro, 2006). Schon’s (1983) notion of ‘reflection in action’ and ‘reflection on action’ has also been extended by some theorists to ‘reflection about action’. This is towards ensuring that teachers reflect on the social, economic and political purposes and conditions of teaching and learning; as well as within their classroom contexts (Zeichner, 1993; cited in Leitch and Day, 2000). However, Schon’s (1983) model has been criticised for failing to register the importance of the ‘discursive and dialogical’ dimensions (I’Anson et al, 2003). Nevertheless, reflection is considered as a ‘cognitive’ model for improvement (Leitch and Day, 2000). For, it: “can help us to make implicit knowledge about our practice more conscious” (Forde et al, 2006:66-69). However, whether reflective practices should be a model about individuals looking ‘inwards’ or ‘outwards’ towards improvement and change is also a contested terrain (Bradbury, et al 2010).

Kilminster et al (2010) citing Hargreaves (1994) argues that the focus on continual self-improvement can be a ‘controlling’ rather than a ‘liberating’ force. Sundli (2007), also argues

that mentoring may be an obstacle to reflection; whilst West (2010) argues that reflection as 'instrumentalism' ignores the potential for more holistic forms of understanding. L'Anson et al (2010) argue that reflective practice through 'micro-teaching': "warrants a shift from viewing self and agency from one's own lens to viewing oneself through the eyes of another" (ibid:198). As Edwards and Nicoll (2006) state: "Reflection is one of the most powerful metaphors in Western society" (Sandywell, 1996, cited in Edwards and Nicoll, 2006:123).

However, it is not my aim to enter into the substantive debates about the history or range of models of reflective practice and their critiques. Suffice to say, that 'reflection' is too often associated with the cognitive processes of 'problem finding' and 'problem solving' (Leitch and Day, 2000, Kilminster, 2010); an approach which 'Appreciative Inquiry' offers an alternative to. Therefore, Fook's (2010), definition of 'critical reflection' is much wider: "the ability to understand the social dimensions and political functions of experience and meaning making, and the ability to apply this understanding in working in social contexts" (Fook, 2010, cited in Kilminster, et al, 2010:6). West, on the other hand, argues that "reflective practice of a sustained, more holistic kind is essential in building critical forms of insight into self and other" (West, 2010:66). Forde et al (2006) also argue that "reflection may allow us to examine difficult and challenging situations and discuss these with others to form new understandings of where the challenge lies" (Forde et al, 2006:70), suggesting more 'dialogic' forms of reflective practice. Boud (2010) recognises that 'reflective practice' is an 'embodied' and 'contextualised' practice and he claims that we "need to develop new ways of thinking about reflection that recognise the complexities and the relational qualities of practice" (Boud, 2010:36). Therefore, new approaches to reflecting critically on practices such as mentoring are emerging.

With technological advances, there is an increase in studies linking video to teachers' reflective practices. However, more research is required to examine whether "video-generated accountability leads to effective classroom change" (Tripp and Rich, 2012:739). Following a world-wide review of video in teacher education, Brouwer (2011) identified three domains of application, namely: orientation, support, and assessment. 'Microteaching' is one such example, although the method has changed from focusing on individual behaviours to reflecting in situated contexts across a variety of perspectives (Tochon, 2008). Other approaches include, video-stimulated recall, which stimulate memories of teaching practices for 'authentication' purposes (Lyle, 2003), or 'video-interactive guidance', a professional intervention where clients are guided to reflect on video clips of their own successful interactions with 'another' (Kennedy, 2011). However, this involves a professional trainer recording the interactions and making subjective decisions about which excerpts of the video should be shown to the participant. Similarly, Video-Enhanced Reflection on Practice (VERP) utilises clips of the teachers' own practice with the aim of improving classroom communications through the medium of a professional 'guider' (Jarvis and Lyon, 2015). Timperley et al's (2007) major review, also recognised that video was usually associated with problem-solving approaches and teacher modelling.

However, new technologies are changing how we view educational practices (Facer, 2011; Loveless and Williamson, 2013); and whilst video has been informing teachers' interactions since the 1990's, it has been noted that it is sparingly so, in studies of mentoring interactions (Orland-Barak and Rachamim, 2009).

A search of 'ProQuest' across twelve databases with the search terms 'Mentoring in Education and Video' produced zero returns. A further search of ERIC and BEI with the same terms

produced nine results of which only three were relevant to this co-study. A further search of Google Scholar identified a handful of further studies such as Achinstein (2006); Whitehead and Fitzgerald (2007); Orland-Barak (2007, 2009); MacLean and White (2007); Gazi and Aksal (2011); Hudson (2014, 2016) and Tripp and Rich (2012). Four of these studies employed video in the support of mentoring. Whilst, Tripp and Rich (2012) explored how video-aided reflection influences teacher change more generally.

Other studies that explore video in mentoring are concerned with stimulating the mentor's cognitive recalling of mentoring conversations (Hennissen et al, 2010); or concerned with ways of 'standardising' feedback through video as a training tool (Nam et al, 2013).

Whitehead and Fitzgerald (2007) used video to openly model good teaching practice to mentees, however, this is still a hierarchical model with all of its issues, previously discussed. Furthermore, Tripp and Rich (2012) conclude that few studies actually described how video influenced teacher change.

Although this is only a selection of the key research in this field, Orland-Barak and Rachamim's (2008) conclusions are pertinent - that forms of action research that investigate video in mentoring as a reciprocal process are still underdeveloped.

3.8 Mentoring and Digital Futures

The teachers in this co-study were probably among the first from 2008 through to 2010 exploring mentoring relations through the new technology of digital cameras rather than video. However, with the fast development of new technologies, cameras are now commonplace. On 21 September 2016 the *Scottish Government's Digital Learning and Teaching Strategy for Scotland* was published and therefore, it is important to provide commentary on how digital technologies may potentially impact on teachers' future practices.

Teachers' competence with digital resources in the classroom, is now enshrined in GTCS Standards (2012). Therefore, schools, for a variety of political, economic, social and cultural reasons, are experiencing a proliferation of changing practices through teachers' interactions with new digital technologies. New technological devices common in classrooms range, from interactive whiteboards, to the internet; from electronic registering systems, to ipads, GLOW and digital cameras. As a result, the theoretical traditions through which teachers and researchers have 'normatively' viewed the role of digital technology in the classroom - for example, cameras functioning as 'behaviourist' or 'cognitive' tools for objectifying individual performances, and for the purposes of critique - are becoming contested, re-theorised and re-positioned as tools for 'embodied' reflection and learning (Rose and Tolia-Kelly, 2012).

With social media such as 'facebook' and 'instagram', allowing instantaneous visual connections, communicative practices are changing. For example, identities are being (re)constructed through engagement with digital technology, and new questions concerning

the 'materiality' (Fenwick, et al, 2011) of educational objects, including conversations, are being asked. Such an issue is pertinent when teachers' professional 'conversations' are increasingly constructed through digital means for public consumption through platforms such as 'twitter' or through media 'blogs' such as that offered by 'TES Connect'. As Goodson and Buras (2013) identify: "our narrative character seems to be partly changing from a version of selfhood represented by a notion of 'inner conversation' towards a notion of selfhood represented by external interactive performance epitomised by 'facebook identities'"(Goodson and Buras, 2013: xi).

Therefore, new technologies will pose an invitation to teachers for (re)considering mentoring practices. Furthermore, this will require consideration of new ways of 'becoming' attuned to, and acting responsibly with, and of being ethically aware of, social and material potentialities (Facer, 2011). This is important when the affordances of digital images are simultaneously "audio" and "visual", "embodied" and "sentient", offering insight into the rhythmic and "gestural modes" of teachers' communicative interactions (Facer, 2011:71). Therefore, as teachers engage in the digital recording of their practices, a much more somatic awareness will require new "fluencies" in new forms of "multiple literacies" (Facer, 2011:71). This will require an awareness to help: "reconnect the mind and the body, to move fluently between working in sight or sound, simulation or storytelling" (Facer, 2011:71).

Reporting similarly on their research with multiple forms of texts affording 'visuality' and 'materiality' concerns, Rose and Tolia-Kelly (2012) claim that 'practice' is more than constructing action through language: "practice is what humans do with things" (Rose and Tolia-Kelly, 2012:3). They argue that: "some of the effects of some of those doings is to make things visible in specific ways, or not" (Rose and Tolia-Kelly, 2012:3). These authors also

contest behaviourist and empiricist approaches to researching with digital technologies that position the researcher as 'subject' over the world as 'object'; instead they argue for research that "decentres the 'capturing, objectifying eye' towards a more democratic arrangement" (Rose and Tolia-Kelly, 2012:5). Therefore, it is such a viewpoint which also helped to inform this study. Furthermore, 'materiality' does not have to assume: "solidity of object and fixity of meaning but that rather it incorporates the poetics of rhythms, forms, textures and the value of memory-matter engagement" (Rose and Tolia-Kelly, 2012:5). 'Matter' can be temporally and spatially unfixed, so that the: "sensory affordances of materials can also incorporate a pluralistic account of reactions and interpretations that link to histories, memories and ecologies of seeing, feeling and perceiving." (Rose and Tolia-Kelly, 2012:5). Such effects are evidenced in the discussion of the teachers' repertoires of their mentoring stories in Chapter 6.

This is not a definitive list of forms of research positions that deal with technologies. For I neglect to discuss those that focus on the distribution of cognition across people and machines such as Salomon (1990) or those that deal with the social construction of technology (SCOT) (Pinch and Bijker, 1987) or Sørensen (2009) who takes a post-humanist stance, positioning the human 'among' digital technologies, rather than 'above' them. From such a stance: "the materials may also use the humans and change educational practice" (Sørensen, 2009:2). As Facer (2012) argues, it is important for technology to support the 'personal', and 'relational' through a 'contemplative' function which supports teachers' in their understanding of 'self' and 'other'. This was an aspiration in this co-study. Finally, I am mindful of the wider environmental issues which can be at stake within school communities when: "technologies of surveillance are expanding and new networked public spaces are merging" (Facer, 2011: ix).

3.9 Concluding Remarks

This chapter began by addressing the problematic issue of mentoring as a complex cultural construct. It discussed the 'recursiveness' of educators' conceptual understandings, mostly as trapped in the discourses of the dominant 'transmission' model of mentoring. This, I argue, produces problematic feedback based on the Mentor's subjective observations of practice. I also reviewed how different models of mentoring were underpinned by different assumptions and what the literature says about what constitutes effective mentoring and training. My argument based on these literatures, is that searches for 'increased' or 'better' training for Mentors is based on a 'deficit' model that seeks to 'diagnose' or to 'fix' mentoring, either through identifying the missing 'parts' 'within' the Programme or 'within' the Mentor, rather than drawing productively on the strengths of the pair within the mentoring relationship.

The review also addressed some of the key scholarly literatures in the field of Mentoring, as reflective practice and the use of video. I read these with a view to answering the main research question driving this study. Therefore, my review also explored the assumptions of 'alternative' mentoring models underpinned by more collaborative and egalitarian perspectives. I have also addressed literatures using video in mentoring which offer different conceptions of 'feedback' but still advocate 'mentor training'. For training is a key issues in induction mentoring also raised in my review of Scottish policy. What this international review of the mentoring literatures has also revealed, is that despite the onset of a digital age, there are still very few published studies within the field of mentoring research which have engaged digital cameras as a tool to explore the mentoring interactions of both teachers in

the relationship. Furthermore, there were not any reports of studies, that positions Mentoring practices within an 'Appreciative Inquiry' framework that utilises cameras to explore interactions that I could find, beyond my own publication (Craig, 2015) on the cultural complexities of mentoring relations.

4. POSITIONING RESEARCH THROUGH KNOWLEDGE PRACTICES: TOWARDS APPRECIATIVE INQUIRY AND CRITICAL CONSTRUCTIONISM

4.1 Introduction

This chapter discusses my consideration of research positions, their underlying assumptions and the implications for the research design as I searched for a theoretical framing for this study. This was to support answering my main research question: 'how can recording and reviewing interactions on film support teachers' understanding of mentoring as a relational process'.

4.2 Importance of Understanding the Assumptions behind the Research

Here, I demonstrate my awareness of the importance of understanding the assumptions behind the different research traditions which was a significant part of my search to find a suitable theoretical perspective for this co-study.

Social science consists of multiple discourse communities each with their own sets of values, objectives and standards (Denzin and Lincoln, 2000). Kuhn (2012) demonstrated that different 'paradigms' succeed one another and are underpinned by differing sets of assumptions depending on the particular research community's values, norms and interests. Later, Guba and Lincoln (1994) showed that there were 'co-existing' research traditions, identifying four main competing paradigms. Woolgar (1996) demonstrates this through 'the Received View of Science' (RVS). He highlights how scientific discourses such as 'positivism' employ assumptions about the world being 'objectively' separate from the researcher, with the researcher's role being to uncover 'truths' via individual acts of 'reasoning'. Bentz and

Shapiro (2012) point out that ‘post-positivist’ approaches can collapse these dualities of knowledge. Thus, there are ‘post-positivist’ research communities acknowledging that ‘socio-cultural’ factors influence knowledge, wherein the researcher’s role is to demonstrate knowledge that is less than fully objective. Guba and Lincoln (1994) highlight that some researchers adopt a ‘not naïve’ perspective, assuming a ‘realist’ ontology, called ‘critical realism’ where knowledge is viewed as “necessarily imperfect” (McNamee and Hosking, 2012:24). Although ‘realism’ differs in its underlying suppositions from ‘constructionism’; both ‘realists’ and ‘constructionists’ would agree on the importance of language in coordinating persons’ daily activities (Gergen, 2001:15).

Other research positions include those with ‘emancipatory’ and/or ‘participatory’ agendas (Heron, 1996; Park, 1997; Kincheloe and McLaren, 2002); or Action Research (Reason and Bradbury, 2008; Noffke, 2009). For Action Research approaches share the ideology of social change as their underpinning *raison d’etre* (Carr and Kemis, 1986; Winter, 2009). In Action Research, the assumptions are not of a fixed, but of a more “fluid... world”, “where patterns of action are subject to change” (Gergen, 2014:53). ‘Appreciative Inquiry’ (AI), which has framed the data collection phase of this project, is a form of Action Research. However, it differs from the aforementioned, for it is underpinned by social constructionist principles. I discuss ‘AI’ in detail in the Methodology Chapter 5.

The purpose of this discussion, is to exemplify my awareness of some of the range of research discourse communities I may have drawn from, in designing this project. Therefore, as a beginning researcher I had to be aware of how the ‘meta-theoretical’ positions that any perspective offered, would support different assumptions about ‘ontology’ (what exists or the nature of ‘being’) and subsequently ‘how’ the researcher may come to ‘know’ through the

accompanying assumptions of 'epistemology' - which in turn influences the nature of their research questions, their research design and 'methodology' (McNamee and Hosking, 2012:20).

4.3 Practices of Evaluating Research

Researchers must also understand the different criteria for evaluating research. For example, those with "empiricist vestiges" tend to use criteria such as 'validity', 'value neutrality', 'sampling' and 'generalizability' (Gergen, 2014:50). For other qualitative researchers the theoretical framework provides the rationale for the project; wherein the research is judged by its consistency within the framework. Some prioritise 'pragmatic outcomes' making the case that post-positivist qualitative research ought to be judged on whether it provides new knowledge or whether it is relevant to folk's lives and practices (Saldana, 2011, cited in Gergen, 2014:56). Alternatively it could provide fresh 'insights', 'information' and 'perspectives' (Saldana, 2001, cited in Gergen, 2014:56). Others argue for the necessity of 'reflexivity', particularly in auto-ethnographic approaches (Steier, 1991). Social constructionist researchers adopting 'critical' or 'relational' positions to constructionism, argue for more responsive forms of evaluation that emerge from on-going processes of interaction: "evaluation *practices* therefore become participatory moments of constructing relational realities; what is valued is reconstructed in process". (McNamee and Hosking, 2012:81). However, within more traditional scientific communities which centre assumptions on notions of a 'singular' reality, 'objective' or 'universal' truth claims - then this form of research - and its evaluation, would be contested (McNamee and Hosking, 2012:20).

4.4 Towards Appreciative Inquiry

Having weighed-up different research approaches and their possible challenges, I decided to frame the empirical phase of this study in a form of Action Research called 'Appreciative Inquiry'. My research therefore sits within the 'meta-theoretical' discourse community of post-modern, social constructionism but within that, 'AI' shares common concerns with those adopting a more 'critical', or 'relational' stance (Hosking and McNamee, 2007; McNamee and Hosking, 2012). Why I chose 'Appreciative Inquiry' is discussed in Chapter 5. Below, I will illuminate some of the benefits and challenges of positioning research within the communities of social constructionism.

4.5 The Pros and Cons of Constructionist Research

There are pros and cons of undertaking a constructionist approach to research. The term 'constructionism' emerged from Berger and Luckman's (1966) *The Social Construction of Reality*. Within these discourses there are many varieties and contrasting orientations (Holstein and Gubrium, 2013). Despite approaches ranging from 'empiricist' to 'feminist' and 'postmodern' constructions, the common denominator is that they: "highlight both the dynamic contours of social reality and the processes by which social reality is put together and assigned meaning" (Holstein and Gubrium, 2013:3). Language is central to this viewpoint. For constructionists, language does not simply describe action or represent aspects of a separate world - for constructionists language constitutes the world (McNamee and Hosking, 2012). Language is 'action' which constructs everyday 'social practices' in accord with

communities' 'language games' (Wittgenstein, 1953; Gergen and Thatchenkerry, 1996).

Whilst: "there is no one feature which could be said to identify a social constructionist position" (Burr, 2003:2); there is underlying unity in the variety of constructionist positions:

"Constructionist dialogues consistently underscore the significance of 'relationship' as the matrix from which meaning is derived. It is in the generation of co-ordinations – of actions, words, objects – that human meaning is born" (Gergen, 2001:175).

Given that my co-study was concerned with mentoring relationships in the induction year, then Gergen's words resonated.

However, social constructionist research is a contested terrain with many critics as testified by Hacking's (1999) collection of essays: *The Social Construction of What?* Critics accuse social constructionist researchers of: "irresponsible relativism, a straw figure that ignores natural moral reality" (Best, 2012:54); claiming it is an 'anything goes' methodology. However, any constructions between persons or persons and objects and/or texts are always 'enabled' and 'constrained' by resources within particular contexts including those of conversation (Shotter, 1993). I discuss the ethics of constructing 'conversational realities' (Shotter, 1993) in Section 4.5. The view that there is no 'one' 'truth out there', is common to significant philosophers such as Foucault, Derrida, Kuhn, Deleuze and Wittgenstein (McNamee and Hosking, 2012). To complicate matters, the term 'constructionism' is often used interchangeably with the term 'constructivism'. However, 'constructivism' tends to be concerned with cognitive processes within individual minds and the construction of internal knowledge, or where the 'self' and 'other' are assumed as existing independent entities (McNamee and Hosking, 2012).

In the main, constructionist research invites the researcher to consider practices and processes of interaction: “emphasising dialogue, co-construction, collaboration, community building, narrative and positive visioning” (Gergen, 2001:3).

However, as my review of mentoring research demonstrates there are very few studies, inquiring into the constructed nature of mentoring relationships, and even fewer, if any, that employ a camera, as a tool for illuminating the processes of construction through which mentoring practices and relationships might be shaped and formed.

4.6 From Constructions of the Modern to the Post-modern

Constructionist research is post-modern in orientation. Drawing on the work of Gergen and Thatchenkerry (1996), McNamee and Hosking (2012) highlight the differences between modernist and post-modernist assumptions:

Assumptions	Modernism	Postmodernism
Rationality	Individual	Communal, local-cultural
How we Know	Observation and Empiricist Philosophy	Social Construction
Language	Truth Bearing	Constitutive

Table 1 (McNamee and Hosking, 2012:35).

A post-modern approach can be transformative by generating new ‘ways of seeing’ through collaborative practices:

	Modernism	Postmodernism
Scientific Interest	Finding Out Discovering how things really are	Co-constructing local cultural realities
Theory/Practice	Observation and Empiricist Philosophy	Social Construction

Table 2 (McNamee and Hosking, 2012:35).

Thus, new perspectives can be gained from taking an alternative research position.

I will now clarify how such an approach can be conceptualised at the local level of the mentoring dyad; given that the teachers’ voices, their conversations and their co-ordinating use of the camera are the primary data for this project.

4.7 Constructing Conversational Realities

Shotter's (1993) *Conversational Realities: Constructing Life Through Language* is a pivotal text in seeking to understand the social construction of conversations. He highlights how conversational participants are enabled and constrained in any given interaction. At the conversational level, the assumption is that words do not have fixed meanings but gain their 'use value' within particular discursive contexts. His analogy of words being like 'tools in a tool box' as 'instruments for use in making meaning' is helpful for: "the significance of our words remains open, vague, ambiguous, until they are used in different particular ways in different particular circumstances" (Shotter, 1993:79). Therefore, in this co-study, as with any conversation, there are, 'moral obligations' between persons pertaining to the particular contexts which implicate them as discursants with responsibilities to one another (Shotter, 2010). For, as Shotter (1993) states, an ethical logistics is required in constructing conversations; as well as skills at 'coordinating the management of meaning' (Pearce and Cronen, 1989). Conversational exchanges have to be acceptable to the participating persons or else they would be rejected. Conversational events are also limited by the constraints imposed by previous social, cultural and political histories which, when brought into the 'event' still have to comply with the most recent and relevant discursive context. For example, a teacher discussing why 'she' or 'he' found Simon Cowell attractive in last night's episode of the 'X-Factor' during a mentoring conversation might be accused of introducing an unprofessional topic and wasting the other teacher's time. Furthermore, in the conversational process there is always: "a changing sea of *moral* enablements and constraints, of privileges and entitlements, obligations and sanctions" (Shotter, 1993:39) as conversations are not static. Conversational positions emerge, shift, evolve and dissipate momentarily.

Furthermore, to be acknowledged as a participant in any conversation requires others' "authoring" ie their 'responsiveness' to whatever is 'present' in order for shared meaning-making to occur (Shotter, 1993:39). This is relevant because it highlights the complexities of the conversational process and illuminates my argument that it is not enough simply to 'train' teachers to be better Mentors as much of the literature suggests.

As the teachers have to negotiate meaning-making of their observations, this further contests any belief in 'an anything goes' approach to this co-study, but highlights how 'knowing' emerges in a "relationally-responsive" way from within the situation (Shotter, 1993:40). This is also relevant to my participation. Such 'knowing' through conversations as well as through worldly interactions, is a form of 'joint action' (Shotter,1993:38). This is discussed more fully in the section below.

4.8 Constructing Collaborative Inquiry with the Camera as 'Joint Action'

Shotter's (1993) 'joint action' is a useful concept for understanding the teachers' conversations in relation to the camera. For as I transcribed and (re)viewed the transcripts of conversations I realised the teachers did not make any specific mention of the word 'camera' in their conversations. Instead it was almost in the background, occasionally referred to metaphorically as 'the third eye' or 'the fly on the wall' or the 'prosthetic memory' or the 'feedback loop'. This in itself was an interesting feature, for it was also shaping and restraining the teachers' actions. Shotter (1993) has a term for this which is particular to the dynamics of conversation which he calls 'joint action'. 'Joint action' has two main features. First, when we engage in a conversation and 'respond' to the other this can have surprising

effects. This is because “joint action produces unintended and unpredictable outcomes” (Shotter, 1993:39) because the situation is generated by the conversationalists involved, but also beyond this through local historical contexts and circumstances. The second feature is that any situation or event has “practical-moral constraints and enablements” (Shotter, 1993:39) dependant on local forms of ‘agreement’. At a conversational level, influences may include “vision, touch, hearing, taste, smell” (Cunliffe and Shotter, 2006:230) as well as our body-language which influence how we read responses from others and respond to them (Shotter, 1993:39; Cunliffe and Shotter, 2006:230). Interaction, therefore, is a relational concept for: “as living beings we cannot not be spontaneously responsive to each other and to other ‘othernesses’ in our surroundings” (Cunliffe and Shotter, 2006:230). Therefore, the teachers’ ‘joint actions’ with the camera, means they are also engaging in uncertain territory both ‘enabled’ through the ‘Appreciative Inquiry’ process, but also ‘constrained’ by the limitations of what they are able to achieve in their mentoring practices with the camera within their school contexts.

4.9 Concluding Remarks

In this Chapter, I have demonstrated my knowledge of research discourses and their assumptions which justify my adopting a meta-theoretical framing for this study within postmodern ‘constructionism’. This theorises the teachers’ language as action with transformative potential for their mentoring process. In particular, Shotter’s (1993) concept of ‘joint action’ enables an understanding of how the camera features in the teachers’ conversations in a way which both ‘enables’ and ‘constrains’ their activities. It is complementary as a constructionist concept to inform the teachers ‘Appreciative Inquiries’, discussed in the Methodology Chapter 5.

5. METHODOLOGY

5.1. Introduction

In undertaking this co-study I have asked questions about how recording and reviewing their interactions on film might support teachers' understanding of Mentoring as a 'relational' process. I have also asked what NQTs and their Mentors might find of value in recording and reviewing their interactions as part of the mentoring process; as well as enquiring how the teachers co-constructed their practices with the camera. My final question asks what the implications of this study might be for the induction process. Before discussing the empirical phase I will discuss how my theorising from a constructionist sensibility through the research design, research process and my analytical tools have supported my answering my research questions.

The study was a collaborative action research project undertaken with twelve teachers; six pairs of Mentor teachers and 'probationer' teachers across six primary and secondary school departments in Scotland. Through the research process, literature review and my pilot-study, the initial focus of my research changed from attempting to understand Mentoring as an 'inter-subjective' practice - wherein I was attempting to explore the individual traits, characteristics and intentions lying 'within' individual teachers - to one that understood that the mentoring process is constitutive of teachers' interactions. This was a significant shift in understanding how different perspectives of knowledge practices can produce fresh insights. Despite being a collaborative study my own influence in theorising, constructing the design of

the project, leading the interviews, designing the research questions, analysing the data and reporting its conclusions, is acknowledged.

I begin by explaining why I chose 'Appreciative Inquiry' (AI) (Cooperrider et al, 2008) to inform the teachers' data gathering phase. (In Scotland we tend to use the word 'Enquiry' rather than 'Inquiry' so I will use 'enquiry' unless I am specifically referring to 'AI'). I explain how 'AI' contributes towards answering my second research question: "what did the Mentor and NQTs find of value in recording and reviewing their interactions as part of the mentoring process"? Then I discuss how 'AI' being complementary to the discourses of 'critical' and 'relational' constructionism, briefly mentioned in Chapter 4, is useful for theorising a wider interpretation of the study shown in Chapter 6. Thereafter, I outline what is involved in conducting an 'AI' style project; including its benefits for the teacher-researcher participants, particularly from an ethical perspective with its focus on 'appreciation' and 'positive images'. I conclude my discussion of 'AI' by discussing its risks and how it contrasts with more 'traditional' forms of social science research. 'AI' requires a particular 'responsive' form of evaluation (Haar and Hosking, 2004). I then discuss my decision to employ 'Interpretative Repertoires' (Wetherell and Potter, 1988; Potter 1996; Wetherell, 2001), as a method of discourse analysis to explore how the teachers' language functions to construct their experiences. This supports my answering of my third research question. Following on from this, are sections discussing the empirical research design, including participant recruitment, the pilot phase and further ethical considerations including 'relationally-responsive' interviewing. The final section examines the process of data analysis and outlines the analytical process used to arrive at the research themes which are then further analysed in Chapter 6 to present the findings of this Thesis in Chapters 7-9. Finally, I conclude by mentioning the limitations of this study.

5.2 Why Appreciative Inquiry?

'Appreciative Inquiry' (AI) enables a fresh approach that contributes towards my answering of the first but particularly the second research question: "What do the Newly Qualified Teachers and their Mentors find of value in recording their interactions as part of the mentoring process"? It was a pragmatic, theoretical and ethical decision to employ this form of Action Research for it offered an alternative perspective from which to study mentoring relations. As Wells (2008) in his discussion of the 'ethics of classroom research' advises – it is important in collaborative research projects to construct a research design which is supportive of teachers. Furthermore, inviting teachers to view themselves on film unsupported and uninformed could have unintended 'negative' consequences impacting on their self-esteem, sense of identity and self-image (Frost et al, 1990; Dowrick, 1991; Dowrick et al, 2005; Knapp and Hall, 2007; Strathie et al, 2011; Cave et al, 2011). Therefore, giving teachers the 'power to' record, edit and select film clips for the purposes of observing interactions within a 'positive' and 'appreciative' perspective, was important in this respect.

'Appreciative Inquiry' or 'AI' was developed by Cooperrider and Srivastva (1987) as a supplement to conventional forms of Action Research in organisational learning. As Haar and Hosking (2004) explain: "AI takes a more positive stance, is more collaborative and participative, and is more capable of generating innovative change" (Haar and Hosking, 2004:1018). One of the reasons for this, is the assumption that language 'is action' thus constituting teachers' practices. Therefore, action and knowledge emerge from teachers' everyday interactions. Furthermore, 'AI' recognises that 'events' and activities are never

singular; but are multiple, varied and involve: “their own rules.... these ‘games’ are neither true nor false and, indeed may create their own facts (Chan, 2000; Falzon, 1998)” (cited by Hosking and McNamee, 2007:12). This approach invites an appreciation of the teachers’ authentic voices and practices through their conversations and observations of their mentoring experiences.

‘AI’ also seeks to engage the faculty of ‘imagination’ alongside the ‘reasoning’ function of the mind. This invites critical reflection ‘in’, and ‘on’ action (Schon, 1983) and invites exploring other imaginative possibilities. Teachers can become trapped in habitual ways of being, with their activities unconsciously restricted by the assumptions of the root metaphors which shape their practices, often in narrow ‘technicist’ terms (O’Brien and Christie, 2005:196; Bowers, 1987:19). ‘AI’ offers the possibility for teachers to explore alternative ways of constructing their local (mentoring) realities (Hosking and McNamee, 2007; Cooperrider et al, 2008). Therefore, through the design of the study and its methodology, the root metaphor of classroom ‘observation’ which is underpinned by ‘modernist’ assumptions of the ‘expert’ critiquing the ‘novice’s’ practice, is repositioned. From an ‘AI’ and ‘critical’ constructionist stance, the pairs of participant teachers were given ‘power to’ explore observation practices that were alternatives to the traditional ‘power over’ model (McNamee and Hosking, 2012:62). For, one of the key issues discussed in Chapters 2 and 3, reveals that this traditional ‘hierarchical’ model can cause tensions in the mentoring relationship and anxiety for beginning teachers (Pearson and Robson, 2005; Hobson, 2016).

5.2.1 What is Appreciative Inquiry?

'Appreciative Inquiry', a form of Action Research used in organisational learning, is formed around the notion of a 'Four-D' cycle of action. Participants select a topic of enquiry and then 'appreciative' questioning directs their critical reflection on and around the chosen theme. This becomes a 'continuous' cycle of formulating critical questions in relation to their: 'Discovering' (what is best here?); 'Dreaming' ("What might be?"); 'Designing' ("How might we co-construct?") and 'Destiny' (Sustaining ie "How can we empower, adjust or improvise?") (Cooperrider et al, 2008:5). In this form of enquiry there is a conscious effort to construct dialogue with a 'positive' focus. The process invites moving away from discourses of human and organisational deficit (as in 'crit' lesson) - and towards, what is best in organisational practices (Cooperrider et al, 2008). Therefore, it opens up conversations about other possibilities, including what the teachers most value in recording and (re)viewing their interactions.

There are no firm rules regarding how the 'AI' process proceeds for it is a more fluid form of Action Research. However, it is expected that the topics chosen will prompt each questioning phase according to whatever is relevant to participants in their local contexts (Haar and Hosking, 2004). Thus, the teachers chose three 'enquiry topics' to film, review and edit using a template of questions which they co-created to enable critical enquiries (Appendix 1).

5.2.2. Appreciative Inquiry and Critical Constructionism

'AI' is noted to share resemblances with some of the more 'relational' and 'critical' constructionist discourses within the larger community of social constructionism (Haar and Hosking, 2004; Cooperrider, et al, 2008; Hosking and McNamee, 2007; McNamee and Hosking, 2012).

Both 'AI' and 'critical' constructionist approaches are concerned with: "some sort of 'critical engagement' with taken-for-granted practices to explore how these might be otherwise" (McNamee and Hosking, 2012:55). For 'AI' this 'otherwise' is to take a positive orientation towards enquiry exploring the best of 'what is' in order to consider 'what could be' 'better' or 'different', for 'mentoring' practices. It is future oriented. It contrasts with the 'modernist' methods of 'problem solving' (Cooperrider et al, 2008:16).

Both constructionist approaches invite alternative constructions of power relations. For both are: "processes that (re)construct something Foucault (1979) called the knowledge/power nexus – where knowledge and power come to be viewed as local, communal, relational realities in ongoing construction" (Hosking and McNamee, 2007:13). Therefore, from this perspective, 'co-constructed' research offers the possibility of creating alternative forms of relations and enquiry practices which may not otherwise have been considered. Thus, the design of this project enabled teachers' 'power with' their mentoring practices "with an appreciation of – and openness to – other possible selves and relations" (Hosking and McNamee, 2007:13). It also afforded the teachers the 'power to' create alternative mentoring

'observation' practices made possible through their 'joint actions' as part of their enquiry process with the camera (Shotter, 1993; Hosking and McNamee, 2007).

Both AI and 'critical' constructionism assume that we are continually in the process of making and (re)making our practices through the simultaneous joining of texts (body, speech, objects, etc) through our on-going interactions within our local contexts (Hosking and McNamee, 2007:13). Therefore, with both 'thought styles', recognition and significance is given to the potential influence of all acts and how they are co-ordinated, including for example: 'asking questions', 'listening', 'voice tone', 'word choice', 'posture'; but also in relation to how these connect to 'artefacts' such as 'whiteboards'; 'GTCS Standards' and 'cameras'. Thus all acts are potentially transformative - inasmuch as 'how' they are co-ordinated has the potential to contribute to, as well as transform, teachers' practices. Therefore: "the 'power to' create change is located in the ongoing processes of 'Appreciative Inquiry' and not within some individual" (Haas and Hosking, 2004; Hosking and McNamee, 2007:13-14).

For example, relational constructions might include teachers' relations to objects which some constructionist researchers call 'text-con-text' or 'inter-textual' relations (Hosking & McNamee, 2007:13-14). The interpretation of 'text' here is "beyond written and spoken language and may include the body – as both a 'tool' of construction (e.g., Foucault stresses that action requires embodiment), and as 'result.'" (cited in Hosking and McNamee, 2007:13). In terms of how this positions the researcher's questions: it is 'the how' of construction that is the focus with 'the what' being viewed as whatever emerges locally. Therefore, this type of research produces 'outcomes' which are integral to the research process because it is accepted that the site of inquiry/enquiry is forever moving and changing because: "local

relational realities of persons and worlds are continuously (re)produced” (Hosking and McNamee, 2007:13).

‘AI’ centres ‘dialogue’ and ‘inter-textual’ relations. Thus similar to ‘critical’ and ‘relational’ constructionist approaches to organisational learning, it opens up possibilities to construct and recognise multiple local knowledge practices and identity formations. This is a ‘critical’ approach as it contrasts with the more usual modernist methodologies within organisational learning that assume ‘a singular reality’ with a ‘knowing individual’, ‘expert’, or ‘Mentor’ (Haar and Hosking, 2004:1026). ‘AI’ has a generative capacity to foster reconsideration of ‘taken for granted’ practices; therefore it also promotes ‘critical’ and reflective dialogic practices (Haar and Hosking, 2004, citing Gergen in Cooperrider and Srivastva, 1987).

Most importantly and towards relevance for this co-study, such a ‘critical’ shift in perspective: “opens up radically changed possibilities when ‘power over’ does not dominate” (Hosking and McNamee, 2007:13). Therefore, the ‘relational’ and ‘critical’ aspects of ‘Appreciative Inquiry’ provides an ‘alternative’ perspective from which to explore mentoring practices in the induction year.

5.2.3 The Benefits of Appreciative Inquiry: Positive Images and Imaginings

‘Appreciative Inquiry’ invites participants’ imaginative responses, alongside their rational considerations, in considering positive alternative practices (Cooperrider et al, 2008). Thus from an ethical viewpoint it is an appropriate Action Research framework in support of the

teachers' re(viewing) their interactions during 'observation' and 'feedback' practices. This focus on the 'positive' aspects of teachers' enquiry practices through 'AI' was to help them to discover, describe and explain those 'exceptional moments' of value (Cooperrider et al, 2008). It is also important to note that what is considered 'positive' will vary depending on local contexts (Haar and Hosking, 2004). Nevertheless, I will discuss more about this focusing on 'positive images'.

People and their organisations move in the direction of their enquiries (Cooperrider et al, 2008). As Cooperrider et al (2008) demonstrate, this focus on 'positive image' leading to 'positive action' is grounded in 'scientific' research. For example, the 'placebo effect' in medical science; the 'Pygmalion effect' in education (Rosenthal, 1969); the value of 'positive emotions' in educational psychology (Fredrickson, 2003); and the 'heliotropic' hypothesis in cognitive science wherein humans move towards positive images of the future enabled through metacognitive abilities (Ashcraft, 1997) (all cited in Cooperrider et al, 2008:10-13). Research in the social and psychological sciences (Dowrick, 1991) aforementioned, has highlighted the importance of focusing on positive images in research using video self-evaluation techniques. As discussed above, this is because focusing attention on visual images of the self invites a comparison to one's idealised standard and if 'performance' or 'image' is not up to a participant's self-schema then negative affect is experienced (Frost et al, 1990). Therefore, the ethical implications of inviting teachers to review their images and performances on film within a focused positive questioning framework was carefully considered as an essential part of the research design.

A further benefit in employing 'Appreciative Inquiry' is that it invites teachers to consider their 'values'. This is in line with the GTCS guidelines. For example, teachers are required to 'self-

evaluate' using reflective questions to frame professional learning, development and practice related to the GTCS Standards (see: <http://www.gtcs.org.uk/professional-standards/self-evaluation/reflective-questions.aspx>). These GTCS questions are therefore complementary to the 'critical' and 'reflective' approach invited by 'Appreciative Inquiry'. Furthermore, through its critical questioning techniques 'AI' 'generates' knowledge which is validated by the teachers as enquiring practitioners. Therefore, whatever is being learned, even if unexpectedly 'negative'; can be used as a topic for critical reflection on learning within a collaborative and supportive approach (Cooperrider et al, 2008). Furthermore, the aim of 'AI' is to understand, discover and foster innovative approaches to practice (Cooperrider et al, 2008). Therefore, it was an appropriate model for an intervention that wished to explore alternative observation practices in a 'relationally responsible' way; which allowed being 'with', rather than 'for' or against the other (Harr and Hosking, 2004).

5.2.4 The Beautiful Risk of Appreciative Inquiry

There is a risk in framing research in this way. 'AI' and 'critical' approaches to constructionism, might be contested by those whose position is aligned with traditional scientific assumptions of 'objective reality' or 'universal' knowledge. The former suggests that the relational process of knowing is 'on-going' rather than what happens between 'inputs' and 'outcomes' (Hoskings and McNamee, 2007). Therefore 'evaluations' are included within the process of enquiry itself and are storied and acknowledged as such (Haas and Hosking, 2004). In this sense 'Inquiry' or 'Enquiry' is both 'performative' and 'world constituting'. Evaluation of this type of research is best positioned within 'Responsive-Evaluation' (RE) (Haar and Hosking, 2004). Although there are versions of 'RE' discussed by Stake, (1975) and Guba and Lincoln (1989), Haar and Hosking (2004) propose Abma's (1996, 2001) version as most suitably akin to the

principles of 'AI' which advocates that the researcher evaluates the research intervention: "within its own (socio-historical) context; retaining local-contextual details, and focusing on what the locals think to be issues" (Haar and Hosking, 2004:1032). This may be achieved through generating 'evaluative' accounts – which have emerged through the enquiry process. As a result the "evaluation report" might include extracts from "stories and dialogue" including "thick descriptions and multiplicity" (Haar and Hosking, 2004:1031). From this perspective evaluation emerges out of the flow of interactions and is integral to the research process rather than being an 'add-on' at the end of the project. As Haar and Hosking (2004) explain: "In this view, 'AI' and evaluation are no longer thought of as two independent and separate methodologies. Rather, 'AI' and its evaluation are interwoven in co-constructive and reflexive relation" (Haar and Hosking, 2004:1031). This will be shown in Chapter 6 'Telling Tales of Mentoring'.

5.3. Why Interpretative Repertoires?

Here, I discuss why I chose a particular form of discourse analysis called 'Interpretative Repertoires' (Wetherell and Potter, 1988; Potter, 1996, Wetherell et al, 2001). There were three considerations in this choice. Firstly, this method would enable my answering of my third research question: "How did the teachers construct and coordinate their practices with the camera?" This is because this form of discourse analysis enables exploration of how the teachers' language functions to construct their experiences. Given that "a person's account will vary according to its function" (Potter and Wetherell, 1987:33) the different actions the teachers perform with the camera will generate different constructions, evaluations and coordinations. Secondly, it offered an alternative ontological and epistemological position for analysis that contrasts with the knowledge produced ordinarily in mentoring research that

adopts positivist and post-positivist approaches (see Hobson et al, 2009). Thirdly, as a constructionist tool it is consistent with the overall theoretical framework of this study.

Potter and Wetherell (1987) developed this approach to discourse analysis (see also Potter and Mulkay, M. 1985; Wetherell and Potter 1988; Potter, 1996), in response to the dominant assumption in psychology, that language was an: “abstract, essentially referential system (see Potter & Wetherell, 1987)” (cited in Potter, et al, 1990:207). Mobilising ‘Interpretative Repertoires’ alternatively assumes that language is constitutive of action; it is always ‘doing things’ within ongoing processes of interaction within particular contexts (Wetherell and Potter, 1988). According to Potter and Wetherell, (1987): “Interpretative Repertoires are recurrently used systems of terms used for characterizing and evaluating actions, events and other phenomena” (Potter and Wetherell, 1987:138). As will be discussed in Section 5.4 below; my main data set included research conversations for the purposes of discovering what the teachers had valued most in using cameras to inform their mentoring process. These collaborative research conversations were in effect functioning, as Potter and Wetherell (1987:138) suggest, to support an evaluation of the teachers’ ‘actions’, ‘events’ and any other interesting ‘phenomena’. In line with the ethical requirements of ‘AI’ it was appropriate that the teachers first (re)view and edit the film clips of their mentoring conversations to eliminate any footage they were uncomfortable with sharing. Our collaborative research conversations took place only once teachers had performed this task. Thus, identifying and mobilising ‘Interpretative Repertoires’ to analyse these collaborative conversations would be in accord with the ethics of AI and in support of my answering Research Question 3. Furthermore, analysing data produced from relational interviewing can be productive when using an IR approach (Potter and Mulkay, 1985). Therefore, for these reasons I did not record and analyse the teachers’ mentoring conversations directly, without their having (re)viewed, edited and

selected the materials they were happy to contribute to the overall research project.

However, for some this may be a limitation of the study.

Potter et al (1990) describe the 'Interpretative Repertoire' as having the following impetus:

- (1) "It would have a concern with functional orientation of language;
- (2) It would address the constructive processes that are part and parcel of the functional orientation; and
- (3) It would have an awareness of the variability thrown up by this orientation".

(Potter et al, 1990:207-8).

There are three further aspects of the 'Interpretative Repertoire' approach to note in relation to the metaphor of construction. Firstly, that discourse is assembled from "pre-existing linguistic resources" (Potter, et al 1990:207). Secondly, that discursive practices are 'manufactured' from: "a sediment of systems of terms, narrative forms, metaphors and commonplaces from which a particular account can be assembled" (Potter, et al 1990:207). Thirdly, that this involves speakers in some form of choice making (ibid). The concept of 'variation' highlights then, the different functional orientation of language. At the micro-level of conversations, this might include, for example, joke telling, justification, explaining, evaluating, apologising, blaming, accusing, excusing, questioning, or building conceptions of 'self' such as optimism, self-deprecation, competence, private or public selves etc. How language functions depends on the purposes of talk, the direction the conversation might take and how different linguistic devices are drawn on in persons' accounts of events. Variation in

accounts is expected as the functional orientation of conversations change (Potter, et al, 1990:207-208).

This approach towards understanding mentoring practices, contrasts with the assumptions in positivist and some post-positivist Mentoring research. Therein, the research is assumed to produce knowledge which is value free, objective and which may contribute towards providing a universal solution to identified problems. Such Mentoring literatures often seek to identify standardised solutions to mentoring problems, or the underlying entities in teachers' perceptions of their mentoring skills, dispositions or competencies; or therein the lack of (Wyre, 2016; Hobson et al, 2009). Employing an 'Interpretative Repertoire' approach enabled my exploring the mentoring process from an alternative stance. The assumptions of 'IR' discourse analysis is that no single truth or universal knowledge is possible because realities and truths are multiple, ever changing and are never value neutral. Even the researcher in writing up an analytical account of their research is already changing "what they purport to describe" (Taylor, 2001:12). Thus epistemological claims from this perspective are that the knowledge obtained by research is always partial, situated and relative. This also includes being relative to the researcher's world view and value system. For some readers of this Thesis, this may be considered to be another limitation of this study.

Nevertheless, drawing on an 'Interpretative Repertoire' approach has enabled my showing in Chapter 6, 'how' the six pairs of Mentors and NQTs constructed and coordinated their practices with the camera. I have shown how the subtle effects of language functions, and with what consequences, leading to an analysis of 'similarities' and 'variations' within and across the six sets of teachers' data, generated through their 'joint actions'(Shotter, 1993). Furthermore, the process of employing 'Interpretative Repertoires' builds on the earlier

pragmatic processes, of my utilising 'In Vivo' and 'Values' coding to arrive at the three main themes which I also discuss in Section 5.4.

Finally, in choosing to employ 'Interpretative Repertoires' I was also aware of the challenges and limitations of the approach. As Silverman (2014:324) states, this approach to discourse analysis works best when the researcher is attempting to understand communication in well-defined settings such as education. For it is: "difficult to make clear and consistent judgments concerning the *boundaries* of particular repertoires outside constrained institutional settings" (citing Potter, 1996(a):131). There is also the danger that "the notion of a repertoire may obscure local interactional "business" that is being achieved by particular forms of discourse" (Potter, 1996(a):131, cited in Silverman, 2014:324). Challenges, also involve the researcher spending many hours struggling with the data in order to identify patterns of both "variability and differences in either the content or form of accounts, and consistency: the identification of features shared by accounts" (Potter and Wetherell, 1987:168). There is no specified recipe that can be prescribed to any researcher on how to proceed. This is a skill learned through doing the task (Potter and Wetherell, 1987).

5.4. The Empirical Research Introduction

Here, I discuss how I recruited the participants; conducted the pilot phase; created the research design, the ethical considerations and my approach to interviewing as being 'relationally-responsive'.

5.4.1 Participant Recruitment

After receiving ethical permission to commence this research from John I'Anson, Chair of Ethics Committee, University of Stirling on 25th February, 2008; I sought approval to recruit participants from my then Head of School, the late Myra Pearson OBE. This was important because as a Teaching Fellow, research was not part of my academic contract, but becoming an educational researcher was a career aspiration. Myra, supporting my professional development, contacted on my behalf, two Directors of Education in the North East of Scotland. Permission to commence recruitment of teachers was granted to me in an e-mail via Directors of Education, dated 28 March 2008.

The aim was to recruit 16 teachers, 8 pairs of Mentor and Probationer Teachers as co-participants. Thereafter, with the support of local authority Quality Information Officers, I was invited to attend numerous CPD events for Mentors. This allowed me to invite applications from Mentors on a voluntary basis for the research commencing in 2009 or 2010.

Simultaneously, I sent an e-mail invitation to that year's cohort of PGDE students, who would be the Probationer teachers in August 2008. What was important was that both Probationer and Mentor teachers should be willing to be co-participants without any feeling of pressure. However, the recruitment phase was more challenging than expected. Despite twenty nine PGDE students, both primary and secondary, expressing an interest in participating, they did not know whether their Mentors would be interested until they were in their placement schools the forthcoming August. Similarly, Mentors I spoke with, could not commit until they had spoken with their Probationer and Head Teachers; there was also a general reluctance

from this group to the idea of filming because of time constraints and uncertainties about technologies. Professor Jim McNally, my original supervisor warned me that this was “a big ask of teachers”. Having maintained a diary throughout the research process to enable ‘personal’ reflexivity (Usher, 1996); my entry of 30 June 2008 read: “despite all of my efforts only two pairs of teachers are interested, and one of those is a former PGDE student who has been placed in Argyll”. This meant seeking approval from another Director of Education via the local authority’s QIO and Head Teacher.

I decided to conduct a pilot-study as pilot-studies can help: “to uncover any problems in advance of the research proper” (Hitchcock and Hughes, 1989, cited in Cohen et al 2005:56). I tested the research design with these two volunteer pairs of teachers – one in a primary school in the North East of Scotland and one in the Geography Department of a Secondary School in Argyll and Bute.

However, my recruitment attempt was unexpectedly eased as *Journey to Excellence* (HMIE 2006, 2007) offering a new vision for Schools’ self-evaluation started to impact locally. For the impetus of this new system of ‘self-evaluation’ was intended to be a ‘bottom-up’ model to transform the culture and mind-set of teachers (Croxford, et al, 2009). As a result, I was contacted by a further six Mentors whom I had spoken with in previous CPD sessions now volunteering to participate, but this time with willing Probationer teachers in partnership. Whilst sixteen teachers signed-up to become co-participants in the study; two ‘pairs’ of these would later withdraw for work-related reasons. This left twelve teachers in the study – six pairs of Mentors and Probationer teachers, four of which were in Secondary Schools and two in Primary Schools. In the section below I share some of the lessons learned from the pilot phase which informed the rest of the co-study.

5.4.2 The Pilot Phase and Lessons Learned

The pilot phase was a steep learning curve. When I began this project I had anticipated employing a design which would be consistent across research sites. This is shown in Figure 1 below:

Original Design of Teachers' Use of the Camera

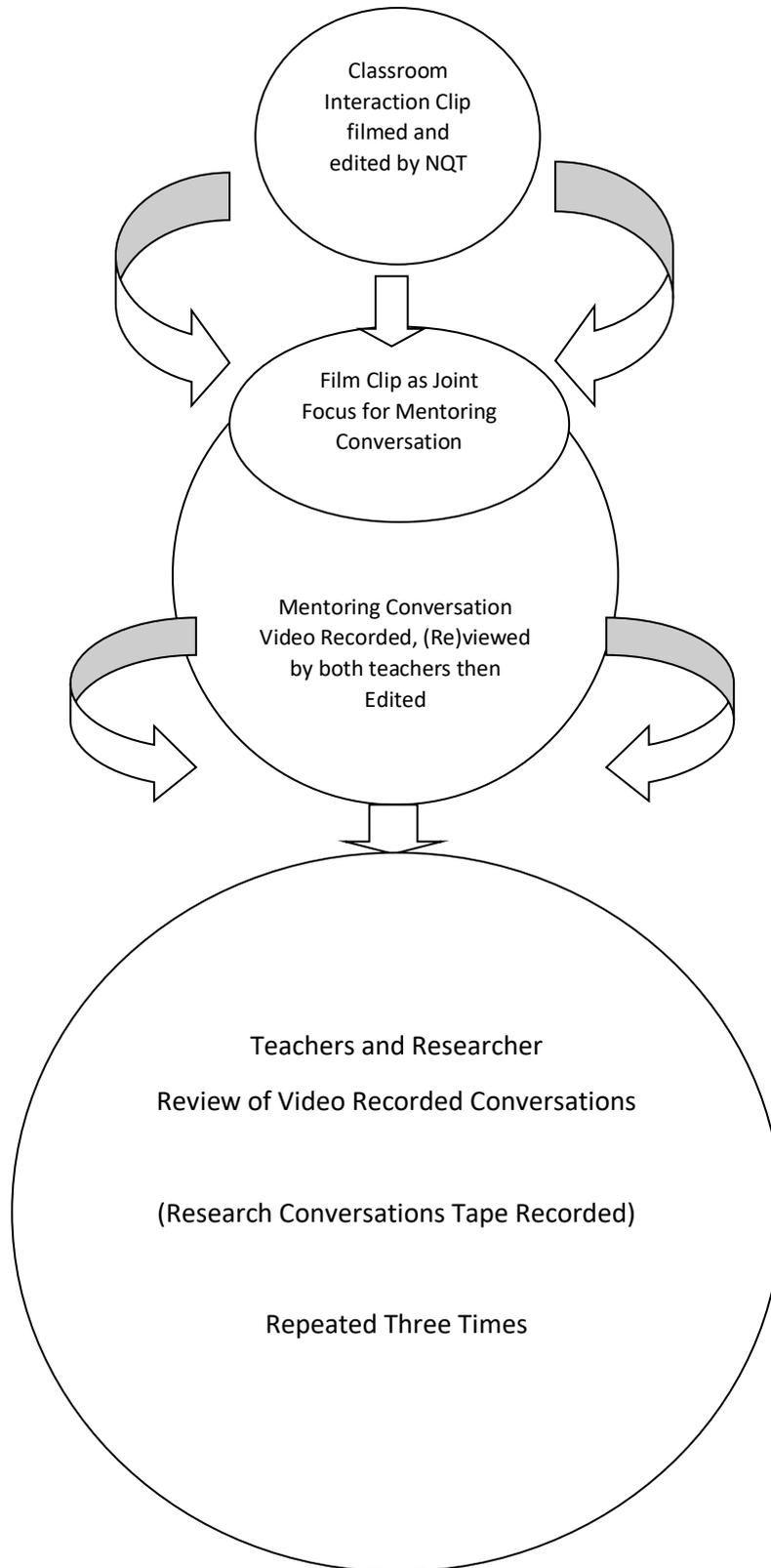


FIGURE 1

As illustrated, there were four phases to the data gathering process. Phase one was for the NQT to record and edit a five minute clip of classroom practice that they would like to use as a focal point for discussion with the Mentor. This would be on a topic of their choice, which would position them as the 'power holder' in deciding what they would like to share with their Mentor. This was in line with the ethics of film recording discussed earlier in this Chapter and with the 'situational ethics' of the project (Simons and Usher, 2000). In this respect, I provided each teacher with 'Participant Information' on the theoretical framing and with guidelines on the data gathering process (Appendix 1).

In the beginning I had intended to 'triangulate' the teachers' data for 'validity' and 'reliability'. Interviews were planned for the start and end of the data collecting phase and I invited teachers to keep a research diary. However, my understanding of 'triangulation' was naïve, for I was unaware that it provides "only a limited view of the complexity of human behaviour and of situations in which human beings interact" (Cohen et al, 2005:112). This became evident in the pilot-study when after a trip to Argyll and Bute, I wrote in my research journal: "I am not sure how triangulation is going to work in terms of highlighting any 'sameness'; for when all three of us viewed one five minute clip for analysis this afternoon we all saw different things and when we agreed on a topic for focus there was disagreement about what we saw" (Research Journal Extract, Tuesday 6 November, 2008). At that point I realised that I had to re-theorise my framing of the study in order to answer my research questions. For I could already imagine the problem I was going to have to find out 'what lay beneath' each teacher's intention and their subsequent viewpoint(s). I began to challenge my own underlying assumptions about research methods. An earnest search of the social science

research literatures began, as I sought to understand more about different perspectives in education. However, in line with the ethical guidelines relating to video recording in the behavioural sciences (Dowrick, 1991, 2005) I had fortunately invited the teachers in the pilot-study to only select 'positive' interactions. It was this that led me to extend my reading of action research models and research drawing on 'positive images' and hence I discovered Cooperrider, et al's (2008) approach to 'Appreciative Inquiry'. Therefore, this allowed me to adjust my research framing for the rest of the project.

The data gathering phase was now framed as 'Appreciative Inquiry' (Appendix 1). The 'AI' model invites questions generated by the 4-D Cycle of 'Appreciative Inquiry':

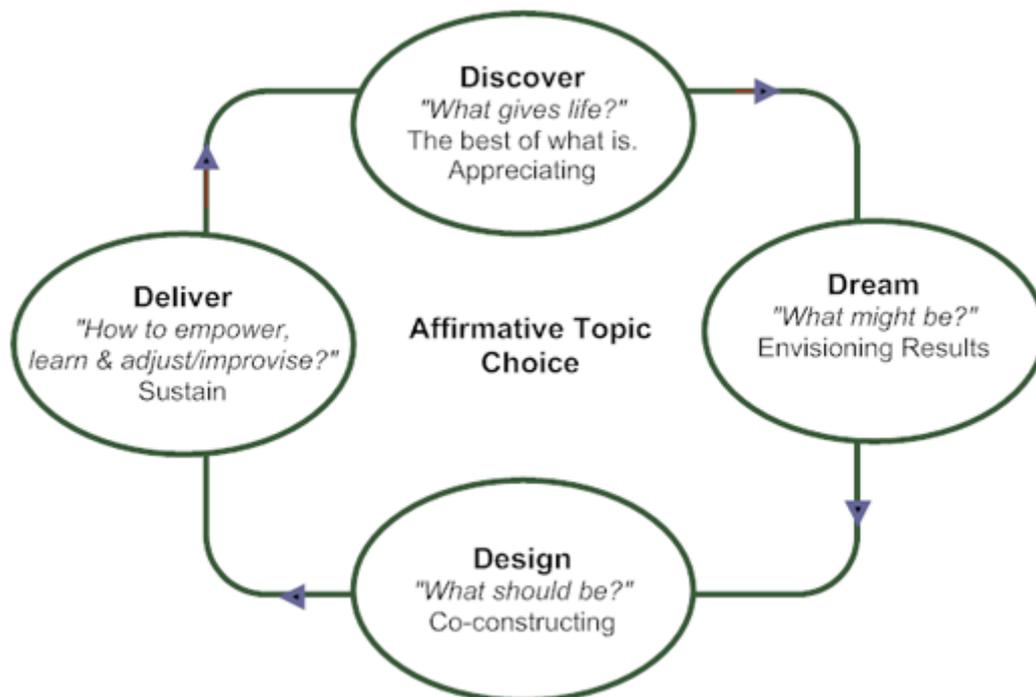


Figure 2 The 4-D Cycle of Appreciative Inquiry (Cooperrider et al, 2008 p.129)

The questions were adapted to allow the teachers to use their own creativity and forms of words (Appendix 1). This list of questions was not definitive and the teachers continued to adapt them to suit their local circumstances.

To ensure 'informed consent' I invited the teachers to co-design a 'Research Contract' based on a sample I had drawn up when I had submitted my project for Ethical approval to the University of Stirling (Appendix 2). Since the final 'Research Contracts' contain the teachers' personal information; the signed copies of these have only been made available to the Examination Board of this Thesis.

Further problems highlighted by the Pilot phase related to technology. I had borrowed two cameras, tripods and laptops for both schools from the University's Audio Visual Department and whilst this worked in the short term this was only because there were only two participating schools. I realised that when more participants joined the study, then the geographic spread of the schools would provide a difficulty, given the limited resources of technology. Furthermore, the travel time was also unsustainable given my own timetable for teaching. Particularly challenging was the travel to Argyll by two trains and a ferry ride to reach the school in Argyll and Bute in winter weather, from Aberdeen. Despite my eagerness to see the co-inquiry process complete with the teachers in Argyll and Bute; the second visit was to prove decisive. For as we began our second research conversation we discovered that the camera battery had not been properly charged and subsequently that the mentoring conversation that I had arrived to analyse with the teachers had accidentally not been recorded. This also revealed that the teachers did not have enough time to review and edit the clip; nor had they time to discuss it, prior to my arrival. Thus, a key ethical point in the research process had been overlooked - that they both should review, edit and decide on an appropriate 'snap-shot' for the research conversation. It was also evident that the teachers

were under pressure due to time constraints, as they were eating their lunch whilst trying to set up the equipment for reviewing their mentoring conversations. The Mentor was also the PT and extremely busy. Therefore, the trip had proved a precious waste of a lunch-hour for the teachers and a whole day of travel plus expenses, for myself. Following this visit the Mentor sent an e-mail to say that they were in fact struggling with time to undertake the study. We agreed that Argyll and Bute was a trip too far, but we agreed to use what we had learned to inform the pilot-study.

Meantime, in the Primary School the teachers were productive in recording and had lots of creative ideas they were eager to share. Three visits produced voice-recorded sessions of 150 minutes, and 40 pages of transcription. However, the teachers did not stick with the directions in my 'participant information' regarding the probationer teacher only recording her classroom interactions; they enthusiastically also recorded the Mentor teaching. Therefore, I learned that I should allow the teachers more flexibility, rather than trying to establish a rigid 'sameness' across sites, especially given that I was now searching for a new theoretical perspective beyond 'triangulation'. However, a technological issue also emerged. As these teachers worked on different floors in the primary school they had difficulty sharing the audio-visual equipment – and physically moving the equipment between classrooms. Therefore, when they informed me they were recruiting children as volunteer helpers, to move the laptop, camera and tripod – I made the decision to purchase each of them a mini-digital camera at my own expense. This delighted them and from therein I decided to purchase a small digital camera for future participants as a 'thank you' for contributing to the co-study. Table 3 below summarises the Pilot Phases, their timelines and emergent key issues:

<p><u>Pilot 1, School 1</u></p> <p>Primary School Location: North East Scotland September 2008 – June 2009</p> <p>Mentor (Female) Probationer Teacher (Female)</p> <p>150 mins of tape-recorded research conversations</p> <p><u>Emergent Issues</u></p> <ul style="list-style-type: none"> • Restrictions with Technology Availability • Project design should be more flexible and allow for more teachers' own creativity 	<p><u>Pilot 2, School 2</u></p> <p>Secondary School Location: Argyll and Bute November 2008 – February 2009</p> <p>Mentor (Male) Probationer Teacher (Female)</p> <p>45 mins of tape-recorded research conversations</p> <p><u>Emergent Issues</u></p> <ul style="list-style-type: none"> • Travel too problematic • Time restraints on all participants • Technology Issues • Complexity of viewing 5 min clip • Theorisation - triangulation not appropriate way forward
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Table 3: Pilot Phase and Timelines

5.4.3 Main Phase of Empirical Work

The main phase of the empirical work commenced between September 2009 and January 2010. This resulted from conversations between local authorities and schools concerning the possibilities of 'visual evidence' in support of the new HMIe Self-Evaluation model; but also in relation to the capacities of 'Curriculum for Excellence' as 'Building the Curriculum 3' was newly released (Scottish Government, 2008). The empirical phase was completed by June 2010.

5.4.4 The Field Experience

My time spent in schools collaborating with teachers during the empirical phase amounted to 36 hours with approximately 6 hours spent in each school. This included a preliminary visit to each site to share the aims, research questions and the theoretical orientation of 'Appreciative Inquiry' and to co-construct our contract which was part of the ethical procedures (Appendix 2). This meeting included an initial consultation about technical resources and whether the teachers were familiar with 'Microsoft Moviemaker' which was the main software used for editing the teachers' film clips. Thereafter, I spent a further one hour on a second visit at each school to undertake preliminary interviews. This was to find out why they were interested in the project and what they hoped to achieve by participating. It was essential to get to know the teachers as persons and to find out something of their background and experience. I created a generic interview schedule for this purpose (Appendix 3) using open questions to orient the discussion. These 'relationally-responsive' interviews (Gergen, 2014) were then tape-recorded and lasted between 15 to 25 minutes, depending on teachers' time schedules. Thereafter, I made three further visits to each school once the teachers had contacted me to confirm that they had finished recording and editing a mentoring conversation that they had prepared for our research review. This was another eighteen hours or so of the time spent in the field and these research conversations were also voice-recorded. Thereafter, there was a final visit of approximately one hour, wherein we reflected on the whole research process of using the cameras to support awareness of mentoring interactions. Once more, I interviewed each of the teachers and voice recorded these conversations with them individually using a generic schedule (Appendix 4) for prompting interview questions. Therefore, in total some 24 hours of voice recorded conversations were transcribed in full from across the six sites.

Throughout the process I also kept my own Journal, for as Bryant (1998) states in his discussion of Action Research and reflective practice: “thought and action are united both in the practice which is being researched and in the practice of the research itself” (Bryant, 1998:116). Reflective research requires reflexivity on the part of the researcher (McNamee and Hosking, 2012) and according to Schon (1983) ‘reflective research’ requires the service of ‘reflection-in-action’.

Therefore, my own learning was enriched at every stage of the research process by my observations of the processes at each site and through maintaining journal entries, in notebooks and on my laptop. These were helpful in informing the later practices of listening to the recordings, transcribing them and then learning how to code them to make sense of the complexity of data gathered.

5.4.5 Relationally Responsive Interviewing

Taking a relational approach to interviewing was in keeping with my framing of the study. This contrasts with standardised interviewing as a ‘research method’ (Gergen, 2014) wherein the interviewer adopts empiricist assumptions that their role is to uncover particular truths from participants. This would also assume adopting a neutral stance, intervening minimally and pursuing questions in a consistent manner with all interviewees. Alternatively, in adopting a constructionist, relationally-responsive approach, one can use standardised questions much more productively. A relational approach to interviewing can be employed as a technique to explore how participants construct their experiences as opposed to simply ‘describing’ events (Josselson, 2013; Potter and Mulkey, 1985:266-267). In adopting a relationally-responsive

position, the interviewer's role can be generative by: "helping to create interpretative contexts through the interview process that allows connections between participants' accounting practices and variations in interpretative context to be constructively explored" (Potter and Mulkay, 1985:269-270). Sometimes: "interviews can be seen as providing perhaps the only opportunity available to the analyst for putting her conclusions to the test" (Potter and Mulkay, 1985:269). Relationally-responsive interviewing and the Interpretative Repertoire approach to discourse analysis are therefore mutually compatible (Potter and Mulkay, 1985).

Through a beginner's eyes I learned that interviewing is a complex relational process which may 'invite' or equally 'suppress' the teachers' voices (Josselson, 2013). In my role of beginning researcher it was important to maintain a keen sensitivity for the persons who were forming this new partnership with me. This required attunement and attention to the teachers' needs as well as respect for their voices and an awareness of how local circumstances in school could be restrictive. This was a learning curve, but by the end of the co-study the interviews were more open, dynamic and fluid given our established relationships. This process taught me that relationally-responsive interviews can be a tool "to generate a partly predicted, interpretative diversity in a way that allows for participants' interpretative creativity" (Potter and Mulkay, 1985:269-270).

5.4.6 Further Ethical Considerations

I have already discussed some of the ethical implications of conducting research with recording 'self' images and the necessity of the teachers focusing on the 'positive' in doing so (Dowrick, 1991, 2005). As the aims of this research included how recording their interactions might afford both teachers a more critical understanding of the ways in which they are both responsible for the construction of their mentoring relations; the empirical phase of the project was underpinned with concern for the teachers' well-being, with attention to the 'situated and embodied ethics' (Simons and Usher, 2000). As Rose and Tolia-Kelly (2012) advocate regarding visual research: "Looking is a responsibility; a visceral, ethical and historically conscious practice" (Rose and Tolia-Kelly, 2012:12).

The aims of the project and the research questions were also shared transparently with the teachers in the first introductory meetings. We discussed the implications of filming in class and the ethical requirements therein (Appendix 1). We also discussed SERA's ethical guidelines and that their 'informed consent' would include that they hold all visual material that they recorded in school. This also meant that they edited and selected the materials for the overall analysis. Therefore, my primary data would be the voice-recordings of the research conversations only. The only film footage that I would view in schools would be the teachers' chosen clip of their mentoring conversations.

Furthermore, I paid adherence to the ethical code of the European Mentoring and Coaching Council (EMCC) (2008) with its concern to: "ensure that the highest possible standards are

maintained in the coach/mentoring relationship, whatever form that might take, so that the coach/mentoring environment provides the greatest opportunity for learning and development” (EMCC, 2008). I also adhered to the British Educational Research Association’s Revised Ethical Guidelines for Educational Research (BERA, 2004) and the Scottish Educational Research Association’s Ethical Guidelines (SERA, 2005) and received approval from the ethical committees at the University of Stirling and subsequently the University of Aberdeen.

5.4.7 Process of Analysis

In this final section I discuss the process of data analysis. I demonstrate how the data was coded and then themed, to enable the answering of the first two research questions as they relate to the empirical work.

1. How might recording and reviewing their interactions on film support teachers’ developing an understanding of mentoring as a relational process?
2. What did Newly Qualified Teachers and their Mentors find of value in recording their interactions as part of the mentoring process?

These questions were also related to four of the issues generated from the review of Policy Texts and Mentoring Literatures. These concerned:

- The conflation of discourses of different mentoring models and the narrow focus of the dominant ‘hierarchical’ model

- concerns with 'feedback' following classroom observations;
- The requirement for mentors to receive appropriate training.
- The requirement to support NQTs' pedagogical practices.

5.4.8 Analysis of Generated Data

My analysis of the data generated by the empirical phase was an iterative process, although my description of it below presents the process as being systematically linear.

More than 24 hours of voice recordings generated by the empirical work, translated into approximately 100,000 words of transcription across the school sites. This was made up of approximately 3,000 words for each interview with each teacher – these were conducted at both ends of the research process amounting to 36,000 words in total. Then approximately between 3,000 and 3,500 words were generated for each of the voice recorded research conversations collected on three occasions from each school, amounting to some 63,000 words. There was also supplementary data from teachers' journals and my own journaling. Secondly, different levels of analysis took place. I began by using 'In Vivo' coding and this was followed by 'Values Coding' for: "coding *is* analysis" (Miles and Huberman, 1994:56).

To begin with, I coded the data using 'In Vivo' coding whose root meaning is "in that which is alive" (Saldana, 2009:74). It is useful for studies that wish to "prioritise and honour the participants' voice", particularly in action research (Saldana, 2009:74). Therefore, I could preserve the teachers' words and actions in the coding process. 'In Vivo' Codes can also provide imagery, symbols and metaphors for rich category, theme and/or concept

development (Saldana, 2009:76). I began this process by reading the transcripts, attuning myself to features such as evocative word choices and action oriented verbs, similes and metaphors from the teachers' stories. I highlighted these using different coloured fonts to become familiar with the data.

The example below shows how I typically proceeded with my initial coding as I read the transcripts with the key words of my first research question in mind: 'How can recording and reviewing interactions on film/support teachers' understanding of mentoring as a relational process'? Initially, I divided the research question into two, coding words which caught my attention which corresponded with the first part of the question. This was identifying, for example, in the instance below, how Sam's language constructed his work with the camera and/or his (re)viewing of his interactions (highlighted in yellow). Here, the similes caught my attention, because he was referring to the camera without actually mentioning it. On a second reading I coded in blue, the ways in which his language suggested that the activity of recording had 'supported' him in some way – (corresponding to the second half of the research question):

Data Extract	'In Vivo' Coding
<p>LC: How did you feel about seeing yourself on film and about sharing that clip with your Mentor?</p> <p>Sam: Ehm no..... I wasn't nervous at all, it was more.....because after, I filmed the class ..it was goodI watched the clip back about two or three times myself before even deciding what clip I was going to choose for the discussion and I just felt strange – watching me interacting with the pupils it was good, <i>the camera was like a third eye</i> if that makes sense.....<i>It was like a fly on the wall</i> recording what I was doing</p>	<p>EHM NO ...I WASN'T NERVOUS AT ALL</p> <p>I FILMED THE CLASS/IT WAS GOOD</p> <p>I WATCHEDTWO OR THREE TIMES BEFORE DECIDING WHAT CLIP</p> <p>I JUST FELT STRANGE</p> <p>WATCHING ME INTERACTING WITH THE PUPILS IT WAS GOOD</p> <p>THE CAMERA WAS LIKE A THIRD EYE</p> <p>IT WAS LIKE A FLY ON THE WALL</p>

Table 4: Data Extract and 'In Vivo' Coding

I applied this initial cycle of coding in this way as I read through all of the transcripts with the first research question firmly in mind. This helped familiarise me with how the teachers' language might assist my answering Research Question One. However, to enable me to match an analytical coding process to 'Appreciative Inquiry' and to answer the specific part of research Question 2: "What did the teachers value in recording and reviewing their interactions?" I applied a second cycle of Coding called 'Values Coding' (Saldana, 2009). According to Saldana (2009) "a 'value' is the importance we attribute to oneself, another person thing or idea" (Saldana, 2009:89).

These codes are complementary to 'In Vivo' coding insomuch as they can build on participants' verbatim responses to explore language at a more conceptual level. For

example, one could examine how colloquialisms construct “‘cultural values’ or ‘interpersonal participant experiences’ and/or participants’ actions” (Saldana, 2009:92). They can also be applied to verbatim transcripts to note “the participant’s personal and unique experiences, development and self-constructed identities from social interaction” (Saldana, 2009:92) and beyond verbatim transcripts “to field notes and interview transcripts which can enhance the trustworthiness of the findings” (LeCompte and Preissle, 1993:264-5, cited in Saldana, 2009:90). They are also relevant codes to apply to research which employs “appreciative inquiry, oral history and critical ethnography” (Saldana, 2013:111). Therefore, they are complementary to ‘In Vivo’ codes and may even overlap - as shown in Table 5 below. However, they differ from ‘In Vivo’, insomuch as ‘Values’ codes can be determined ‘*apriori*’ as ‘provisional codes’ before being ordered and reordered into thematic or conceptual categories (Saldana, 2009). Therefore, for my next stage in the process I decided to code the data under ten ‘*apriori*’ provisional codes that reflected ‘positive’ categories in support of my answering Research Question 2. I chose to use the provisional ‘*apriori*’ ‘AI’ values Codes suggested by Cooperrider et al, (2008) which helped me to identify what the teachers found of value from their ‘AI’ enquiry process. These were:

'AI' Provisional Values Codes	
Category 1	Mention of positive values
Category 2	Mention of positive qualities including skills, competencies or actions
Category 3	Openness and receptivity to learning
Category 4	Actively Connecting with efforts to include, cooperate, help others or connect to artefacts with inference to positive outcomes
Category 5	Fresh insights that produced surprise, curiosity or excitement
Category 6	Mentions of facilitating action or movement towards a real or imagined positive circumstance or outcome
Category 7	Noticing any event that enhances an effective state or positive cause and effect
Category 8	Efforts to reframe any negative emotion to a positive desired outcome
Category 9	Any mention of optimism, hope or positive anticipation towards the future and
Category 10	Envisioned ideals – or any articulation of positive outcomes for the future

Table 5: AI Provisional Values Codes (Cooperrider et al, 2008:20)

I then re-read each transcript previously marked with 'In Vivo' codes adding provisional 'Values' Codes [VC]. I applied these numerically. For example, the following excerpt from our research conversation was further coded as follows:

Data Extract	In Vivo Coding/Values Coding
<p>LC: How did you feel about seeing yourself on film and about sharing that clip with your Mentor?</p> <p>Sam: Ehm no..... I wasn't nervous at all, it was more.....because after, I filmed the class..it was good.... I watched the clip back about two or three times myself before even deciding what clip I was going to choose for the discussion and I just felt strange – watching me interacting with the pupils it was good, <i>the camera was like a third eye</i> if that makes sense.....<i>It was like a fly on the wall</i> recording what I was doing</p>	<p>EHM NO ...I WASN'T NERVOUS AT ALL[VC2]</p> <p>I FILMED THE CLASS/ IT WAS GOOD[VC4,1] I WATCHED ...TWO OR THREE TIMES[VC3] BEFORE DECIDING WHAT CLIP</p> <p>I JUST FELT STRANGE [VC5]</p> <p>WATCHING ME INTERACTING WITH THE PUPILS IT WAS GOOD [VC1,2] THE CAMERA WAS LIKE A THIRD EYE[VC5]</p> <p>IT WAS LIKE A FLY ON THE WALL[VC5]</p>

Table 6: Data Extract: 'In Vivo' Coding and 'Values' Coding Example

This provided a richer understanding of the teachers' stories and the values that they attached to their mentoring activities with the camera. I constructed a similar process with the interview scripts, marking 'In Vivo' coding in italics and then applying 'Values' codes. In addition I annotated the interview scripts with 'Research Reflections' as Memos to myself, recording my early thought processes. This is illustrated by the examples below:

Extract from Laura (Primary Teacher's) Preliminary Interview showing Coding Process

LC: Why did you volunteer to be a co-participant in this study?

Laura: I would like to see actually eventually how it [USING THE CAMERA] *impacts on children's learning* – that would be really helpful [VC 4, 6] because at the moment it [MENTORING] is all *focused on the Standard for Full Registration* [VISUAL METAPHOR] and not actually *looked at as to how it actually impacts on children* [VISUAL METAPHOR] and I was *reading in the TES* this week [VC3,4] that *probationers are concerned that it might have a detrimental effect on children's learning eventually because there is no consistency.....*[VC8]

Research Reflection:

The words in italics above indicate my original 'In Vivo' coding – relating to RQ1 (How can recording and reviewing interactions on film support teachers' understanding of mentoring as a relational process?). They also mark interesting expressions or metaphors therein. For example, Laura uses 'visual metaphors' – 'focused' [Mentoring all about the Standard] and 'looked at' [not considered in relation to pupils' learning]. These mark her interest in how she thinks using the Camera as a tool may better support her understanding of how mentoring can connect better to children's learning. (She read in TES that probationer teachers are concerned about this). Values Codes applied include VC3 [Openness to learning]; VC4 [Actively connecting with artefacts with inference to positive outcomes, for example, she refers to the Camera, the Class, and TES] VC6 [Mention of facilitating action or movement towards a real or imagined positive circumstance or outcome] and also VC8 [Efforts to reframe probationers' concerns from a negative to a positive].

Extract from Alice (Primary Teacher's) Preliminary Interview showing Coding Process

LC: Alice what would you like to benefit from participating in this research project?

Alice: Well I can say it's something that I've done [RESEARCH WITH THE CAMERA] *a new experience* [VC3] *that not everybody will have* as not everybody is involved in *doing research* [VC2,4] *so that is good* as it will give me the *opportunity to be able to reflect* on my own teaching *which will be good*. [VC2, 6] Also it is *another way of doing observation* [VC1] *and instead of me writing it down on paper* [VC4] *I can see it so it gives another kind of evidence*. [VC9]

Research Reflection:

The Italics indicates original 'In Vivo' coding connecting to RQ1. This notes Alice's enthusiasm for participating in the co-study to develop her reflective teaching skills and to base this on the visual material of her recording her interactions. Further 'Values' codes were added – VC3 [noting Alice's openness to Learning]; VC2 [her enthusiasm for doing some 'practitioner research'] and VC4 [Actively Connecting her teaching to research to cooperate, help others and with inference to positive outcomes]. Then VC2 [developing her own skills in reflective practice] VC6 [her facilitating a move towards her 'imagined positive outcome' which relates to her professional development as a beginning teacher but also her enthusiasm for being a teacher-researcher]. Again, VC4 [this time connecting to artefacts such as the camera and film footage with inference to positive outcomes of producing material evidence as an alternative to writing] [VC9] also applies which indicates her positive anticipation regarding her construction of alternative 'Observation Practices'.

I proceeded in this way by coding all of the data generated from one mentoring pair at a time. First applying 'In Vivo' and then 'Values' 'AI' categorised codes. Thereafter, subsequent reading of the transcripts from all six schools developed my awareness of emergent sub-categories. For example, the various ways the teachers used the camera to inform the mentoring process which were contextually different but also similar. Furthermore, all of the pairs were curious about seeing their own body-language on film. I then re-examined my initial cycle of 'In Vivo' and 'Values' coding looking for similarities and differences. Second Cycle coding functions to develop an awareness of "categorical, thematic conceptual and/or organization" from the first stage coding process (Saldana, 2013:149). This was a significant task that required a constant reiterative process of 'too-ing' and 'fro-ing' across the data sets. Braun and Clarke (2006) recommend constructing a thematic map which can help with the sorting of different codes into themes in a visual format. I then undertook a process of mapping the different codes on to a visual diagram to explore how they could be grouped into potential thematic patterns. This involved looking for the repetition or emphasis of key words, metaphors, images and phrases connecting to Research Questions 1 and 2 and recurrent numbers associated with the Values Codes. I also moved the coded data around to construct patterned groupings. I asked myself key questions such as those suggested by Tonkis (2004):

- "What ideas and representations cluster around key themes?"
- What associations are being established between different actors or problems?
- Are particular meanings and images being mobilized?
- How are different subjects spoken about and positioned within the text?"

Tonkis (2004:378)

Having printed out the transcripts, I found that it was easier to do this for all six data sets with glue-pen and paper. I cut-up the sections of text I had coded and then arranged them under various thematic possibilities, comparing and contrasting the different ways in which patterns of coding presented within the data. For example, having identified 'Observation Practices' as an overarching theme across all 6 sets of data – I began to map out how this manifested itself in more detail within one Data Set. For example, I looked for 'We' statements to identify shared activities. Then I explored how patterns of actions were connecting to other 'In Vivo' and 'Values' codes. This process revealed a second emergent theme 'body-language'. This was not surprising, however, as all of the teachers viewed themselves on film and discussed the impact of what they saw and what they learned from seeing themselves. I then expanded this theme to include how the teachers used their viewing of body-language to inform their professional roles. This led me to another thematic possibility of 'teacher identity' which was once more explored across the six data sets wherein this time I searched for "I statements".

This process continued until I had identified 5 themes 'Observation Practices'; 'Teacher Identities'; 'Body-languages'; 'Ways of Relating'; and 'Making Connections'. On further inspection I could see how two of these themes could collapse together; so I placed 'Making Connections' under 'Ways of Relating'; then 'Body-Languages' under the broader theme of 'Teacher Identities'. Furthermore, "a theme captures something important about the data in relation to the research question, and represents some level of patterned response or meaning within the data set" (Braun and Clarke, 2006:10). This knowledge guided me towards creating three key themes: 'Observation Practices'; 'Ways of Relating' (which I later re-named 'Co-Constructing Relations') and the third theme of 'Teacher Identities'. For me, these three themes both respected the data that the teachers had generated as part of their 'Appreciative' Inquiry process whilst enabling me to have something to say in relation to my

research questions. An example of this process is shown in Appendix 5. There is no pretext here of my having created completely separated categories or themes – as Appendix 5 shows there is much interconnection between codes and themes and therefore this process was an example of my being relationally-responsive to my familiarity with the data and the holistic research process. This was my honest attempt at (re)constructing the data in a way that did justice to the teachers’ contributions. However, Josselson’s (2011) words reminded me that I was doing my work well because: “Categories that are too separate are artificial. Human life is of a piece, multi-layered, contradictory and multivalent to be sure; but the strands are always interconnected” (Josselson, 2011:232; cited in Saldana, 2013:207-208).

Thereafter, using the approach to discourse analysis called ‘Interpretative Repertoires’ (Wetherell and Potter, 1988) I was able to analyse how these themes were constructed as similar, but with varying patterns of difference, in the teachers’ conversations across the six data sets. Mobilising Interpretative Repertoires was most relevant to my answering of my third research question: “How did the teachers construct their practices with the camera?” Interpretative Repertoires, as an approach to discourse analysis is also consistent with the overall theoretical framework of this co-study.

In conclusion, therefore, the coding and analytical process helped towards my answering of the first two research questions. The analysis of Interpretative repertoires supports the answering of the first three research questions generally, but in particular Question 3, as it shows how the teachers’ language functions to construct their practices with the camera and with what consequences. Question 4 will be discussed in Chapter 9. However, as this co-study is small and detailed it is appropriate to acknowledge its limitations.

5.4.9 Limitations of Study

I am mindful about the limitations of this small co-study with twelve teachers and what it is possible for me to present in the space of this Thesis. In adopting a 'critical' and 'co-constructionist' theorising through an 'Appreciative Inquiry' Action Research process I recognise that my own construction of the teachers' data and analysis of their 'repertoires' can only ever be a partial perspective of their experiences. Furthermore, I understand that there are other studies underway in Scotland at present which seek to develop mentoring practices. It is therefore hoped that this small study can contribute to the shared imperative that seeks to bring Mentoring in Scotland more into alignment with the discourses of GTCS (2012) Standards in ways that support both teachers and children's learning.

6. THE TEACHERS' STORIES: TELLING TALES OF MENTORING THROUGH INTERPRETATIVE REPERTOIRES

In this Chapter I present the 'Stories' of each of the six pairs of teachers. With respect for their requests for anonymity; their real identities are protected by pseudonyms. I introduce each pair by drawing from their introductory interviews. (Appendix 3 shows the interview questions).

This sets the scene for the teachers' 'Stories' of their 'Practices of Enquiry'. Thereafter, I select 'repertoires' from their mentoring experiences which I analyse in relation to the three identified themes. These are: 'Observation Practices'; 'Teacher Identities' and 'Co-constructing Relations'. As far as possible in (re)telling these stories, I am true to the local-contextual details. The teachers' appreciative topics of enquiry as discussed in their Stories are:

MENTORING PAIRS	TOPICS CHOSEN FOR APPRECIATIVE INQUIRY
Laura and Alice	
Topic 1	Exploring filming to support Primary 1 and 2
Topic 2	Reflecting on Personal Interactions
Topic 3	Mentoring Conversations and Body-Language
Ewan and Nadia	
Topic 1	Professional Interactions and Images on Film
Topic 2	Teaching Drama in the English Classroom
Topic 3	Teaching Poetry using Visual Imagery
Sam and Jan	
Topic 1	Positioning in the Drama Studio
Topic 2	Body-Language and Interactions
Topic 3	Self-Evaluation through Filming
Jim and Adam	
Topic 1	Evaluating classroom interactions
Topic 2	Reflecting on Practice
Topic 3	Professional Development
Rachel and Karen	
Topic 1	Jolly Phonics Spelling Lesson
Topic 2	Body-Language
Topic 3	Formative Assessment through Peer Mentoring
Jen and Ian	
Topic 1	Body-Language in the classroom
Topic 2	Relational Dynamics with Pupils
Topic 3	Reflecting on the Appreciative Process

Table 7: Teachers 'AI' Topics

The analysis in this Chapter in turn will generate the material for my 'across data analysis' discussion in Chapter 7 and the subsequent findings in Chapters 8 and 9.

6.1 Constructing Repertoires

I begin each Mentoring pair's story by introducing a gestural aspect of the teachers' dialogue which for me, was an 'arresting moment' (Shotter, 1996:294). This is a point of practical understanding that "consists of seeing connections" (Wittgenstein, 1953, No 122). Some of these figures of speech, images or expressions were identified in the earlier 'In Vivo' coding stage. They drew my attention, to how specific repertoires were functioning to connect to the key analytic theme. It is impossible to present holistic conversations in the space of this Thesis; therefore selected conversational turns which construct the particular repertoires as they relate to the main theme are presented for analysis.

6.2 INTRODUCING LAURA AND ALICE

6.2.1. Laura, Mentor

Laura has been teaching for four years. She is in her forties. She previously worked for the Civil Service and thereafter, in early years' education. She became a Mentor at the end of her probationary year. She defines mentoring as an 'egalitarian' relationship because: "*you are just helping*". Laura's mentor training was two days with the Local Authority. Alice is the first Probationer Laura has had sole responsibility for. Laura volunteered for the co-study to explore how mentoring might better connect to children's learning. She has a good relationship with Alice.

6.2.2 Alice, Newly Qualified Teacher

Alice is 26 years old. She was previously employed as a classroom assistant. She too was keen to join the co-study to explore how her interactions influenced children's learning. As Alice declared: "*it is another way of doing observation and instead of me writing it down on paper I can see it, so it gives another kind of evidence*".

6.2.3 Story 1. Constructing Observation Practices: Seeing the Invisible

“seeing the video you are drawn in to see things you wouldn’t normally see!”

In this story the teachers’ language functions to construct repertoires of appreciation as they learn about how their filming might connect their mentoring practices to children’s learning in the Primary classroom. It was Laura’s words above which drew my attention to how this repertoire connects to the theme of Observation Practices.

The context of this conversational turn, is that Alice has used the camera to film her interactions with the infants who subsequently get to see themselves on screen:

LC: So you have been sharing the tapes with the children – what kind of response was there?

Alice: They love it – they really, really do love it! When you play it back and Jack sees himself – and he’s been doing his ninja thing – he realises and says: “I shouldn’t have been doing that”So the children are learning just by seeing themselves.

Laura: It’s better than a learning log!

Alice's language constructs her appreciation and excitement at the children's response to seeing themselves on screen. Her repetition of *'love'* and *'really'* in her opening exclamation illuminates her enthusiasm. She supplements this by constructing a metaphoric reference to fictional heroes, to explain Jack's 'seeing' and 'reflecting' on his behaviour, what she refers to as his *"ninja thing"*. She constructs the sense that this is simple but effective learning emphasised by the word 'just': *"So the children are learning just by seeing themselves"*.

The functional orientation of the teachers' language also serves to justify their sharing of the footage with the infants. They appreciate the utility value of the film not only as a resource for allowing the children to reflect on their behaviour, but also as a tool for prompting the children's memories of earlier lessons. This is reflected in Laura's declaration that their viewing the film was more effective than their current tool called a 'learning log'. Alice then draws on her professional knowledge of 'learning logs' to supplement her appreciation of the film's potential:

Alice: I use learning logs to cover three areas – something new I've learned this week; something I've enjoyed this week; something I will try to do better next week... often they repeat the same things from the week before or they will forget what they have been doing that week... if they see a video then they could pick out something... cause often they will just say the same thing, so they could pick real examples from videos or the video might trigger something in their memories....

Alice's response to Laura's exclamation that *"It's better than a learning log!"* is an explanation which functions to justify her using filming as a regular feature of the infants' learning. She constructs reasons that include the visual material in helping pupils select *"real examples"* of

learning, as well as it serving as an aide-memoire for earlier lessons as it: *“might trigger something in their memories”*.

However, despite the teachers’ enthusiasm for utilising the camera in this way, their repertoire in the next conversational turn shifts from ‘appreciation’ to ‘evaluation’:

Laura: So you can see a potential in using that...instead of learning logs?

Alice: Definitely, but I think and you would need the ICT behind you and a smart board connected with a video camera in your classroom so that it was all ready to go - for it takes a long time to get the camera set up with the laptop.

Laura: But then you will get certain people saying ‘big brother’ is watching you so you’ve got to use it at certain times. For example, I used it when we were doing ‘quiet voices’ and their voices reduced really quickly and then I whispered to one girl to start talking louder – she did and as she raised her voice so did her partner, then the couple opposite them, and the noise level just grew and grew and the children saw it visually.... seeing the video you are drawn into see things you wouldn’t normally see!

Alice’s response to Laura’s question above functions to explain what she regards as a practical resource issue. To record regularly in this way, would *“take a long time”* in preparing the equipment. Her suggestion of having a permanent camera connected to the whiteboard is however, rebutted by Laura, who introduces an ideological concern: *“But then you will get certain people saying – big brother is watching you”*. Her metaphor functions to suggest her view that the permanence of recording equipment in the classroom may be criticised by parents, as being too much surveillance. However, this is up to a point, as there is also a functional shift as her discourse recognises its value *“at certain times”*. This points towards Laura’s appreciation of how filming supported both her own and the children’s awareness of

the increasing volume of their classroom chatter. Thus, her personification of this phenomenon serves to mark her amazement and appreciation at their seeing this on film:

“the noise level just grew and grew and the children saw it visually”.

Hence, the teachers’ joint-actions with the camera renders the usually ‘invisible’, visible as they co-construct observation practices that enable them to connect their mentoring process to the children’s learning. The teachers’ ‘appreciation’ of practices in this instance, outweighs any negative resource issues. Thus, the teachers’ language also functions to show how they value future possibilities (Cooperrider et al, 2008). The repertoire shows how despite their appreciation of filming helping to connect their mentoring practices to the infant classroom there is still functional variation in their linguistic practices as they move from ‘appreciation’ to a more concerned ‘evaluation’ and then back again.

6.2.4 Story 2: Teacher Identities: Images of Selves

“it doesn’t bother me because I will never star in Hollywood”

Laura’s ironic trope above, connects this ‘repertoire’ of self-reflection to the theme of ‘Teacher Identity’. The repertoire exemplifies variation in how Laura and Alice construct differing and conflicting viewpoints about observing their own images on film. This has practical consequences, as it opens up questions about the teachers’ ‘personal’ and ‘professional’ selves and how they relate to their identities.

LC: How do you feel when you see yourself on film?

Alice: I don't like it, I can see its uses, but that doesn't mean that I'll ever enjoy watching myself on video. But I can see how it can help you be reflective and for assessment with the children, to see how you can develop your lessons and see what improvements you can make and things like that, but sitting watching it is uncomfortable for me.

Laura: Can you describe your feelings?

Alice: Like why am I pulling that face and all things like that

Laura: So it's personal reflections...

Alice: Yeah...

Laura: Would you feel like that if it was just you watching it?

Alice: Yip – I just don't like it and I even don't like having my photo taken!

Laura: I think you are very natural and confident looking on the film

Alice: Ehm Yes – when I video record it – watching it back has been able to show me things I didn't know I was doing – like watching the speed of my voice – and watching my interactions with the children too has shown me that I am able to do it ... so there is some good stuff....

Despite her stance of 'Appreciative Inquiry', Alice constructs a negative response towards viewing her self-image. A point Dowrick (1991, 2005) cautions regarding 'self-modelling' with video images. Whilst Alice's first conversational turn, opens with the negative personal

affirmation: *"I don't like it"*; she contradicts this with repeated positive affirmations: *"I can see its uses"*; *"I can see how it can help you be reflective"*. She supplements these positive declarations with the professional benefits such as *"assessment"* purposes; or in allowing her to see *"improvements"* in her lesson planning. Thus Alice's language functions towards her appreciating the benefits of recording from a Professional viewpoint, from her 'teaching identity'. However, from a personal stance she constructs a different perspective: *"but that doesn't mean that I'll ever enjoy watching myself on video"* reinforced by her declaration: *"sitting watching it is uncomfortable for me"*. This is qualified by her emotionally negative self-reflection on her body-language: *"why am I pulling that face?"* and her assertion: *"I even don't like having my photo taken"*. Thus Alice's language functions to construct a negative evaluation of her viewing her personal image on film. However, she finishes the conversational sequence by turning the negatives into positives. Her repetition of 'watching': *"so watching it back"*; *"watching the speed of my voice"*; *"watching my interactions"*; *"has shown me..."*; serves to reinforce her observation of positive skills which is supplemented by a final positive affirmation that she witnessed: *"some real good stuff"*. Alice's repertoire therefore functions to show her oscillation between positive and negative viewpoints and the construction of contrasting viewpoints between her 'personal' and 'professional' selves.

Conversely, Laura, her Mentor constructs a more 'flippant' response to how she feels about seeing herself on film:

LC: Laura how did you feel about watching yourself?

Laura: It doesn't bother me because I will never star in Hollywood, but I think that is just a natural thing because as a Nation we are very self-conscious and always criticising. I think that is where we kind of struggle. We always put ourselves down instead of

building ourselves up - we are not a nation who would actually say “well I am really good at this” – but the Americans are very good at it....

Laura’s words “*It doesn’t bother me because I will never star in Hollywood*” function as irony, and her language supplements tone with defence, placing blame for Alice’s negative valuing of her personal image, firmly with Scottish cultural identity: “*as a Nation ... I think that is where we kind of struggle*”. This is exemplified by her contrasting American identity: “*but the Americans are very good at it*”. Her language functions to justify her own lack of concern over her image as an aspect of her ‘personal’ identity which is cultural. Further variation in this repertoire is evident, however, when Laura reviews the film to consider whether her interactions with her Primary 2 class patronise them:

Laura: I think I said at one point I was patronising but when I did it again this week I did the same and then I reflected that they really needed that... to make sure that they understood concepts.... because what I was actually doing was showing differentiation - so I got them to feed it back and I tried to make it exciting and when I looked at the children’s faces they were smiling so they don’t feel like they are being patronised – but.... it gives you things to think about though.....

Laura’s language in this instance, functions to construct uncertainty concerning her view of her own professional teaching interactions. This is constructed through her repeated use of the first person pronoun: “*I think*”; “*I reflected*”, “*I tried*”; “*I looked*” etc, as she reflects critically on whether she is condescending to the children. However, (re)viewing the film footage reinstates her confidence: “*but when I did it again this week I did the same*”. Laura is able to re-evaluate her professional interactions enabled by the ‘space’ and ‘time’ affordances of the filming: “*and then I reflected... that they really needed*” [that]. Her language indicates that she can now see how her actions related to the children’s ability levels “*because what I*

was actually doing was showing differentiation...". This bolstering of her professional identity, is constructed through what she saw in the visual material: *"when I looked at the children's faces they were smiling so they don't feel like they are being patronised"*. Laura's assumption here is that the children's smiling faces can reveal what they feel on the 'inside'. Her concluding comment serves to indicate her further critical reflection on what she is learning by observing her interactions on film: *"butit gives you things to think about though"*, emphasising the value of the film footage for inviting critical reflections on practice (Schon, 1983).

In summary, this 'repertoire' shows how variation in the teachers' discursive practices functions to construct and (re)construct their views of their 'personal' and 'professional' identities. This is dependent on their conversational positions and their responses to one another as much as their interactions with the film footage. Alice's view of recording her interactions divides her opinion between her 'personal' and 'professional' selves. She dislikes watching her own body-language on film but constructs positivity about observing her skills and qualities of her 'teacher self'. Therefore, her professional identity is given a boost by the filming. On a 'personal' level, Laura's language functions firstly, to construct concern over whether she is patronising her pupils. However, she values the camera's affordances over time and space which provides the material evidence which matches her self-construct as a teacher. The functional variety of their language shows how the teachers' construction of their different positioning, in relation to their identities, is intertwined with how they respond to one another at the 'micro-level' of their conversations - as much as how they construct 'emotional' responses towards seeing their images on film.

6.2.5 Story 3: Co-Constructing Relations – Conversational Positioning

“We both mirror each other”

This ‘repertoire’ of evaluating relationships, was signalled by the extended metaphor of ‘mirroring’. It shows how the teachers’ conversational ‘positioning’ (Harré, and Langenhove, 1999) and their body-language, functions to construct a positive view of how they are co-constructing their relationship. I open the conversation with a question from our research conversation:

LC: So what features are there in a positive mentoring relationship?

Alice: Well I like the fact that you (Laura) know the children in my class so I can talk about them on a personal level so it means that you can relate to what I’m saying.

Laura: It doesn’t matter who you are working with whether its children or adults you have to have a relationship and a positive relationship for it to work, and well that takes two. So you cannot dictate it – I couldn’t dictate it to you or to children because that doesn’t work – that’s not respect - you’ve got to have their respect, but at the same time you’ve got to give respect, and I find that it’s a two way process and it doesn’t matter how young, they are still due that respect.

In this first conversational turn, Alice's response functions to attribute their common experience of teaching the same children as a positive aspect of their mentoring relationship. She appeals to Laura through her address using the pronoun 'you': "*you can relate to what I am saying*". Laura's response, however, functions to deflect Alice's comment. She constructs an alternative response to the question, mobilising a moral position: "*you have to have a relationship and a positive relationship for it to work and well that takes two so you cannot dictate it – I couldn't dictate it to you*". The assertion functions forcefully through her repetition of the words '*relationship*' and '*dictate*' emphasising her view that a mentoring relationship is beyond the control of any one person. She builds a case for 'reciprocal respect', indicated by her alternating and repeated positioning of the phrase: "*that's not respect*"; "*you've got to have their respect*"; "*you've got to give respect*" building to the climax: "*it's a two way process and it doesn't matter how young they are they are still due that respect*".

Laura's discursive action extends her viewpoint beyond the immediacy of what constitutes positive mentoring relationships, towards teachers' relations with their pupils and towards all relationships:

Laura: Just look how you would feel and be that other person, and think "well what would I do in that situation.....?" because I have written down that I learned from Alice... then I did it in my classroom - so it's being open to learn from other people and not thinking that you know everything.

She invites stepping into the other's shoes: "*be that other person*" as the ultimate position in any relationship. Language functions here to construct both a moral and ethical point. Her

viewpoint is in line with Levinas' (1969) philosophy of ethics, which advocates that ethics is an implicit relation inherent in every human interaction in our responsibilities towards the 'Other' (Bergmark and Alerby, 2008; Haslebo and Haslebo, 2012).

It is further qualified by Laura's 'act of recognition' (Haslebo and Haslebo, 2012:187, citing Honneth, 2001) that as Mentor she is learning from Alice's practice. Laura's language constructs mentoring as 'reciprocal'. This standpoint challenges the dominant discourses of the 'monological' model; (Bokeno and Gantt, 2000) wherein the expectation is that the novice learns from the expert (Strong and Baron, 2003).

The teachers conclude this conversation by returning to their 'AI' topic of Body-Language.

Alice: When we reviewed this clip we saw how we copied one another's body-language.

Laura: [Both laugh] – yes we use our hands a lot!

Alice: We both mirrored each other for I turned when the video was finished to sit almost exactly as you, to sit almost exactly the same way and then we both wave our hands everywhere pointing.

Laura – I don't know why we do that maybe that shows we are really comfortable?

Alice: Hmm.

Laura: Yeah ... because if we weren't then we would turn away from each other.

LC: Any further reflections?

Alice: I think sometimes I speak very fast.

Laura: Well I didn't notice that (laughs).

Alice: No....but I don't sometimes let you finish your sentence (laughs)

Laura: But I just think that is because we are the way we are (laughs)

The teachers co-construct a model of their positive relationship through their conversational positioning. Their language functions to construct humour, merging their viewpoints harmoniously, supplemented by laughter. This is in recognition that they imitate one-another's body-language. Alice also addresses Laura with first person pronouns to emphasise their similarity. Her repetition of "*to sit almost exactly as you*" and "*to sit almost exactly the same way*" functions to convince Laura of their 'sameness'. The first-person plural 'we' amplifies this togetherness as does Laura's repetition of the word '*comfortable*'. The sequence concludes with the shared joke of Alice cutting Laura's sentences off.

Laura's light-hearted response: "*I didn't notice that*" indicates that their relationship is as much friendship as professional. Finally, Laura 'mirrors' Alice's use of the first person plural 'we' in a responsive way repeating 'we are' twice in her final speech act of this 'repertoire', highlighting their camaraderie.

In summary, these repertoires show how Laura and Alice have co-constructed a positive relationship throughout the enquiry process. They illustrate the variation in how the teachers' language functions to construct their mentoring practices with the camera. What the teachers valued is negotiated through the fluidity of conversational positioning, supplemented

with their reflecting critically on the film footage. From utilising the camera to enhance children's learning, through to (re)viewing their own personal and professional identities; they identified how 'personal' and 'professional' selves emerge, not only from their relation to one another, but from their interactions with the film footage. Laura and Alice also co-constructed positive qualities of relational mentoring through their awareness of body-language. Their story demonstrates the ways in which they co-constructed, reciprocal learning; openness to the other; respectful sharing; listening effectively, humour and collaborative working for the benefit of the children they teach.

6.3 INTRODUCING EWAN AND NADIA

6.3.1 Ewan, Principal Teacher of English and Mentor

Ewan is a Principal Teacher of English. He is passionate about English Literature. In our preliminary interview, Ewan explained his desire to be a Mentor: *"Eh .. I support the teachers in my Department everyday so I see this as an extension to that"*. Ewan has had no Mentor training. Volunteering for the co-study, he said: *"I am sure that most managers would agree with this.... that Probationers now have got a far stronger theoretical basis to their practice than we ever did..."*. He acknowledged his weakness regarding technology, declaring: *"I am a Luddite"*. He confirmed his conception of Mentoring as: *"someone who helps the Probationer to do the best they can to get the job done!"* Nadia is his fourth NQT.

6.3.2 Nadia, Newly Qualified Teacher

Nadia is twenty-four. She undertook her PGDE in Aberdeen, having studied English Literature at Edinburgh University. Nadia has a passion for drama. She was interested in participating in the co-study declaring: *“I love the idea of experimenting with a camera in the classroom. At University I took a course on Media and we did a bit of visual stuff on the PGDE and I would like to bring visual literacy into my teaching”*. I asked what she understood by Mentoring: *“For me, it means hopefully someone with more experience supporting me get through the Standard...”*.

6.3.3 Story 1: Constructing Observation Practices: Perspectives on Observations

“It felt like a three point perspective there...”

This repertoire connects to the theme of observational practices through the teachers’ evaluations of their professional interactions and images. Given that: “speakers give inconsistent and varied pictures of their social worlds” (Wetherell and Potter, 1988:171) through ‘repertoires’, I am joining three excerpts from different texts to explore the variation within the teachers’ accounts of their observation practices. The first excerpt is from our research conversation. The second, is from Nadia’s final interview and the third from Ewan’s.

[Excerpt 1: Research Conversation]

LC: Now looking at that particular frame what can you see?

[both laugh]

Ewan: I see the two of us watching the clip rather intently I may say...

[Nadia laughs again]

LC: What do you see Nadia?

Nadia: I am looking at my personal appearancemy hair cut [laughing again]

Ewan: I see my Markies Washable suit... ahh ehm?

[both laugh]

The context of this excerpt is the teachers' first research conversation where they select a clip of their recorded mentoring conversation for analysis. The filming is still a novelty and their language functions to construct humour. Ewan's description of their watching the clip "*rather intently*" provokes laughter amidst declarations that what they are observing is their own individual appearances. Nadia sees her "hair cut", whilst Ewan ridicules the appearance of his suit through adjectives: 'Markies' and 'washable'.

By the end of the teachers' 'AI' process however, they construct much more serious considerations of their observation practices.

[Excerpt 2: Nadia's final interview]

LC: So you have completed your 'appreciative enquiries' – what did you find of value?

Nadia: It was very interesting seeing ehm... interactions in the classroom but also particularly physical interaction during the videoing of myself and my Mentor. Yeah just even looking at discussing things... Ehm.... it's quite revealing in the way that you notice your body movements, notice where your eyes are; notice your gestures..... So you can see your classroom interactions, you can see your responses to the video and you can see your own and your mentor's reactions and interactions as well..... it felt like a three point perspective there.

Nadia's discourse functions to show that it is not so much her interactions in the classroom that has caught her interest but observing: "*the physical interaction... of myself and my Mentor*". She constructs this view by her repetition of 'notice': "*notice your body movements*"; "*notice where your eyes are*"; "*notice your gestures*". Her simile: "*like a three point perspective*" constructs her valuing "*the second level*" of recording which allows her to see how she and Ewan interact discussing her classroom performance. Nadia's language functions to evaluate both her own and her mentor's differing reactions to her teaching, discussed further in Story Two.

[Excerpt 3 Ewan's final interview]

LC: What value has recording your mentoring conversations with Nadia had?

Ewan: I wouldn't have said that what I learned was about relations primarily because I think myself and Nadia get on reasonably well... and then I could say that it's maybe helped because it's another point of contact. Ehm it's been quite interesting to do the filming – it's added another strand to the discussion of Nadia's own practice because obviously I had been in to see her formally four or five and numerous other times.

LC: Did you see anything different with the use of camera – say from Nadia's point of view – did you find it of value in that way?

Ewan: I did find it of value, I mean what I found was that what I was watching on the film absolutely backed up the impressions or judgements that I had made on Nadia's teaching from actually being in the classroom watching her. The consistency of practice was there which is obviously useful in helping me think, that any kind of judgement or comment I am going to pass is going to be as fair or authoritative as it needs to be.

Ewan's language functions to construct a viewpoint that is more non-committal about the value of filming. For example, his words: '*could*', '*maybe*' and '*a little bit*' construct hesitation, as does '*quite*': "*its been quite interesting to do the filming*" indicating its limited value. This is supplemented with the declaration that: "*it's added another strand to the discussion*" but has not replaced his external assessor's eye. Ewan constructs an official voice from his 'formal' Principal Teacher's perspective: "*I had been in to see her formally four or five and numerous other times*" therein, reducing the teachers' co-construction of alternative observation practices simply to: "*another point of contact*". Filming is positioned as an 'add-on' to Ewan's usual managerial duties. This is reinforced by his assessor's voice; for it had: "*absolutely backed up or supported the impressions or judgements*" that he had made from "*actually being in the classroom watching her*". The tone of 'actually' serves to construct Ewan's sense of his physical presence in Nadia's classroom, being more 'real' to him than watching film.

The repetition of “*judgement*” in this conversational turn reinforces his evaluator’s voice; whilst his declaration that that his assessment will be: “*as fair or authoritative as it needs to be*” constructs his Managerial attitude to observation and feedback. Thus Ewan’s discourse functions to perform the dual roles of Mentor and ‘gate-keeper’ to the profession (Smith, 2001).

I then turn the conversation to invite Ewan to consider what he found of value in observing his own interactions:

LC: Was there anything in observing your own interactions that you found of value?

Ewan: I can see what you are digging at – one or two mannerisms that I adopt in talking to people I could see would be probably better revised.....ehm this might be a generational thing, but I don’t feel so comfortable looking at pictures of myself...

LC: You are not the first teacher to say that Ewan...

Ewan: There is this sense that almost you are watching another person... obviously it makes me uncomfortable with the idea that it is actually you..... you feel a bit distant about watching this person but then that’s because there is a bit of distance there..

Ewan constructs a defensive response to my question. He does this through his metaphorical assumption: “*Yes I can see what you are digging at*”. However, he proceeds to admit that “*one or two mannerisms*” might be “*better revised*”. He does not appreciate seeing images of

himself: *"I don't feel so comfortable looking at pictures of myself..."* He constructs his experience as 'disembodied', for it creates: *"this sense that almost you are watching another person"*; he feels: *"uncomfortable"* identifying with his own image on screen. This is constructed through his use of the third person: *"you feel a bit distant about watching this person"* and his language concurs with his opening humour about his 'Markies' suit. I enquired whether they experienced any divergent viewpoints in their observation practices:

LC: Were there any occasions when you saw different things in the clips?

Ewan: Ehm I think generally our views concurred. Yeah there's no moment I can think of eh when there was any real kind of disparity when we were watching clips from the video stuff...

This was an interesting response, because as shown in Story Two – the teachers constructed opposing views regarding Nadia's teaching of drama in the English classroom.

In summary, this repertoire of the teachers' practical evaluations of their images and interactions highlights the variation that occurs in attitudes according to their activities. They began by constructing enthusiasm towards filming their interactions and Ewan was keen to learn from Nadia's strong 'theoretical' knowledge of active learning and visual literacy. By the end of the process the observation activities are constructed as much more serious. Nadia values (re)viewing their body-language seeing aspects of herself and her mentor's interactions she would not normally see. At the end of the enquiry process, Ewan constructs a viewpoint that filming has not transformed his learning as he had originally anticipated. Instead, for Ewan it has confirmed his status of 'assessor' or 'manager', through assumptions pertaining to

the hierarchical form of mentoring. For Ewan, filming has become an “add on” to the traditional observation practice.

These repertoires highlight the shifting discursive perspectives the teachers have of their practices enabled through the ‘time’ and ‘space’ affordances of the film. The concept of ‘chronotope’ (Bakhtin, 1981) describes this temporal and spatial ‘situatedness’ as a way of conceptualising “the interplay between the past, the present, and the possible and imagined” (Brown and Renshaw, 2006:251). Finally, Ewan states that in (re)viewing the film clips, that he and Nadia’s: “views concurred” about what they were observing and that there was not “*any real kind of disparity*” in their observations. However, this is the theme of the ‘repertoire’ below.

6.3.4. Story 2: Teacher Identities: Seeing Differently

“But It’s the business of balancing the greater time spent on something and less coverage on other things”

Here, Nadia and Ewan disagree over Nadia’s allowing her S3 class to perform rather than read the play of ‘Treasure Island’. It highlights how they construct very different teacher identities through this repertoire of opposing viewpoints. The context is their (re)viewing a clip of Nadia’s practice, during our research conversation.

Nadia: We've just started 'Treasure Island' and have decided to act it out basically with props and costumes and things as a way of varying the way that we study it, making it more accessible to them I think – so this is just a short clip of them getting into it in Act 1 Scene 1....

Ewan: Oh that was one of you in front of the class? [Ironic tone]

[Watching the film no-one speaks]

Nadia: He's a character... [Pointing to pupil]

Ewan: Get on with it boy!

Nadia: It was funny at the time...

Ewan: I think it's one of those things you really have to be there....

Tensions are evident from the opening conversational turn, from the very moment Nadia chooses the clip. This is constructed by Ewan's ironic comment: "*Oh that was one of you in front of the class?*" Nadia's laughing at a boy: "*He's a character*" is met with Ewan's impatient comment to the screen: "*Get on with it boy*". Her response registers surprise: "*It was funny at the time*", but Ewan's response functions as dismissive: "*I think it's one of those things you really have to be there...*" Thereafter, the teachers co-construct a 'battle of wills' each showing their strong personalities and different 'professional' perspectives over teaching drama.

Ewan: I can see that doing it like this could in some ways be more engaging but it's taking longer to get through...

Nadia: But....

Ewan: [cuts across] The debate would then be about whether the time all of this takes can be justified...

Nadia: Yeah...

Ewan: It's not to deride this at all... it's just I am wondering about the pros and cons of it...

In contrast to Nadia's monosyllabic responses, Ewan constructs disapproval with what he is observing. He views the situation from his Principal Teacher's perspective. His language functions to express his 'managerial' concerns with balancing time and resources. His cutting across Nadia after she releases one utterance: "*but*" serves to emphasise his authority.

Ewan's language links back to his perspective of himself as a Manager presented in our introductory interview. He constructs a Managerial identity through his assertions: "*the debate would then be*" and "*whether the time all of this takes can be justified*". Nadia, as an NQT is on the wrong side of a power struggle. For, despite her attempts to convince her Mentor, Ewan asserts his values over hers:

Nadia: I don't plan to do this with every scene, I mean this is the first time we'd tried it so....

Ewan: Aye but I was just doin' a bit of drama too with the first years.... and they were surprisingly good, even for poorer readers, and one of the things I was thinking about here was if these guys, were sitting and all their effort could be focused; all their attention focused on an expressive reading of the script – would that be better?

Ewan's language functions to assert his point forcefully. From his PT's viewpoint he prefers pupils to read a script rather than enact it. This is constructed through his analogy of his own first year class with its "*poor readers*" who can cope with the task. It is supplemented by his repeating phrases using the word "*focused*" to show what could be otherwise in Nadia's classroom: "*all their effort could be focused*"; "*all their attention focused on an expressive*

reading of the script"; followed by his rhetorical question: "*what could be better*"? Both English teachers construct very different viewpoints regarding how they should teach drama; but whilst Nadia's language functions to suggest she is open to Ewan's advice, she begins to construct a question which serves to undermine her position further:

Nadia: Well I'll compare it with just sitting down in the second part of the lesson and letting them verbalise it rather than acting it out... it's just like..... they told me when I asked have you done a play before and their reply was we did 'Huckleberry Finn' or was it 'Tom Sawyer' the play?

Ewan: Aye

Nadia: And they said they had just sat and read it in class and that they didn't find it very interesting.

Nadia's language functions to construct a strong sense of her teaching identity. Her reporting to Ewan that her class had found their previous experience of reading a play boring, is a direct reference to Ewan's teaching. This is a 'naïve' move as Nadia, perhaps unwittingly, constructs an insult regarding Ewan's teaching. Ewan, using his power over Nadia begins to close the conversation in his favour:

Ewan: in thinking about this... performing drama... it just highlights how narrow a conventional English class is and whether there's any new knowledge, I don't know.... it's just part of this ongoing debate which there was reference to in the DM a couple of days ago [Nadia interrupts]

Nadia: It's going to get more and more like this kind of thing... especially with CfE and active learning...

Ewan: Yeah... but it's the business of balancing the greater time spent on something and less coverage on other things you might be doing with the kind of efficacy towards getting better outcomes of a more specific thing... Ahem...

Nadia: Yes, it's striking a balance.... but what you haven't seen is that they have set the classroom and all of them have got up and done things.... I think it's good....
[whispered]

Ewan: I am not saying it's not... as you say there's a balance to be struck and it's the balance between doing this and the other kind of more conventional..... reading.... which I think is the right way to go!

Nadia: We can follow this then with just reading the scene and we can spend the rest of the lesson just doing written work...

Potter et al (1990:212) suggest that the variation of function in language is "analogous to the repertoire of moves of a ballet dancer". This repertoire begins with subtle movements of the teachers' positioning of their viewpoints building up to a forceful finale in Ewan's favour. He asserts his authority over Nadia by appealing to the traditions of the 'conservative' English classroom by stating: "*how narrow a conventional English class is*"; the word 'narrow' serving to disenfranchise Nadia's experimental approaches to 'active' learning. Ewan supports his view with reference to it having been sanctioned at his "*DM*" (Departmental Meeting). Nadia side-steps this assertion by making her appeal to the future of teaching rather than the past, warning Ewan that: "*it's going to get more and more like this*" supported with her reference to

policy: *“especially with CfE and active learning ...”*. Ewan’s language again functions to construct authority by drawing on managerial discourse such as: *“business of balancing”*; *“coverage on other things”* *“kind of efficacy”*; *“getting better outcomes”*. Momentarily, Nadia agrees: *“Yes, it’s striking a balance”*. However, she undermines this by declaring that Ewan has not seen her pupils’ creativity: *“they have set the classroom up... “I think it’s good”*. Her lowering of her voice and tone to construct this final appeal functions to show her realising defeat. Ewan clarifies that he has heard her defence: *“I am not saying it’s not”*. However, he persists with his Managerial line: *“there’s a balance to be struck and it’s the balance between doing this and the other kind of more conventional.... reading....* His use of the first person pronoun then asserts his final view: *“which I think is the right way to go...”*. Nadia concedes defeat: *“We can follow this then with just reading the scene and we can spend the rest of the lesson just doing written work.....”*

This repertoire illustrates the metaphoric ‘dance’ of the Mentor and Mentee’s opposing viewpoints as they negotiate whose view is correct in how to teach drama to an S3 English class. Furthermore, the teachers’ positions emerge naturally from their responses to one another during the conversation which also defines their professional and personal identities. In Ewan’s last assertive strike his language functions to construct all three of his identities. His Managerial self, repeats the word ‘balance’: *“there’s a balance to be struck and it’s the balance between doing this”*; his conservative views as a PT of English emerges through his appeal to tradition: *“the other kind of more conventional... reading....”* Finally, there is Ewan’s own viewpoint his (personal identity) shown through the first person pronoun: *“which I think is the right way to go.....”* The repertoire shows that despite the collaborative nature of the co-study the ‘power over’ model of mentoring is still dominant in this case.

6.3.5. Story 3. Co-Constructing Relations: Images and Imaginings

“with a ragged diamond of shattered plate-glass”

This ‘repertoire’ of ‘co-construction’ and ‘co-ordination’ from a research conversation, shows how Nadia and Ewan’s language functions to construct a shared poetry lesson using visual images. Nadia’s reciting the above line of an Edwin Morgan poem connected me to the visual images she was using to inspire pupils’ imaginations. The conversation opens with Nadia explaining the context:

Nadia: I was connecting them to visual imagery *“with a ragged diamond of shattered plate-glass”* (laughs)...

Ewan: Yeah, well we were looking at a presentation that Nadia had given regarding a poem ‘Glasgow 5th of March 1971’ for an imaginative response - where the kids were going to be writing poems – almost in a similar sort of style as Morgan had in response to a visual image...

LC: Ahaa..

Ewan: So the lesson was looking at visual images and how they could inspire....

LC: Interesting, – so you were trying to use visual images to inspire verbal images?

Nadia: Yeah because we are really.... through Curriculum for Excellence – looking for different kinds of learninglike active learning.....

LC: So did you find that of value?

Nadia: I definitely did, they are a particularly reticent class – they are largely male and ehm – it's an S3 Foundation set as well... they find it hard to get into a weighty text and things like that, so it was kind of being used almost as a door to get them into the literary techniques and things and we combined it with... textual analysis and you know nitty gritty stuff, but I also let them choose their own images so that they could go on the internet or use newspapers...

Ewan: Yeah.. we have done something like this for quite a while and its always worked well particularly with the cohort she has been describing - the lower ability end - but Nadia has added the visual dimension to make the link between verbal and visual images and in seeing how one can inspire the other.

In this 'repertoire' the teachers' conversation functions to construct multiple connections and co-ordinations between their own and their pupils' activities. 'Appreciative Inquiry' as a form of 'critical constructionism' can explore 'relating', for example, to written and spoken words, 'power-points', 'non-verbal actions', 'voice tone', 'artefacts' etc (Hosking and McNamee, 2007:14) . For example, Nadia uses a power point presentation whilst declaring: "*I was connecting them to visual imagery*". Ewan, however, asserts that it was "*we*" who were looking at Nadia's presentation as a stimulation for: "*an imaginative response*", his words

functioning to emphasise that this lesson was a joint-endeavour in connecting the power-point to the pupils' writing.

Thus, the teachers are co-ordinating their actions to 'connect' pupils to the Morgan poem to support the class's own production of a text. Their language functions to show how they are connecting the kids' imagination to the activities. In effect, they are connecting visual images to verbal images and vice versa. Nadia also 'connects' her actions to Scottish educational policy: "*Through curriculum for excellence – looking for different kinds of learninglike active learning*". She constructs this by metaphorically positioning 'CfE' as a lens to look: "*through*" in order to 'find' these alternative forms of learning. She uses a number of rhetorical devices to construct how she is 'connecting' her pupils to this 'higher form' of text and artistic imagination. This is exemplified in her lexical choice of "*weighty*" to describe the poem and in relation to her 'power-point presentation' which becomes a metaphoric portal for the kids to 'access' the "*nitty gritty stuff*" of "*textual analysis*". As Nadia metaphorically suggests: "*so it was kind of being used almost as a door*". Furthermore, she connects the pupils' activities to 'active learning' giving them 'power to' "*choose their own images*", allowing them to link their imaginations to the "*internet*" or "*newspapers*", to explore inner-city culture. Thus, there are multiple connections and co-ordinations in evidence in this repertoire. However, this is not all Nadia's work, it is collaborative.

Ewan's response, indicates how the teachers have co-ordinated their interactions to co-construct this lesson; which he declares appropriate for: "*the lower ability end*". He claims credit for the lesson design which has been replicated and (re)constructed in his English Department for "*quite a while*". However, he acknowledges that Nadia has "*added the visual dimension*".

In conclusion, these repertoires show how Ewan and Nadia co-construct 'observation practices' through evaluating their interactions and images on film with differing and shifting effects, depending on their personal and professional perspectives. They also construct their 'personal' and 'professional' identities and their mentoring relationship through the different viewpoints they take-up in their conversations. This shows a 'hierarchical' approach to Mentoring as Ewan asserts his authority over Nadia. Even in their co-constructing practices, the 'transmission' approach is still prevalent, despite the collaborative nature of the co-study. Nadia's poetry lesson has in effect been designed and validated by her Mentor and his English Department; showing that she has little freedom to express her passion for drama, poetry and visual literacy within this mentoring climate. Furthermore, in revisiting Ewan's role as mentor there is evidence of inconsistencies in his viewpoints. For example, he declared in his opening interview that he is keen to learn from his probationer's latest theorising and he claimed that their "*views concurred*" (Story 1). However, this view is (re)constructed In Story 2 where the teachers disagree over how to teach drama. This is also evident in Story 3 where the poetry lesson belongs more to Ewan and his Department, than Nadia. Overall, these repertoires shows the variability and flexible nature of the teachers' discursive mentoring practices, for repertoires are: "invoked according to their suitability to an immediate context" (Potter, et al, 2000:212).

6.4 INTRODUCING JAN AND SAM

6.4.1 Jan, Mentor and Science Teacher

Jan is a Secondary Science teacher in her thirties. She has co-ordinated the school's programme for probationers since 2002. She has four NQTs in different departments, co-ordinating their support activities across the school. Jan's role as Mentoring Co-ordinator is voluntary, she has had no formal Mentor training. She has a good relationship with Sam, her NQT. Jan explained what she understood by Mentoring: *"For me that means helping NQTs meet the requirements for full Registration and giving them all of the support you can to think critically about what that means in their specific Departments and classrooms."*

6.4.2 Introducing Sam, Newly Qualified Teacher of Drama

Sam is a 26 year old 'Drama' graduate. His probationary placement is in his former school. He explained why he volunteered for the co-study: *"if I go into the classroom, calm, confident, positive, then it seems to rub off onto the pupils, so I hope to learn more about that.."* Sam explained that using video for 'self-evaluation' is common in drama: *"we record the pupils and watch the tapes back - it's called 'forum' theatre."*

6.4.3 Story 1: Constructing Observation Practices: A Story of 'Co-Evaluation'

"the camera was like a third eye if that makes sense....."

This 'repertoire' illustrates how the teachers co-construct observation practices for various kinds of 'evaluation' purposes. I was drawn to this 'repertoire' through Sam's naming the camera "*the third eye*". It highlights the ways in which the teachers' joint actions begin to construct the film's feedback as a positive source for critical contemplation.

I open this 'repertoire' with one of our first research conversations:

LC: How did you feel about seeing yourself on film and about sharing that clip with your Mentor?

Sam: Ehm no ... I wasn't nervous at all, it was more ... because after, I filmed the class, I watched the clip back about two or three times myself before even deciding what clip I was going to choose for the discussion and I just felt strange – watching me interacting with the pupils it was good, the camera was like a third eye if that makes sense ... It was like a fly on the wall recording what I was doing and I was just really interested to see how I moved about the classroom, and how I spoke to them, and how I interacted with them.

LC: So what did you learn from your observations initially?

Jan: You're positioning

Sam: Yes that's right my positioning... because I've got the pupils in a circle and I started speaking from behind them and then I thought oh but then I don't have control when I am speaking behind... so I then moved around the front so that they could all see me so that I wasn't just a voice from behind - I was a person in front of them – so positioning is something that 'we' have used the camera for.

This 'repertoire' of evaluation shows how the teachers' language functions to co-construct a range of 'observation practices' relating to different forms of assessment. This begins with Sam's 'evaluation' of the camera in his classroom, conveyed in his similes: "*the camera was like a third eye*"; "*like a fly on the wall*" indicating the unusual experience: "*I just felt strange – watching me interacting with the pupils*". However, there is no evidence of his feeling 'objectified' (Rose and Tolia-Kelly, 2012) by the camera lens. For Sam has the 'power to' act which was reassuring: "*it was good*" having "*watched the clip back about two or three times*". His language functions to show his sense of control. Embodying 'positive feedback' from 'watching' himself interacting, suggests the 'amplifying' effect of his relating to positive images. His inspiration is marked by his repetition of 'how' and the first person pronoun: "*how I moved about the classroom*", "*how I spoke to them*"; "*how I interacted with them*"; further marking his curiosities and enthusiasm.

He, evaluates his understanding of 'positioning' in relation to how he sees himself communicating with pupils. He recognises that he needs to 'change' his physical location after he views himself as a 'disembodied' voice from the back of the room. Sam's invisibility, is created as: "*just a voice from behind*", constructing his concern at being momentarily

powerless: *"oh but then I don't have control"*. He transforms his position by 'moving' to become visible: *"so that they could all see me so that I was a person in front of them"*. Thus, his evaluation of *'the third eye'* is reassuring, inspiring the 'movement' and 'flow' of his bodily positions during the lesson, rather than creating a more static persona constructed through fear of external observation.

Jan's discourse functions to indicate that evaluating Sam's positioning in the classroom has been a collaborative endeavour:

Jan: When we discussed Sam's positioning, I didn't think that his walking behind the class was a huge issue and sometimes being this one person stilted at the front can be as bad. What we were able to do with the camera is explore the range of positions and to use the drama space with a much wider range of diameter; and there were other things Sam was picking up – like he wanted to create more displays because looking from 'the third eye' in, you see how kind of boring the room is and Sam saw that and talked about creating displays using 'Assessment is for Learning' stuff...

Sam: Well it gives the pupils more ownership of the room, so it's their drama room, so it's their work that's gonna be round about it so I am gonna take photos of their performances so that there is actually photos of them doing their performances... if they just go into a bare room it doesn't really mean anything to them but if it is their work displayed... then they will look at it in a new way so they too are learning through visual observation...

LC: Are you using the filming to support pupil behaviour?

Sam: No, but we can use it to record, for the pupils automatically forget there is a camera on... so it is the real pupils you see;

LC: What do you mean it's the 'real' pupils?

Sam: it's not acting, I think it could be a way of dealing with behaviour management as you can actually let the pupils see their own disengagement.... but it can be a nice way of creating conversations, finding that relationship, finding the balance between teacher and pupil and finding out the pupils' interests as well...

The first, 'appreciative' feature of the teachers' observation practices is their evaluation of Sam's movement in his studio. Jan's first person plural 'we' "*when we discussed*" functions to show they co-construct these evaluation practices. Furthermore, this is supplemented by her explanation: "*What we were able to do with the camera is explore the range of positions...*"

Sam also evaluates his need: "*to create more displays*". His mentor agrees by employing the same metaphor: "*from the third eye in you see how kind of boring the room is*". They also connect their evaluation of the bare walls to policy documents such as: "*Assessment is for Learning' stuff*". He evaluates support for pupils' learning by taking: "*photos of their performances*" so that pupils too can benefit: "*so they too are learning through visual observation*". Sam values recording his pupils for other reasons. It is: "*the real pupils you see*". He constructs, through his repetition of 'finding', how recording helps him relate to them: "*it can be a nice way of creating conversations, finding that relationship, finding the balance between teacher and pupil and finding out the pupil's interests*". Therefore, 'how' the teachers' co-construct their Mentoring and observation practices, encourages them to develop multiple forms of alternative evaluation practices in support of pupil learning.

6.4.4 Story 2. Teacher Identities: (Re)Constructing Selves

"...but then you're as an actor as well"

Sam's comment above connected this repertoire to the theme of identities. The repertoire constructs how the mentoring process has influenced their 'personal' and 'professional' selves.

LC: So can you see any benefits in using film clips as visual evidence?

Sam: Yes, because sometimes when you are in a class you are not in a frame of mind to evaluate yourself – you have the lesson plan in your head that you are wanting to teach and you want to get through it, but you are not thinking about stuff like how you are standing, and how you are... speaking, and how you are moving with body gestures and everything; but when we are watching the clips back we can stop it and we can say right look how you are standing there, how is that body-language communicating to the pupils? So it is interesting to stop the clip and have a discussion of what we could do about it - so the discussion becomes a natural process of evaluating what we are observing and I think it's been a brilliant way of seeing yourself in ways you might not even have imagined. It definitely adds another dimension to your reflecting on your practice as a teacher.

Sam's response indicates how he is constructing his professional identity. His metaphors:

"you have a lesson plan in your head" and therefore: *"you are not in a frame of mind to*

evaluate yourself” function to show that he is aware of the multiple aspects of his role. He values the film’s affordances in allowing a microanalysis of his body-language. This is constructed through repetition: *“how you are standing; how you are... speaking; how you are moving with body gestures and everything”*. He also values the film’s affordances for critical contemplation: *“watching the clips back we can stop it and we can say right look how you are standing there how is that body-language communicating to pupils”*? Thus, filming has allowed new opportunities for critically analysing their body-language. Such a view of the complexity of interaction in the classroom often goes unseen (Bowers and Flinders, 1991). Sam realises how valuable this is to his developing his Professional self: *“so the discussion becomes a natural process of evaluating what we are observing”*. His use of *“we”* constructs collaboration. His tone is appreciative: *“it is a brilliant way of seeing yourself in ways you might not even have imagined.”* Therefore, it adds: *“another dimension to your reflecting on your practice as a teacher”*.

Jan’s professional identity as a Mentor is equally being shaped by the process of enquiry.

LC: Jan what did you value about the clips that Sam chose?

Jan: As a Mentor I was always conscious of saying “this is what I thought”, “this is what I thought” whereas this way, ‘this is what Sam thinks’! He is getting much greater feedback on what he thought about the lesson which is where it should be coming from surely? It helped me understand more about Sam’s frame of mind and how he sees himself. ... and because we teach different subjects he can explain to me why he had to do it that way and so on, because a drama classroom is so different from a science one and whereas I might not have understood that because I am not a drama teacher and it bridges that gap between our different knowledges. I think one of the main values in doing it this way is that the feedback is much more focused on the positive – do you agree Sam?

Sam: Yeah, definitely, because after an observation you are writing it down and you are listening to someone saying well you did this and you did that but then as the teacher being observed you kind of think “when did I do that”? But having the clip it’s there – you can actually see that it’s there in front of you and Jan can ask you to explain this particular interaction and then ask how you might change, it so it’s actually seeing it yourself and you can see what the Mentor actually means.

In the first conversational turn Jan’s language functions to construct her appreciation of filming. It has changed her Mentoring role from always giving advice. Her repetition of “*this is what I thought*” reconstructs her mimicking her post-observation feedback voice. Filming transforms this. Jan values the shift to Sam’s perspective constructed by: “*this is what Sam thinks*”. She reaffirms her view with the rhetorical question: “*where it should be coming from surely?*” Filming allows Jan to understand “*Sam’s frame of mind*” particularly given that she is a Science teacher and Sam, Drama. Her metaphor that filming: “*bridges that gap between our different knowledges*” signals her appreciation.

Sam’s response affirms his preference for filming:

Sam: I think that observation is intrusive. When you are being observed and someone is in the room you are uptight a bit because you know someone is watching you but with the camera you can forget it’s there and you know that you can choose the topics for conversations about your teaching and it puts you in control... Although the GTC say you get nine, I’ve had at least twelve observations or more.

Sam’s discourse constructs his anxiety with the traditional observation method, which he describes as “*intrusive*”. His lexical choice “*uptight*” and his having “*twelve observations or more*” evidence this. Filming puts Sam “*in control*”. He values having visual evidence instead

of a classroom observer. He constructs his justification by describing the complexity of the post-observation enactment from the NQT's perspective which includes: "*listening*", "*writing it down*" then questioning "*when did I do that?*". This is indicative of how tensions can arise through the traditional post-observation dialogue. His positive appreciation of the film clip is constructed by his repeated references to the visual evidence: "*it's there in front of you*"; "*it's actually seeing it yourself*". The film is material data which Sam can trust as he constructs his teacher identity.

There are other aspects of value in recording Sam's interactions:

Jan: A further point is that when you do traditional observations you don't really talk about somebody's personal physique or body-language because that is just over the line isn't it? But when they watch it themselves they can clearly see their body-language and their mannerisms are going to affect the way they are teaching so they can see that much more clearly without you having to spell it out.

Sam: Yes because normally you can't discuss what you think of your body-language during a lesson because when you are teaching it's more of an unconscious process and it's actually invisible to yourself... so having that clip well the beauty is that you can watch it back...

Jan justifies the additional value filming brings in allowing the NQT to observe his own body-language which is a topic that would not usually be on the Mentor's agenda: "*because that is just over the line isn't it?*" Sam agrees, declaring that when he is performing it is "*more of an unconscious process*" and "*it's actually invisible to yourself*". Now both can discuss their body-language with the affordance of film: "*we can describe what we think our body-language looks like and then maybe how we can improve it or... change it*". Thus, the process of (re)viewing

body-language becomes collaborative evaluation and benefits both teachers by enhancing their professional awareness of their interactions.

Sam's discourse also serves to show that his teaching persona is equally defined by his being an actor:

Sam: Working in theatre you get people who always come to critique your performances but then you're an actor as well, you are like I could have done it better that way.... so you kind of self-evaluate yourself...

Sam's identities combine through the 'juxtapositioning' of his actor and teacher voices.

Here, he constructs his teaching identity in relation to his 'actor' self, given both use "*self-evaluation*" practices.

Jan too acknowledges how the filming has enhanced both her personal and professional identities:

Jan: I think we both learned from doing observation this way – I mean I was really bad for not looking, constantly looking away and looking around the room and I know that it's made me much more aware of that. You can never see what you are like yourself when you are talking to others so doing it like this – it does teach you a lot about yourself. And it does reassure me that I was doing a good mentoring job, because I can see that now and I can see in Sam's face that he is happy and feeling supported.

Jan's language functions to construct an admission that she has also learned about her own body-language. This is constructed through her repetition of negative affirmations: "*I was really bad for not looking, constantly looking away and looking around the room*",

supplemented by her declaration: *“you can never see what you are like yourself”*. Therefore, Jan’s personal communicative practices too are transformed by (re)viewing the film material. However, her Professional self as a Mentor has also benefited because she can *“see in Sam’s face that he is happy and feeling supported”*. The evidence for Jan is in observing Sam’s more relaxed disposition as he enters the teaching profession.

Thus, both teachers have developed their ‘personal’ and ‘professional’ identities through their co-construction of mentoring practices. They have also developed skills in critical analysis and reflection through their dialogic practices (Bokeno and Gantt, 2000).

6.4.5 Story 3. Co-Constructing Relations: Dominant Discourses of Delusion

“Why are you doing that...it’s like big-brother!”

In this ‘repertoire’ the teachers’ discourses function to construct disappointment as their appreciative story of using the camera for self-evaluation purposes, migrates into the wider school community with unexpected results.

LC: Did you share your appreciative findings with others in the school?

Sam: I shared the videos with quite a lot of people actually - I shared them with the whole school on an in-service day as an example of my self-evaluation.

LC: And what did they think?

Sam: They thought I was brave because most of them said they wouldn't have felt comfortable having a camera in the classroom – but I think that could be part of the subject set-up again and of course people being set in their ways.

LC: So what did you do on the in-service day?

Sam: I had to do a talk about active learning and self-evaluation, in front of the whole staff and that was quite daunting....I used a clip from one of the observations to show how we were able to see ourselves in practice so to speak.....

LC: How did the other teachers respond?

Sam: Well we know since, that some teachers are going to be trying it – others were quite negative they saw it as a hindrance...so we got: "why are you doing that...*it's like big-brother*....I've been teaching this subject for twenty years! I don't need to know how pupils are doing because pupils are passing!" So it was just quite negative towards some to the things we were doing....

LC: How did you feel about that Jan?

Jan: Well ... I am not doing it anymore.

LC: What the filming?

Jan: No, the Mentoring.....Yeah, that's it finished....over.

LC: Really?

Jan: Well.....I have co-ordinated the probationer programme for years and I didn't get any time for doing the role and it came to the crux that after having been asked to share with other teachers how to use the camera for self-evaluation, one of them actually swore at me it turned into a battle of egos and I thought I am not doing this to end up in conflicts – I was doing it to develop probationers.....I was very upset.... there was no support!

The 'storyline' of Jan and Sam's observational practices which began as an appreciation of the camera as *'the third eye'* with all of its productive possibilities, turns into a negative experience. Sam constructs how he presented his 'self-evaluation' practices to the whole school. Despite some interest, his words: *"it was just quite negative"* describing the response, function to reflect his disappointment. This is augmented with: *"They thought I was brave";* *"they saw it as a hindrance..."*. Sam explains that: *"most of them said they wouldn't have felt comfortable having a camera in the classroom"*. His narrative builds to a climax as he reconstructs another teacher's viewpoint: *"I've been teaching this subject for twenty years I don't need to know how pupils are doing because pupils are passing!"* However, it is the simile: *"it's like big-brother"* which signals the denouement of the teachers' story of 'Appreciative Inquiry'.

This is reinforced by Jan who declares that she has given up her role as school co-ordinator. Jan's language functions to (re)construct the tension: *"one of them actually swore at me"*; *"it turned into a battle of egos..."* ; and she was unwilling to: *"end up in conflicts"*. She constructs the sense that her goodwill had been undermined: *"I was doing it to develop probationers... and there was no support!"*

This movement from 'positive' to more 'negative' forces reflects the "fluidity of the teachers' social worlds" (Wetherell and Potter, 1988:171). For, their mentoring practices construct alternative versions of reality for other teachers. Circumstances are beyond Jan and Sam's control. Thus, the teachers' 'Appreciative' practices have come into conflict with the values of other teachers. As a consequence, there is a clash of 'language games' (Wittgenstein, 1953). For others in the school community, the word 'self-evaluation' stands for something else - more akin to a 'disciplinary regime' (Foucault, 1977). This fear of being watched or monitored is suggested in the simile: "*it's like big brother*". Hence, despite the teachers' original positivity about the affordances of the '*fly on the wall*'; for others, the camera is a threat. Thus, the story of 'Appreciative Inquiry' through observation and self-evaluation practices is now reflected in the discourses belonging to the alternative storylines of 'surveillance' (Foucault, 1977) and 'accountability regimes' (Ball, 2012).

Therefore, the teachers' repertoire of evaluation practices varies and shifts from their gaining multiple insights into their classroom interactions; to their critical exploration of the visual material as a tool for joint-assessment for professional development purposes; into conflictual wider-school relations. This latter construction is enabled through others' alternative language constructions with assumptions of the discourses of 'self-evaluation' as 'surveillance' and 'accountability' (Webb, 2005). As Tonkis (2004) states, repertoires provide a framework for considering inconsistencies, internal workings and differing strategies of meaning-making - all in evidence in Jan and Sam's story.

6.5 INTRODUCING JIM AND ADAM

6.5.1 Jim, Mentor and Principal Teacher of English

Jim is a Principal Teacher of English. Until recently he was Acting Depute Head. He took on the role of Mentor after a member of staff retired. He defined Mentoring as: *“I would want to feel that I had provided an ‘ear piece’ for any teacher starting out in the profession”*. The metaphor of ‘ear piece’ suggests that Jim is an advocate for informal mentoring. He has not had formal Mentoring training. He claimed it is the: *“individual mentor with the individual person you mentor who have a relationship and how they work together over a period of time is what matters”*. Jim joined the co-study because of his new role wishing: *“to see how using the camera pans out”* as part of the Mentoring process.

6.5.2 Adam, Newly Qualified Teacher of English

Adam completed his PGDE in Aberdeen. He is pleased to be mentored by Jim after losing his first Mentor. He joined the co-study in the hope that it would: *“bring something a wee bit different to the mentoring”*. Adam admitted that his time management and organisational skills are his biggest challenges. He confirmed that he was comfortable with technology.

6.5.3 Story 1: Constructing Observation Practices: 'Dialogic Judge-mentoring'

"it's like a prosthetic memory..."

This 'repertoire' of the teachers' evaluating Adam's teaching skills connected to the 'Observation' theme through Adam's comparing the camera to "*a prosthetic memory...*" Here, I analyse how the teachers' language practices co-construct and coordinate their actions in order to reach a 'shared' judgement of what they are observing. We are (re)viewing footage of their mentoring conversation:

Jim: What strikes you Adam about that clip?

Adam: eh.....?

Jim: I can hear the abrupt tone in my voice....

Adam After watching us, watching me in the classroom with this lot.... I speak far too quickly don't I? And I can see how I keep turning around..... [laughs]

LC: And what do you notice when you see yourself Jim?

Jim: I am amazed that anyone understands what I say because when I hear myself I am hard pushed - because the vowels are so clipped - Yeah... so I am hard pushed to hear my own voice....

Adam: I am the opposite I can hear me shouting from the back of the room and I would be surprised if anyone didn't pick up on that [laughs].

This 'repertoire' functions to show how the teachers' make 'judgments' about how they hear their voices sounding on film. Jim constructs surprise in discovering his: "*vowels are so clipped*", referring to his 'Glaswegian' accent. Adam's response is to join the topic through his rhetorical question: "*I speak too quickly don't I?*" A process of 'self-evaluation' begins as Adam continues: "*I can hear me shouting from the back of the room*". Consequently, the conversation now functions to open-up questions of what is being valued and it serves to turn the topic of discussion towards their agreement of what is of 'mutual' value. The following conversational turn relates to their re(viewing) their mentoring conversation of Adam's classroom practice.

LC: What do you value in that snapshot?

Adam: Well when we watch it together that puts me in Jim's kind of shoes. It helps me to see how he will see things to give feedback to me and I value his judgement - when the evidence is right there in front of you, it's really kind of hard to refute certain things... It becomes a shared judgement. Even if you've done the class and you've watched it back you are still only getting one perspective... so it's one thing to judge what you are seeing on your own but another when you are talking about it with the evidence in front of you, cause with your Mentor you can both judge together what is there and that is pretty valuable for me anyway.

Adam's narration functions to construct how he values watching the film with Jim to see his own interactions from his Mentor's perspective. He constructs this through the metaphor: of being in Jim's "*shoes*". It allows him to anticipate Jim's reaction to: "*see how he will see things to give feedback*". Adam's language also functions to construct a sense in which he may previously have challenged his Mentor: "*it's really kind of hard to refute certain things when the evidence is right there in front of you*". The word 'refute' suggests how the NQT can equally influence the nature of the relationship. His language constructs a sense of trusting

Jim's viewpoint, indicated through his assertion using the first person pronoun: "*I value his judgement*". Adam also values sharing observations because: "*you can both judge together what is there*". These words construct the teachers' actions as collaborative judgement in contrast with the phenomena of 'judge-mentoring' (Hobson and Malderez, 2013). Therefore, they value judgements which are made 'dialogically' (Bokeno and Gantt, 2000). However, this practice of making judgements together was not a straight-forward process. It arose from their having (re)viewed a clip where there was disparity in their observations:

Jim: So thinking about that incident when you were handing out jotters..... How did you feel when I stopped the film and asked you why you did that at the door? Did you feel a bit on the spot or under pressure?

Adam: Do you know what? - I clearly wasn't comfortable because I stopped. I paused because I hadn't actually noticed anything that you noticed in the film.

Jim: Yeah, I knew that because he might have gone on the defence or have tried to justify what happened... it was only because we were able to rewind the tape and see it again that he saw that his back was turned to the boy.

LC: Can you explain further?

Jim: Well Zander had made a move in the direction of the door because Adam didn't close it after he came in and then he turned his back on the class to hand out the jotters. It's not a big issue but there is an important point about keeping the whole class in your range of vision and we all have to keep our eyes on Zander. Had you read the Support Notes for Zander?

Adam: No, I have said this before I like the fact that you can catch me out sometimes. I mean not catch me out - but put things to me that I really don't have the answer to...

Jim asks a critical question: *"I stopped the film and asked you...why you did that at the door...?"* He simultaneously constructs a concerning attitude whilst inviting Adam to reflect on the moment as it unfolded. Adam's response is an admission that he could not see what Jim saw. Jim's response constructs insightfulness already knowing that Adam had failed to see what he had seen: *"I knew that because he might have gone on the defence"*. Jim knows Adam, for his comments link back to Adam's earlier assertion that the visual evidence makes it harder for him to *"refute"* criticisms. Jim positions Adam into admitting his shortcomings: *"No, I have said this before I like the fact that you can catch me out sometimes"*, which functions to bring agreement between them.

Therefore, both teachers valued how the visual evidence brought agreement to their mentoring discussions:

Jim: So this really helps us make more informed judgements about what is happening in the classroom. You can watch, learn and then make the adjustments....

Adam: Well this is what this whole thing is doing for me anyway it's making me see things I wouldn't otherwise have seen it's like a prosthetic memory... that helps you revisit familiar scenes in new ways...

Filming has had a positive effect on their mentoring relations. Jim's use of the personal pronoun "us": *"so this really helps us"*, make: *"informed judgements"*; functions to convey this. Adam's figure of speech comparing the camera to a *"prosthetic memory"* sums up the

value both teachers place on seeing their interactions on film, for it helps them: “*revisit familiar scenes in new ways*”. Therefore, a more dialogical form of critical reflective practice, evaluation and positive action becomes possible.

6.5.4 Story 2: Teacher Identities: Peripheral Vision

“It’s like peeling an onion what you can see....is layers and layers!”

It was Adam’s simile above, comparing his view of teaching to peeling an onion, which drew my attention to how this repertoire of shared-evaluation connected to the theme of professional identities.

LC: How do you feel the recording has supported the mentoring process?

Jim: I’m happy with the conversations we’ve recorded over the year. One of Adam’s great strengths is his honesty and being able to look at himself very clearly. The clip does give a focus to the conversation and it sharpens things, I think. I mean, it sharpens the dialogue between the mentor and the teacher and I found it valuable and that’s from somebody who fights tooth and nail against any technology intrusion in my life...

Adam: [Laughing] and I can vouch for that.

Jim: I found it interesting and instructive because I know that it has helped us reflect critically on asking the right questions – the visual material is a great prompt for shared self-evaluation and reflecting critically on what we do. I know that I am much more aware of the impact of my interactions especially in Departmental Head meetings (laughs).

Jim's language functions in this 'repertoire' to evaluate his experience. His lexical choice of 'happy' indicates that he is pleased with their professional progress in recording and (re)viewing their mentoring conversations. The filming has supported Adam whose "*honesty*" is a strength now that he can "*look at himself very clearly*". He also repeats the word "*sharpen*" to emphasise this: "*it sharpens things*"; "*it sharpens the dialogue*". Repetition in: "*I found it valuable*"; "*I found it interesting and instructive*" marks his appreciation. He verifies this giving three reasons: "*it has helped us reflect critically on asking the right questions*"; "*the visual material is a great prompt for self-evaluation*" and Adam is "*much more aware of the impact*" of his "*interactions*". Jim's experience has enhanced his professional knowledge of mentoring and technology.

Adam's response functions to support Jim's viewpoint, agreeing that filming has been useful to his professional development:

Adam: One thing I would say from watching our mentor meeting.... it showed me despite (a) me having been up there teaching the class and (b) watching it back I still hadn't seen him doing whatever he was doing which means that I was focusing on myself and that I'm still not watching the kids when I am watching the whole thing back.

LC: So are you perhaps still self-conscious in front of the camera?

Adam: I wouldn't say self-conscious but I am only focusing on myself and that's even watching me back in my mentoring meetings – maybe I'm still focusing on myself too much you need peripheral vision even watching it, never mind when you are teaching the class....

LC: I think that's normal though for beginning teachers as the focus tends to be on yourself to begin with.

Adam: I'm still scared about the content...whether I'm teaching the right things so there is still that fear element there – well not fear but I am certainly focusing on one thing more than others and I can see how it's about trying to combine all the things that you need to juggle at the same time – like learning to drive a car.....

Jim: But again you have discussed intentions not just with me but with others in the Department as well, as far as lessons go, and you have shown outcomes from pupils and have talked about how they should be graded so you are accruing knowledge all the time and it's hard to imagine that you're not developing these skills as you go...

Adam It's like peeling an onion what you can see is....it's layers and layers!

Jim: You mean it brings tears to your eyes... [both laugh]

Adam's language in this sequence functions to show his reflections on his 'professional' learning. He identifies the need to sharpen his observation skills for he: "*still missed the pupil doing whatever he was doing*", being too focused on himself. This is stressed in the word 'even': "I mean *you need peripheral vision 'even' watching it, never mind when you are teaching the class....*" His point is a serious 'professional' one, as he acknowledges the

challenges of seeing multiple complexities of classroom interaction (Bowers, 2011). Adam figuratively compares this challenging process to: *"learning to drive a car"* and he constructs the sense that he has not yet earned his driver's licence through his admission that he cannot 'see' the whole picture of his performance, be that on film or otherwise. This is constructed through his use of the adjective 'scared' in his admission: *"I'm still scared about the content"*, and the word 'fear'; for there is *"still that fear element there"*, with his declaration that he is: *"focusing on one thing more than others"*. He utilises the metaphor of 'juggle' to describe his experience as: *"trying to combine all the things"* that he needs to do to be a successful teacher. As Edwards and Blake (2007) point out "teaching solutions are always conditional, complex, moral judgements" that are challenging to grasp even, in Adam's case, with the aid of filming (Edwards and Blake, 2007:7).

Both this repertoire and Story 1 highlight how the teachers' language produces a variety of functional positions through which they have negotiated different conceptions of their personal and professional identities. This has emerged throughout their conversations, their observations and their co-ordinated practices with the camera. The process has shaped Jim's roles both as an experienced teacher and new Mentor, as much as it has helped Adam to reflect more effectively on his NQT role. Indeed, the teachers' disparities in what they were viewing at times shaped their identities as much as their agreements and negotiated judgements. At the close of this repertoire the good natured humour, which is an important aspect of these teachers' relationship, is also constructed. In response to Adam's metaphorically comparing becoming a teacher to being like: *"peeling an onion ... its layers and layers!"* his Mentor's response: *"You mean it brings tears to your eyes"* constructs welcomed humour!

6.5.5 Story 3. Co-Constructing Relations: Making Connections

“observations are the crux of getting this information across”

Adam’s words above ironically repositions his view in favour of traditional observations whilst connecting this repertoire to the key theme of co-constructing relations. The Story begins with Adam evaluating his progress across the year, showing how the teachers’ language functions to connect their actions to the wider school infrastructures.

Here, I have selected excerpts from Jim and Adam’s final interviews where they were invited to share the ways in which their practices have been of holistic value. For Adam this means inviting others to observe his teaching. This highlights the functional variation in his language and shifting viewpoints, as his year as a Probationer teacher progresses his professional development.

LC: So this is our final research meeting how do you feel you are now coping with classroom observations?

Adam: It was nerve racking at first - but you do absolutely get more used to it after seeing yourself on film – you can imagine seeing what they are watching when they come into your class. I’ve had nine visits now and it becomes second nature, as part of your routine you don’t mind anybody coming into your class. I think it’s important to have an open door policy and to connect with other Department members; the Support for

Learning Staff are always in and out and of course any of the Senior Management who want to pay you a visit.

LC: What did they think of you recording your classes?

Adam: They are interested because we are exploring different self-evaluation practices as there's an HMle Inspection soon.

LC: Did you find feedback with the camera more helpful than the nine observations?

Adam: For me it is necessary – I can see that through our process of filming and I think it's even more important as you can't go on as you were on your first day of teaching. You need to be told and observations are the crux of getting this information across.

Adam declares that the filming has made him much more 'open' to having others observe his teaching. His comment that: "*it was nerve racking at first*" indicates a shift in positioning regarding his feelings about this. He asserts with the adverb 'absolutely' why this is the case: "*you do absolutely get more used to it after seeing yourself on film*". Filming, enables Adam to construct in his mind's eye how others might observe him, for he can: "*imagine seeing what they are watching*" indicating a shift in his developing self-confidence. He constructs relations beyond mentoring, advocating an 'open door policy': "*to connect with other Department members*", including: "*the Support for Learning Staff*" as well as "*any of the Senior Management*". For Adam, being observed is a necessity for his professional development: "*observations are the crux of getting this information across*". However, he assumes feedback is: "*getting this information across*" drawing on a cultural assumption of the classroom observer 'transmitting' knowledge. Despite Adam previously recognising the complexity of his interactions, and his requiring "*peripheral vision*" to see the multiplicity and

subtlety of these; he (re)constructs his view of observation practices by declaring how filming has supported his welcoming others to observe and 'critique' his performances. For Adam, can now 'imagine' what they are seeing.

He declares why others wish to visit his classroom: "*because we are exploring different self-evaluation practices as there is an HMle Inspection visit soon*". Adam is therefore connecting his professional development to the wider school and beyond. His response using the first person plural 'we', indicates how he feels part of the school community, exemplifying Adam connecting to, and co-constructing relations with teachers beyond his classroom. Adam evaluates other benefits that filming has brought to his professional practice:

Adam: Ehm... its really given me the opportunity to be reflective and the opportunity to watch myself teaching classes and listening to what I was talking about with my Mentor. So the camera is like having extra eyes and ears and it helped us to focus on one lesson in a lot more detail.

LC: Would you record your interactions in the future?

Adam: I don't see why not....Yeah I can see the benefits in that, I can see how collecting visual evidence might support me recognising 'confident individuals' or other 'CfE' capacities and I have been working on that with some of the other probationers in the school.

LC: Are there any other connections you have made to recording your practices?

Adam: I tried to film my third year doing group work about being Scottish with cultural links to Scottish language and I wanted to see them doing a talk and I wanted to put it on to GLOW. So I thought that that would be excellent as I am keen to expound the virtue of GLOW.

LC: What did you find of most benefit from sharing your clips with your Mentor?

Adam: Well I learned how to phrase questions about what was going on in the classroom, postures that maybe I hadn't seen and then you are going through all of these things backwards again to see where they link to the Standard, it was a great support.

Adam's language in these conversational turns, functions to show how he has connected his mentoring practices to: "*other probationers*" whilst collecting visual evidence which might support evidence of: "*confident individuals or other 'CfE' capacities*". His language constructs his ambition to use GLOW technology as a medium to connect his class to other Departments and schools, thus constructing new future relations. However, most important to Adam's professional development is his relationship with Jim who has taught him to "*phrase questions*" through his observing his own performances. This "*great support*" has allowed him to see how his practices: "*link to the Standard*".

Adam summarises his recording experiences with the simile that it is: "*like having extra eyes and ears*". Ironically, this figurative language links to Jim's opening comments that a good Mentor was "*an ear piece*". This supplements, the teachers' enquiry process with a fuller recognition that: "*we have also had a strong mentoring relationship as a result too*", demonstrating how the teachers continue to co-construct their positive mentoring relations. Finally, Jim's views conclude this repertoire:

LC: What about you Jim did you find the visual recording overall helpful?

Jim: To be honest, I don't think it's essential or that it would be a substitute for anything else but as an addition to good practice it's got its merits. I must admit I was not

convinced initially because of my 'luddite' tendencies, but once Adam had isolated a clip of him teaching and we sat down and looked at it – I was able to point out to him things that he hadn't noticed himself and I realised that there was benefit there. We are also exploring ways of working together across Departments to share ideas for self-evaluation.

LC: Did you find any value in recording the Mentoring conversations?

Jim: Yeah, but at times it was a bit odd to have such a distance from the original text...when we were later discussing it with you. The important part of the process was Adam and I talking about what he saw, and what I saw, and how that could differ, so we came to a shared version of what we thought was important.

LC: Did your involvement in the process support your understanding of Mentoring?

Jim: As I said at the start, I believe in ongoing critical reflection on practice and in always being available for the probationer teachers as a sounding board. I was able to give Adam the support he needed and it was really interesting to prompt him to see things he couldn't see on the film.

Jim's language functions to evaluate the merits of using the camera overall in the mentoring process. He regards it, however, "*as an addition to good practice*" rather than "*a substitute*" connecting this view to his: "*Luddite tendencies*". Nevertheless, he saw value in the filming providing visual evidence in supporting Adam's development: "*pointing out to him things that he hadn't noticed himself*". Thus both teachers construct the camera as a "*prosthetic memory*". Jim's discourse suggests that he may connect recording practices to the wider school as they are: "*exploring ways of working together across Departments to share ideas for self-evaluation*". Thus, this 'repertoire' shows how both teachers, in evaluating their

practices, coordinate them in relation to the wider school. The teachers' valuing the camera as a 'prosthetic memory' has opened-up their practices, allowed shared evaluations, developed their professional selves and enabled them to make multiple connections to technologies such as GLOW, to the wider school community and beyond. Analysing these repertoires has allowed me to demonstrate the variety of ways in which Jim and Adam's discourse is constructed and oriented towards different actions depending on their mentoring activities (Potter et al, 1990:207).

6.6 INTRODUCING RACHEL AND KAREN: PRIMARY TEACHERS

6.6.1 Rachel, Mentor Teacher

Rachel is an Aberdeen PGDE Graduate, with an Art degree from Glasgow University. She is in her third year of teaching. She took on the role of Mentor half way through the term after Karen's original mentor left. Rachel is involved in a number of school projects including GLOW and various art projects. Her ambition is to become an art specialist for primary schools. She has had one day of Mentor training. I asked Rachel what she understood by mentoring: "*I think it is a supportive position and I like to feel that Karen can come to me with issues on the class but also on a more personal level as well ...*". Karen is her first mentee.

6.6.2. Karen, Newly Qualified Teacher

Karen is a PGDE Primary Graduate from Moray House. She was previously a Corporate Communications Manager. She is a sports' coach; teaches ice skating; has some experience in nursery education and works during the summer for Camp America. Karen had a difficult six months with a Mentor who resigned. She now finds being mentored: *"a lot easier ... I am not on edge as much as before"*. This is because her Interim Profile is completed, relieving her temporarily of the fear of being 'judged'. She said of her previous mentoring experience: *"It is stressful being observed because you plan this lesson and you hope in delivering it there is no problem but ehm...."*. Her utterance: *"but ehm"* suggests that feedback was an issue. Given that Karen had spent months with another Mentor I am reporting more of her verbatim responses from our preliminary interview. I asked Karen what she thought the qualities of a good mentor were:

Karen: Remembering to point out that you are doing something right rather than always focusing on the challenges, so a focus on what is working - constructive feedback would be helpful, rather than "oh this and that and this and that and that kind of thing would be better" because then you feel in yourself that you are not doing anything right when actually there are things there that are okay; because if someone says something negative it will stay in my head....

LS: How did that make you feel?

Karen: Well it's a lot to do with personality because with me if somebody does say something that you are not doing right then it does kind of bother you for the rest of the day and it's always at the back off your mind and won't go away kind of thing.

LC: So does that make it hard to concentrate on the children?

Karen: Oh yes!

LC: So can you see the opportunity in this study to capture something positive on film from your own practice for discussion?

Karen: Yes, which is why I am keen to do it. For criticisms are fine and they do give you something to work on but you do need to weigh-up the good and the bad kind of thing. Last year I felt like I could have done with more emotional support at the start of my Probationary year and I think it is important for the Mentor to remember how it was when they were at the beginning.

6.6.3 Story 1: Constructing Observation Practices: Visualising Jolly Phonics

“all I could see was the writing on the wall.....”

“...then let’s see the glass half full rather than half empty”

This ‘repertoire’ shows how the Primary teachers construct their observation practices as they evaluate Karen’s ‘jolly phonics’ lesson. Rachel as a new Mentor has the difficult role of supporting Karen, given her previous negative mentoring experiences. This excerpt is from our first research conversation.

Karen: So... here we were reviewing a jolly phonics spelling lesson and we were focusing on how we were teaching ‘ink’ endings as in ‘drink’ or ‘link’ and when I do jolly spelling lessons I always have pictures up on the board and we match the pictures with the ‘ink’ sound – like ‘blink’.

Rach: Yeah and other blends were coming in as well such as the ‘bl’ sound.

Karen: And I was saying to Rachel that the film showed how I kind of deviated from the learning intention for example we had the ‘ink’ and I was side-tracked by the children.....

Rach: Yes but it was the children who side-tracked you and that is quite a natural thing to happen and it is perfectly natural so we are in agreement there.

Karen: But when I saw that I was going down the wrong direction I couldn't help wonder whether I should be doing that? So I was very conscious of that right there and it was in my head right there to discuss it in our mentoring conversation.

LC: So did you review your own tape first before sharing it?

Karen: Yes, but ehm.....all I could see was the writing on the wall – I wasn't following the Learning Intentions.

Karen's previous mentoring experience frames the teachers' present observation practices as they evaluate her 'Jolly Phonics' lesson. Therefore, the teachers' language also functions to construct this new mentoring relationship.

Karen constructs her experience by voicing her concern that: *"the film showed how I kind of deviated from the learning intention"*. The word 'deviated' functions to suggest that she considers herself having made an error by not sticking to her original plan. She constructs this through the extended metaphor: *"I was side-tracked by the children"*. Rachel's response functions to reassure Karen, by her repeating her metaphor back to her in the affirmative: *"Yes but it was the children who side-tracked you"*. Rachel's words then function as reassurance through her repetition of 'natural': *"that is quite a natural thing to happen"*; *"it is perfectly natural"*, acknowledging they have reached consensus: *"so we are in agreement there"*. Thus, Rachel as new Mentor is very sensitive to Karen's self-criticism. Karen, however continues to construct anxiety through her extended metaphor of: *"going down the wrong direction"*. She constructs the impression of her stopping to realise this, through her (re)viewing the film and through her repetition of 'right there' as she points to the moment of recognition in the film clip: *"so I was very conscious of that right there"* followed by: *"and it was in my head right there"*. This remark emphasises how she is constructing her error as an

object in her mind illustrated by her choice of words, referring to *“that”* and *“it”*. Karen’s language continues to construct her anxiousness: *“all I could see was the writing on the wall”* pointing figuratively to her apprehension; or indeed literally to the film clip showing the Learning Intentions visually displayed.

Rachel invites Karen’s reflection on that moment of realisation which is now frozen in real time on the still film frame.

Rach: So what did you think in relation to the children when you saw yourself deviating and being conscious of it and imagining the worst?

Karen: Well on ‘deviating’ – I just thought to myself hmmm.... confusing for the children because at University I was taught to make your leaning intentions very clear and stick to them so that the children know what they are doing - so that they don’t get confused about what they are actually learning today.

Rach: But also it is the real world isn’t it and sometimes you have to take that step back to explain something else and then to bring it back up again.

Karen: But they were so proud of remembering as well – they were so proud of saying “well I can see another blend” because that is another thing we have already done, so how can you take that away from them?

Rach: Exactly! So don’t take the University too seriously on that – it’s real life and what you encountered could happen to me too – its little things... isn’t it and I think we ought to be celebrating the positive aspects of lessons as well and not just focusing on what might have been different. For the children were enjoying showing off what else they

knew. So then let's see the glass half full rather than half empty.....now let's put the film back on?

Rachel's question functions to show her attentive listening whilst prompting her mentee to consider the matter from the children's perspective: "*So what did you think 'in relation to the children'...?*". She 'responsively' repeats Karen's key words "*deviating*"; "*being conscious of it*" in a supportive way that suggests she was '*imagining the worst*'. Karen supplements her apprehensiveness through her lexical choice of "*confusing*" and "*confused*" but clarifies her viewpoint in relation to "*deviating*", connecting this to what she was taught at University - to clarify learning intentions and stick to them. Rachel challenges the rigidity of Karen's 'mindset' reminding her that: "*it is the real world*". This acknowledgement from her Mentor, that her actions are acceptable changes the tone of Karen's storyline. Her repetition of "*so proud*" - followed by the rhetorical question – "*so how can you take that away from them?*" functions to show her pride in the children's contributions as much as it does to justify her actions.

Rachel's one word exclamation "*Exactly!*" supplemented by advice not to: "*take the University too seriously*" turns the conversation's direction. She reminds Karen that their study is of 'Appreciative Inquiry' and she does this subtly: "I think we ought to be celebrating the positive aspects of lessons as well". Rachel's next metaphoric statement brings the 'repertoire' to a close: "*So then let's see the glass half full rather than half empty.....now let's put the film back on*". Thus, 'Appreciative Inquiry' and positive focus is back on the teachers' agenda for their observational practices.

Finally, this repertoire shows how variation in the range of functional orientations takes the Mentee from her original state of constructing anxiousness, through to pride and justification. This is only made possible, however, by her attentive and reassuring Mentor whose responsiveness (re)constructs the NQT's self-confidence.

6.6.4 Story 2: Teacher Identities – Narrating Selves

“So it’s the two stars and a wish approach for us on communications”

The following repertoires selected from different points in the teachers’ enquiry process show how the teachers’ language constructs a variety of functions each contributing towards the construction of their identities.

This excerpt is from our final discussions on their chosen ‘AI’ topic of ‘body-language’.

LC: Okay, so let’s see what we notice during your conversation in relation to your body-language?

Rach: How much I talk with my hands... look we are copying one and we are both nodding together.....

Karen: Oh, I never noticed that... look we are synchronizing!

Rachel: We look like nodding donkeys..... [both laugh]

LC: So what does that show you?

Karen: Well, it makes me feel comfortable when someone is nodding when I’m talking cause it kind of shows they are interested in what you’re saying.... and actually this was an important moment as I was carrying something forward from my Interim Profile to my

Final Profile so that was the focal point for the discussion... it was my development point and I was keen to get advice on that.....

Rach: What we noticed during this conversation is that we were finishing one another's sentences - we kept butting in and we weren't sure if that is the norm... maybe we were too enthusiastic and wanted to speak, but we kept talking over one-another and I know it's a problem because I do it all of the time...

Karen: I don't think we do – we wait until the video is finished and then I start talking and then you [both laughing].

Rach: but it takes until the end of the video until I remember my manners [laughing].
So it's the two stars and a wish approach for us on communications...

Karen's language in her introductory interview constructed her anxiousness at receiving negative feedback from her previous Mentor: *"because then you feel in yourself that you are not doing anything right"*. Her phrase *"feel in yourself"* highlights how she internalised criticism. However, her words also function to apportion blame towards herself because she sees that this has: *"a lot to do with personality"*. She constructs how negative comments affect her, for these bother her: *"for the rest of the day..."* This vulnerability impacts on her Professional practice. She also admitted that: *"more emotional support at the start"* would have been helpful. However, there is a hint perhaps that, 'the' previous Karen, the Communications' Consultant, is also responding, for her language equally functions to indicate that she feels she has no need to be entirely 'propped up' by a Mentor, asserting: *"you can also get too much support"*. Karen's past experience exemplifies 'judge-mentoring' (Hobson, 2016).

However, Karen's anxiousness about being judged dissipates following Rachel's reassurance. Thereafter, she constructs a happier persona once she knows that she is not being condemned by her Mentor. This is a turning point in the 'repertoire' for both Karen and Rachel's professional identities. Thereafter, the teachers begin to co-construct their new 'co-identities': Rachel as a more confident Mentor and Karen as a more relaxed and self-confident NQT. This is evidenced further in Story 3 when they experience a peer mentoring session.

By the time the excerpt from this final interview on body-language is recorded the teachers' communicative practices construct a less intense and more informal relationship. This is shown in their noticing symbiotic body movements demonstrated through a light-hearted tone and the repetition of the plural pronoun 'we are' and 'look': "*look we are copying one another*"; "*we are both nodding together*"; "*look we are synchronizing*" culminating in the simile that: "*We look like nodding donkeys*". Language and body-language functions to show that the teachers are in harmony with one another and that they feel comfortable (re)viewing their mentoring conversation on film. However, the more serious point concerning their identities relates to why they were nodding together. As Karen's metaphor confirms: "*I was carrying something forward from my Interim Profile..*". Her metaphor of "*carrying something forward*" is a euphemism for an element of practice that she still needs to prove as part of her GTCS assessment process. She takes ownership of this issue which is constructed through the first person pronouns "my" and "I": "*it was my development point and I was keen to get advice on that*"; thus constructing herself as a conscientious NQT. Simultaneously, Rachel performs her serious professional role of 'assessor' whilst supporting her NQT with advice. Given Karen's previous mentoring experience this is a significant professional 'act' which both take seriously. However, it is constructed in a 'light-hearted' manner.

Finally, the teachers identify their casual familiarity showing how they are now constructing more 'personal' forms of relationship: "*what we noticed during this conversation is that we were finishing one another's sentences*"; supplemented with: "*we want to say we are really in tune*". However, they joke about this perhaps being "*rude*"; and so finish with an ironic AiFL image: "*So it's the two stars and a wish approach for us on communications...*"

Therefore, Rachel and Karen (re)construct their professional selves into a 'friendlier' form of relation. Their language emphasises the variety of ways this naturally emerges from the responsiveness of their conversational positioning as Mentor and Mentee throughout their mentoring process. As will be shown in Story 3 they have transformed their multiple selves as artists, communications consultants, persons, teachers, Mentors and NQTs.

6.6.5 Story 3: Co-Constructing Relations - Seeing through AiFL

" so we had multiple perspectives for reflection and we used different questions and connections....to AiFL as well..."

In this 'repertoire' the teachers review their experience of peer-mentoring during a lesson exploring formative assessment practices (AiFL). They have switched roles during Rachel's art lesson on 'environmental springtime' where Rachel is co-teaching. An analysis of the 'repertoire' shows how the teachers co-construct multiple forms of relations through their discussion of their 'appreciative topic' of formative assessment.

Rach: So we decided on a little experiment and swapped places. Karen came into my classroom and I recorded the lesson and chose the clip for our shared discussion. So we were looking at AiFL formative assessment skills as Karen wanted to develop her question and answering skills. Karen you were then to ask me questions based on the 'real' time in the classroom but then based on what we both saw on film right Karen...?

LC: What was the subject of the lesson?

Rach: It was an environmental awareness 'Spring Time' project and we had just had an afternoon at the park doing some fun things – like counting the different species of birds; we took photos of daffodils, we drew sketches of buds on the trees and then did research with magazines cutting out pictures and print, making headlines so it was messy ... a group work lesson where they were designing their posters, with glue and scissors, pens and the like...

In this opening sequence Rachel's language functions to construct and co-ordinate multiple interactions. She does this through her narration of the children's field trip, where she simultaneously shows 'how' the children's learning depends on her coordinating their interactions in relation to a number of 'objects' and 'artefacts'. For example, she co-ordinated their lesson with a trip to the "park" where a number of cross-curricular activities took place. These included: "counting the different species of birds"; taking "photos of daffodils"; drawing "sketches of buds". Then back in the classroom co-ordinating: "research with magazines"; "cutting out pictures"; "making headlines" and "designing... posters" whilst utilising objects such as "glue"; "scissors" and "pens". As Haar and Hosking, (2004:1027) explain, the 'AI' process also foregrounds the many ways in which local knowledges are co-

constructed through multiple co-ordinations, as forms of praxis, which includes interactions with both human and non-human elements.

LC: So why did you choose the topic of Formative Assessment skills with this kind of lesson?

Rach: Well... I took part in a school teaching and learning initiative which is trying to get schools to use more AiFL strategies and pairing up teachers to observe one another and then feeding back to the group at an arranged time in a monthly meeting... so this was a good opportunity for both of us.

LC: So is this another project you are also involved with?

Rach: Yeah, basically the main intentions of the scheme is to encourage collaborative working and it all emerged from the Black Box document by Williams - and to see what people in other Departments were doing, even in Secondary; but I think in the Primary school we are a lot better at it in general so it was good for Karen coming in to see me teach... So this is the film of us watching back our 'peer mentoring conversation'.

Rachel's language also functions to co-construct other relations as she describes being involved in peer-observations within the local school cluster. This is connected to her interactions with policy documents such as "*Williams' 'Black Box'*" - part of a local authority scheme to encourage collaborative working. On another level, the teachers' peer mentoring session helps them to co-construct their mentoring relations from the others' perspective:

Karen: This is where I begin asking Rachel some critically reflective questions....

Rach: What was that experience like for you Karen?

Karen: It showed me just how tricky it is to observe and formulate questions at the same time.

LC: Did you have some prompt questions ready or did you just let questions emerge?

Karen: A bit of both really.....I kind of did questions based on our 'Positive Enquiry' sheet – so I had some general questions like: “what do we like about this?”; “what do we see here?”; “what changes would we make?” so that really helped because I knew we were doing this together and it wasn't me trying to critique Rachel.

LC: So what did you see – was there anything in the film that either of you hadn't noticed in the classroom?

Karen: Oh yes quite a lot.....we were amazed just how much – weren't we..?

Rach: Yeah – we watched Anna pinch Tommy's paintbrush... but we were really looking at my question and answering skills because that's an area that Karen wants to develop.

Karen: Yeah that was really interesting 'cause I could see that Rachel gives her pupils a longer time to answer than me and helps them think about their answer before they respond. It's showed me that I sometimes do too much talking and expect answers instantly.

Rach: But that's about experience isn't it, so that's why we are working on this together.

LC: Were there any surprises?

Karen: Yeah I had never actually thought about how you can differentiate your questions for different ability levels... it was an eye opener for me....

In the first conversational turn Karen's language functions to construct her experience of being the observer rather than the observed. This allows her to see how difficult it is to be in her Mentor's position: *"It showed me just how tricky it is to observe and formulate questions at the same time"*. However, she connects her role as questioner to their pre-prepared "Positive Enquiry Sheet" which reassures her with reciprocal questions: *"what do we like about this?"; "what do we see here?"; "what changes would we make"?* Her experience allows her to reflect on her own teaching: *"I could see that Rachel gives her pupils a longer time to answer"* realising she does: *"too much talking"* when she is employing formative assessment question and answering strategies. Karen's critical reflections also show that she had never thought of differentiating questions for her pupils and she constructs her realisation metaphorically as a real *"eye opener"*.

Rachel also experienced the lesson from the mentee's perspective:

LC: Rachel – how did you feel being observed by Karen?

Rach: I quite enjoyed it because she went round the groups and helped out so it wasn't like an assessment as such... but well I can relate to that fear of somebody coming in to watch you like Karen had previously.... because you know that person could take it all away from you and it almost seems irrational given how far you've come, but the fear is still there – well I was still a bit nervous with Karen coming to observe me even though I knew that this was different.

Rachel's language, functions to construct her evaluation of experiencing being observed. To an extent she *"enjoyed it"* because Karen connected with the children, supporting them by going *"round the groups"* and she knew *"it wasn't like an assessment as such"*. Nevertheless, she acknowledges *"I was still a bit nervous"* and the *"fear of somebody coming in to watch you"* is still real. Rachel can relate to negative observation experiences *"like Karen had previously"*. She supports Karen in her anxiety because of the realisation that the observer *"could take it all away"* and even although she recognises that in her circumstances, this is *"totally irrational"*, her claiming to be *"a bit nervous"* functions to support Karen.

The teachers' peer mentoring review had produced this reversal of perspectives so I asked how they then experienced their peer mentoring conversation.

LC: So how did the co-mentoring conversation go?

Karen: Actually, what was interesting was that at times you were being critical of yourself, Rachel - and I was the one pointing out the evidence this time - and what you thought you were seeing was only one perspective.....

Rach: Yeah – that's the beauty of this we started to look at what was happening from the kids' perspectives and there were lots of those [laughs].

Karen: like why did Anna take Tommy's paintbrush?

Rach: Then my perspective as the class teacher... then your perspective – so we had multiple viewpoints for reflection and we used different questions and connections....to AiFL as well...

In this final conversational turn the teachers' 'peer' mentoring conversation also co-constructs a 'multiplicity' of perspectives. Karen's language functions to connect back to their first observation practice: *"I was the one pointing out the evidence this time..."* This is supplemented by Rachel's response appreciating the multiple opportunities filming has offered: *"my perspective.... and then your perspective – so we had multiple viewpoints for reflection and we used different questions and connections....to AiFL as well..."* Thus, Rachel and Karen's joint actions with the camera have allowed them to see how they have co-constructed multiple interactions from different points of view. This has invited more engaging forms of critical reflection and a wider ecological approach to their mentoring practices. The variety of activities they generated with the camera has in turn constructed a wider range of linguistic variation *"for a person's account will vary according to its function. That is, it will vary according to the purpose of the talk"* (Potter and Wetherell, 1987:33).

Therefore, from their negotiating the uneasy terrain of the 'jolly phonics' lesson through to their becoming more confident in their 'body-language', to their 'peer mentoring' experiment, these repertoires show how Rachel and Karen co-constructed an amicable form of mentoring relationship and a better awareness of how their mentoring interactions connected and coordinated their activities to benefit learning.

6.7 INTRODUCING JEN AND IAN: SECONDARY TEACHERS

6.7.1 Jen, Teacher of RMPS and Mentor

Jen is a teacher of RMPS (Religious, Moral and Philosophical Studies) with ten years' teaching experience. She was a Principal Teacher in a former school. She has a degree in moral philosophy. She has had one day of Mentor training. Jen was already filming her S3 class for a school assembly and was therefore keen to participate in the co-study. Jen clarified her definition of Mentoring: *"Well it's about being there to support the other person who is new to teaching, I would say."* Ian is her first Mentee.

6.7.2 Ian, Newly Qualified Teacher

Ian is a young probationer teacher who began University, aged fifteen. In his first year of teaching aged 20, he is younger than most NQTs. Ian is confident for his age and stage of his career. His hobbies include making and editing short movies and public speaking. Ian confirmed that he was interested in participating in the co-study to support the Department's *"filming S3"* but also because he had experience from his own *"recording company."* Ian enjoys working with Jen and claims: *"She is a great Mentor"*. Ideal mentoring for Ian would be: *"not getting every day support but just getting support to get you started."*

6.7.3 Story 1. Constructing Observation Practices: Diffractions and Refractions

"I noticed a whole other world when it opened up to me on the screen!"

The following 'repertoire' illuminates how Ian evaluates his body-language in the classroom from multiple perspectives. His exclamation about seeing "*a whole other world*" connected his experience to the theme of observational practices.

I open this 'repertoire' with an extract from our collaborative conversation:

Ian: So we've agree that the focus will be on body-language.... I'm quite used to speaking in front of people.... doing that outside of school as well as being a teacher – I'd thought I'd quite enjoy seeing myself with the S4s.

Jen: So Ian.... you've watched the clip a few times now... what did you see with regards body-language what struck you?

Ian: I think well, dealing with the positives first, some of the things I noticed that were quite encouraging from my perspective is that.... I wasn't just reacting to what people said... I gave people eye contact and I used my hands and the way I moved around as well... I was also referring to what was going on, on the board - so the fact I was writing down some of their answers helped as well; suggesting I was taking on-board what they were saying and I was quite enthusiastic about what they were saying as a result of that.

Ian's use of the words: "*positives first*" constructs the sense that his experience was also other. However, his language simultaneously shows that he is pleased with aspects of his performance: "*some of the things I noticed were quite encouraging...*" He then constructs what he sees as positive interactions through his repeated use of the first person pronoun and the verbal phrases: "*I gave*"; "*I used*"; "*I moved*" which function to demonstrate his pride in seeing his own responsiveness: "*I was taking on board what they were saying*". His declaration: "*I gave people eye contact*", shows his self-awareness of his attentiveness. His "*writing down some of their answers*" signifies further, the complexity of these multiple interactions. Finally: "*I was quite enthusiastic about what they were saying*", shows Ian is able to see for himself the dynamic effects of his multiple interactions and positive aspects of his body-language as he responds to his pupils.

His Mentor, being responsive to his earlier remark "*positives first*" redirects Ian's focus to explore this meaning:

Jen: Was there anything else that you noticed with body-language?

Ian: The fact that I was teaching a fourth year class made it quite difficult... they are not as enthusiastic... so try to make the topic more enthusiastic... relating it more to themselves, because we were looking at freedom of speech I could have spoken more on censorship and things, linking to the movies and getting across that in my body-language.... maybe more personal experience drawn in to get my personality across...

The functional variation of Ian's discourse now changes from self-praise to self-criticism. He recognises that his S4 class are not so keen. Ian reflects critically on his actions echoed

through his repetition of 'enthusiastic' "*they are not as enthusiastic... so try to make the topic more enthusiastic*". However, his personification of the 'topic' serves as a euphemism for the image of his own classroom persona which has also disappointed him on film. His observations inspire further critical reflections on what he might change: "*I could have spoken more on censorship*"; "*linking it to the movies*". However, he constructs what he sees as deficiencies in his communication through the conduit metaphor, for he states he needs to get this: "*across... in my body-language*".

Jen responds with a leading question:

Jen: Right, so the tone of your voice do you think that's something you noticed?

Ian: That, would be a factor, I was a bit monotone at times.... as if I'm going through the motions... and I could see in their faces what they were going through...

Ian's language now functions to construct self-deprecation as his words suggest that he believes he is causing his pupils discomfort: "*I could see in their faces what they were going through*". Jen rebalances the conversation to ask how he felt overall about filming himself and reviewing the film retrospectively.

Ian: I've found it beneficial looking at an area of focus like body-language because it's given me the opportunity to see what people have said to me both positive and negative and actually see it in practice.

Ian constructs positivity through his lexical choice of 'beneficial' and 'opportunity'. The film now testifies, however, to previous feedback he has received because he can now: "*actually see it in practice*". The visual evidence also affords him the opportunity to reflect on his role as a teacher from a multiplicity of perspectives:

Ian: Before I'd ever seen myself teach I had a good idea of what I was like... but I noticed a whole other world when it opened up to me on the screen..... I can see myself from a pupil's perspective, from another teacher's perspective and also from my own perspective as somebody watching me. It helps with the pupils' perspective too.....

Ian's language functions to convey that his (re)viewing the film has challenged his 'self-construct' as a teacher signalled by his use of the conjunction 'but': "I had a good idea of what I was likebut". Seeing himself on film constructs an entirely new experience for Ian as it "*opened up*" to him: "*a whole other world*". Suddenly, he sees himself from multiple viewpoints: "*from a pupil's perspective, from another teacher's perspective*" but also from an imaginary other's perspective: "*as somebody watching me*". His language functions to show how he constructs seeing himself in the present, imagining himself in the past, whilst also looking at himself in an imaginary future and through the eyes of an imaginary 'other':

Ian: Because... I can think if I was listening to this guy [referring to himself] a couple of years ago ... or as if I was another teacher I'd be thinking okay - well this guy is only a probationer but at the same time you want to be developing that and seeing it from my perspective [the imaginary other's viewpoint].

Ian's construction of himself in third person alerts his Mentor that he may require emotional support. She helps him to reconstruct his self-image following his request to share what she thinks of the clip:

Jen: I think you seem more confident... in the way you stand.... it seemed to me that you were really in control of the class.... you're calling the shots....you're in charge; but not in an aggressive way; you were consistent and forthright about things but it was a good atmosphere; but I did notice that you said Shoosh a lot! [laughs]

Jen's language functions to reconstruct Ian's self-image by illuminating the positive features in his performance. She affirms her opinion through the first person pronoun "I" in declaring "*I think*"; then repeatedly using the second person pronoun 'you': "*the way you stand*"; "*you were really in control*"; "*you're calling the shots*" rising to the climactic declaration: "*you're in charge*". However, she supplements this with complements that he was also: "*consistent*" and "*forthright*" and that he had created: "*a good atmosphere*". Finally, she injects humour into the conversational dynamic by mentioning his saying: "*Shoosh a lot*".

This repertoire demonstrates the variation in Ian's perspectives in relation to how he responds to seeing himself on film, as much as how he responds to his Mentor's questions. This reminds us: "that discourse has an action orientation: it has practical consequences" (Wetherell and Potter, 1987:172). One of the practical consequences of this repertoire is that Ian oscillates between positive and negative perspectives of his teaching identity. However, Jen gives Ian strong support by reading his body-language on multiple levels - in the real time of the conversation, as well as his interactions on film which enables her to respond with care

and concern. Her language shows how she is also 'seeing' the footage through Ian's eyes and learning how to Mentor him without taking a 'detached' observational stance.

6.7.4 Story 2: Teacher Identities: Boundaries and Bridges

"I think the boundaries issue is always going to come up when you are dealing with any kind of relationship"

In this 'repertoire' the teachers' language functions to evaluate Ian's relationship with his pupils and his progress towards becoming a teacher. The context of Jen using the metaphor of 'boundaries' linked the repertoire to the theme of professional identities. The scene opens with a conversation where the teachers are reflecting on Ian's questioning how he should interact with his pupils given his young age.

Jen: So do you have any further reflections?

Ian: Ehm well I've still got that confusion... how I should be with the pupils because I want them to see my personality up to a point.... I can act my age because I do feel quite mature.... but at the same time I am not sure how to appear as a teacher rather than somebody I could relate to as a friend if that makes sense....

Jen: Yeah?

Ian: I mean especially the older kids, I could relate to them on a friends' basis on some things at least, yeah I've just been trying to work that out I suppose....

Jen: I think the boundaries issue is always going to come up when you are dealing with any kind of relationship, yeah... Basically, you're paid to be here... so I would just go with being friendly, but not friends. You are not their friend you know, you have a professional relationship with them, but there's nothing to stop you from being friendly, nothing at all, so I wouldn't back away from that because I think that that will probably help you build bridges towards developing your relationships with pupils. The more positive you can be, the better lessons you will have, and so pupils will wanna do their best for you. All I can say is that it is very positive that you are aware of it. Some people can be a bit naive so it's good you are aware of it.

Ian's language functions to construct uncertainty over how he should relate to his pupils; whether to "*appear as a teacher*" or "*as a friend*". His words construct his view of identity as 'essential', for Ian wants the pupils to "*see his personality*" as though it were 'an object' inside him. This visual metaphor is supplemented by his being: "*not sure how to appear*" indicating his assumption that he is hiding an aspect of himself. His Mentor's language in contrast functions to produce a very definite professional response which is constructed through the metaphors of 'boundaries' and 'bridges': "*I think the boundaries issue is always going to come up*". Her language reaffirms his professional responsibility: "*you're paid to be here*", supplemented with: "*so I would just go with being friendly but not friends.*" Her repetition of "*not friends*" emphasises her professional point: "*You are not their friend you know*". She clarifies the distinction between Ian's personal and professional self: "*you have a professional relationship with them*". Jen's language then functions to reframe the conversation towards the positive aspects of his teaching identity through the metaphor of bridge building: "*I think that that will probably help you build bridges towards developing your relationships with pupils*". This is supplemented with positive advice: "*the more positive you can be*"; "*the*

better lessons you will have"; *"so pupils will.... wanna do their best for you"*. She praises Ian for recognising this issue and for raising the question, warning him that *"some people can be a bit naïve"*, pointing towards the difference in the Professional relationship between teacher and pupil.

The teachers' conversational positioning has therefore provoked critical reflections concerning their sense-making of their 'personal' and 'professional' roles and the demarcation between these. This theme of identities is continued later in the school year when the camera stimulates self-reflexive narratives as the teachers' discussion focuses on their connecting classroom events to a field-trip to Paris. Their language shows how different contexts produce functional variations, which in turn alters how they construct their professional and personal identities. The following narrative emerges from their mentoring and research conversations.

Ian: Well, last week, Paris was great eh – I actually think that doing something like this has actually helped me on something like that (pointing to the film clip). I feel that I've been able to develop a style through seeing how I am relating to pupils and seeing how they are able to relate to me....

Ian conveys a sense of professional pride in his opening conversational turn: *"Well, last week, Paris was great eh"*. His language functions to construct a more confident persona as he begins to make connections between his different experiences from his (re)viewing of his interactions across time and space: *"I actually think that doing something like this"* (appreciative questioning) *"has actually helped me on something like that"* (observe his interactions). He has learned through sharpening his critical observations: *"I've been able to develop a style through seeing how I am relating to pupils and seeing how they are able to*

relate to me” Observing his own progress on film has been of value to Ian. The teachers’ conversation continues with Ian (re)constructing his memories of the Paris trip:

Ian: Did I mention to you about the queue thing, did I tell you this...

Jen: No, what was that?

Ian: Well we were queuing for one of the rides in Disneyland when a group of girls, a good bit back in the queue... ehm yeah they were: “Oh, Sir” and they came and pushed into the queue, so I said to them “Now being an RMPS teacher do you think this was the morally right thing to do?”

Jen: Laughs....

Ian: And then they said “Oh, yeah we want to be with our friends”, well I said to them when you come into RMPS next week you’re going to have a question: ‘Is it morally right to jump a queue to be with your friends?’ and just build on things like that....small things that you can really develop further, I suppose but yeah so...

Jen: Laughs....

Ian: And there are plenty of photographs – some of which are apparently on Facebook so....yeah

Jen: Laughs....

Ian: Ehm, so some of the other teachers may not too happy about that...

Jan: Yeah...

Ian: But I feel that I come across as a teacher now rather than somebody they can’t really relate to... it really has made a huge difference...

This conversational sequence constructs a mentoring relationship which has become less formal over time, marked by Jen’s non-verbal responses and her laughing in response to Ian’s story. Ian’s (re)construction of events in the queue in Paris functions to demonstrate his pride that his pupils now see him as their teacher. This is shown in his repetition in his opening

line: *"Did I mention to you"* followed by *"did I tell you"* as he retells his story of how he connects his pupils' behaviour in Paris to their classroom topic of 'morality': *"is it morally right to jump a queue, to be with your friends?"* Ian constructs a more confident teaching persona learning to negotiate his relationship with the pupils, one step at a time: *"and just build on things like that....small things that you can really develop further"*. He also recognises that he may have crossed a boundary as he proclaims: *"there are plenty of photographs"* from this Paris trip which are: *"on Facebook"*. However, from a 'professional' viewpoint he recognises that: *"some of the other teachers may not be too happy about that"*. Ian's language functions to show his lack of concern because he is now a professional *"I come across as a teacher now"*. In contrast with his earlier repertoires, Ian's language points to his developing his 'professional' awareness and his ability to negotiate the 'boundaries' of being 'friendly' but 'professional' in his relationship with pupils. Throughout this 'repertoire', Jen constructs a more informal disposition towards Ian. She too found value in viewing her own interactions on film:

LC: What difference has recording your interactions on film made?

Jen: I think the feedback loop confirmed my practice.... in terms of how powerful you are as a role model in the classroom; if you ask your pupils to be positively engaged and enthusiastic then you've got to live it, you've got to be that ambassador for those sets of social behaviours.....

Jen's language functions to construct her strong ethical sense of professional responsibility in her roles as teacher and Mentor. Filming is metaphorically *"the feedback loop"*, confirming her 'self- image' as a professional and ethically responsible teacher. She affirms this by her statement: *"confirmed my practice"* supplemented by: *"how powerful you are, as a role model in the classroom"*. This image is also constructed by her strong sense of moral obligation to

'walk the talk', as she states: "*you have got to live it*"; "*you have got to be that ambassador*".

This attitude is extended in the moral tone of her definition of being a teacher:

Jen: For me it's not about an academic subject.... It's about really engaging with the community; these big ideas about being a human being, about being in society, and if you're not somebody who cares about other people, about helping other people, and thinking deeply about your responsibility – then you're not a very good teacher.

Her viewpoint constructing 'what is' and 'what is not' a good teacher is a binary one. For Jen, a good teacher engages "*with the community*" with concerns about: "*being a human being*"; "*being in society*"; and is "*somebody who cares about other people*". Without such qualities she advocates "*you're not a very good teacher*".

Jen constructs teaching as 'relational' rather than through the lens of 'individualism'

(Sampson, 2008):

Jen: I think we are always gonna be working in relation with pupils and that's my perspective, so looking at this research I just thought yeah, that's exactly right up my street...

As she connects her thinking back to why she volunteered to do this research she considers the ways in which she values working with the camera as part of her mentoring practices:

Jen: What's important about this is that it gives you something very concrete that you can talk about in an almost objective way. You can both look at 'yourself' in the situation;

but you can distance yourself slightly from it in a way that you wouldn't be able to do in just discussing... It's an artefact! It made it easier for me to talk about your [addressing Ian] building positive relationships with your pupils because you had something specific to hang it off...

LC: You mean something you could jointly focus on?

Jen: Yeah, cause otherwise it can be very vague.... you know, try and smile a bit more.... or try and do this a bit more, perhaps we wouldn't have seen so much if we had just done the traditional mentoring model of me going in for observation.

Jen's language functions to construct filming as having positive values for her Mentoring role.

These include the visual material metaphorically providing: "*something very concrete*", in the form of visual evidence. It can be used: "*in an almost objective way*". She values the benefits of (re)viewing a situation at a later point in time and the double perspective this can offer:

"You can both look at 'yourself' in the situation; but you can distance yourself slightly from it".

Thus, filming 'depersonalises' what can otherwise be 'subjective' feedback. Jen states: "*It's an artefact!*" which she exemplifies through her explanation that it was easier for her to discuss Ian's relationship to pupils because it gave her something "*to hang it off*". Her metaphor constructs the visual evidence as 'a hook' for the discussion. Jen's concluding remarks sum up: "*perhaps we wouldn't have seen so much if we had just done the traditional mentoring model of me going in for observation...*"

As Edwards and Blake (2007) state: "Social performances are influenced by the tools available for identity construction but social interactions nevertheless constitute its ongoing renewal" (Edwards and Blake, 2007:34). This view relates to how Jen and Ian constructed their

experiences. They valued how the camera informed and transformed their usual mentoring practices, enabling their (re)construction of their personal and professional selves.

6.7.5 Story 3. Co-Constructing Relations: Networks and Nepotism

“even football teams – they watch videos of games”

In this final short repertoire of ‘optimism’, the teachers reflect on the ‘Appreciative Inquiry’ process. It highlights how co-constructing ‘Appreciative Inquiry’ has opened-up new dialogues connecting the teachers to wider educational networks.

LC: I heard today that you have some good news?

Jen: Yeah, we’ve been given a full-time RME post...

LC: That’s wonderful!

Jen: And I think this is in no small part due to our participation in this project!

LC: Really?

Jen: HMle were really interested that we were doing CPD on 'self-evaluation' improving practice and when the Inspector of RME came into the school for a good practice visit we used this and she was really interested.

Ian: Also on Monday when I was in my supply teaching interview I referred to this project and the interviewers were very interested to find out more and how it had helped me in my probationary year so I was able to reflect on a few things....

LC: What were they?

Ian: That it helps you to see how you are connecting to the classroom and the pupils much more clearly.

Jen: Yeah, we have decided the difference is positive evaluation...

LC: Can you say more?

Ian: It's the same with just about anything that you want to evaluate, to have something in front of you that you can refer to is going to be better than just having word of mouth, but having something that you can look back on, and refer to, can add something; even football teams, they watch videos of games because they're able to see where they are going wrong and some of the things that they are doing right....

Jen: That's a really good point... well done Ian!

This repertoire shows how the teachers' interactions and co-ordinations construct multiple sets of other relations within their wider educational community. For example, resulting from the teachers' filming of 'self-evaluation', the Department has been awarded another full-time

Post. Jen's declaration that they are: "*getting inspected*" suggests other connections between the teachers' practices, the HMIE visitor and the school's Senior Management.

Ian's language also functions to link his mentoring activities to wider contexts through his 'supply interview'. He was able to share how filming transformed his experiences: "*I was able to reflect on a few things...*" supplemented with examples such as: "*I could arrange desks better*"; "*give out the folders quicker*"; but Ian could also: "*see his voice*" and "*changed that*". The teachers co-construct the value of this process: "*we have decided the difference is positive evaluation*". For the visual material is: "*something in front of you*" which, he claims: "*is going to be better than just having word of mouth*". Ian constructs an analogy to how football players observe their practices: "*even football teams – they watch videos*". His language also constructs his optimism for potential future benefits because with filming: "*you can look back*". Thus, the teachers' enquiry practices have co-constructed new relations offering new opportunities for taking enquiry forward through local educational networks.

6.8 Concluding Remarks

In summary, my analysis of the teachers' 'repertoires' in these six data sets has illuminated different patterns of variation in the teachers' discursive practices despite these being linked to common themes and activities. The teachers' 'Appreciative Inquiry' processes therefore, shows how they have constructed similar but different forms of investigation, with differing outcomes for their mentoring experiences. As I have shown, each mentoring pair created their own topics for enquiry which involved co-constructing alternative observation practices whilst constructing and (re)constructing their 'identities' through their mentoring interactions. Their processes helped them to see the ways in which they 'co-constructed relations' which

were more ecological in form, connecting them to a range of resources and the wider educational environment. This analysis has therefore provided an answer to my third Research Question: “How did the teachers construct their practices with the camera?” For ‘repertoires’ are ‘action’ oriented and the variety of discourses, together with their different functions, constructs the teachers’ lived and ‘multiple’ local mentoring realities. Thus, although I was analysing repertoires in relation to three common themes in each of the six data sets, my analysis shows how there are multiple variations in the ways in which each of the six ‘Mentoring pairs’ co-constructed alternative observation and feedback practices. In Chapter 7, I discuss further some of the similarities and differences that emerges from a further analysis across the teachers’ data sets.

7. INTERPRETING REPERTOIRES – SYNTHESIS ACROSS DATA SETS

7.1 Introduction

In this Chapter, I review and synthesise some of the 'variations' of constructions that emerged from my analysis of the teachers' 'Repertoires'. This process of analysis, across the six mentoring pairs' stories is presented below under sub-headings. This, process will lead towards a summary of the main findings discussed in Chapter 8.

7.1.1 The (re)construction of Critical Reflection in the teachers' Mentoring Practices

In this section I discuss how the design of this co-study, together with its 'alternative' theoretical positioning as 'Appreciative Inquiry' and the teachers' joint actions with the camera, has allowed the teachers' understanding of mentoring practices as a relational process. One important feature which emerged from this process is that it enabled 'alternative' forms of critically reflective practice. I will discuss these relating to the theme of 'Observation Practices' under sub-headings of: (a) 'embodied' learning and critically reflective practice; (b) 'chronotopic' effects of learning (reflecting across time and space) (c) reflecting on the Invisible; and (d) reflections on memory matters and feedback.

Given that the teachers were co-constructing observation practices through filming their interactions, then West's (2010) definition of 'critical reflection' as 'social' and Boud's (2010) view of reflective practice as 'embodied' rather than being simply 'cognitive' are helpful.

Therefore, some of the ways in which the teachers 'co-reflective' and 'embodied' observation practices, lie beyond the usual 'cognitive' understanding of 'reflective practice', contributed to their understandings of mentoring as a relational process.

7.1.2 Embodied Learning and Critically Reflective Practice

Each of the six sets of teachers' stories reveals a 'variety' of experiences as 'embodied' reflective practices emerging from their co-viewing and re(viewing) of their interactions on film. For, their reflecting critically on their mentoring interactions are provoked by their 'emotional' as well as their 'rational' responses. I will illustrate this by drawing on brief examples, from the data produced across all six of the school sites.

Laura and Alice learn about the relational dimensions of mentoring through discussing their 'embodied' responses to (re)viewing their interactions on film (6.2.4.) Both teachers were appreciative of viewing their interactions from a 'professional' viewpoint. Alice liked watching her "*interactions with the children*" seeing that "*I am able to do it ...*" whilst Laura was able to reassure herself by (re)viewing her maths lesson that the children did not find her "*patronising*". The teachers noted too how their positive relation with one another was mirrored in their body-language (6.2.5). Therefore, through their 'embodied' reflections they learn how their body-language connects or disconnects them to the children and each other.

For Nadia and Ewan (6.3.3) 'embodied' learning emerged through their critical reflections of mentoring conversations. For Nadia the benefit was in the multiple levels of viewing allowing her to see their interactions, for: "*you both get to see things that you wouldn't have seen*

otherwise". Whilst, Ewan felt uncomfortable seeing himself on film, he nevertheless noted personal mannerisms which he thought "*would be probably better revised*". Both teachers learned how their interactions shaped their communicative practices and hence co-constructed their relationship (6.3.4).

Sam and Jan's (re)viewing of their interactions revealed their learning from their 'embodied' reflective experiences. Sam's response to seeing himself on film was an emotionally positive one: "*I wasn't nervous at all.... it was good....it was like a fly on the wall*". As discussed in (6.4.3) Sam's confidence developed as a result and he consequently learned about his positioning in the classroom. Jan too changed her communicative practices after reflecting critically on her image on film: "*....it does teach you a lot about yourself*" (6.4.4).

Jim and Adam, 'co-reflect', using the film to learn about how their voices 'appear' to others (6.5.3). Jim, admits that he can: "*hear the abrupt tone*" in his accent. Whilst Adam, recognises that: "*After watching us, watching me....I speak far too quickly don't I?*" [laughs]. The rhetorical question and laughter shows how the teachers co-construct their 'embodied' responses on the topic of 'classroom voice' light-heartedly. Therefore, the teachers' responses to filming, engages them in reviewing mentoring as a relational process.

Karen and Rachel, also encounter 'embodied' learning through their reflecting critically on Karen's 'Jolly Phonics Lesson' (6.6.3). Karen's 'embodied' response to seeing her teaching is firstly constructed as a form of 'anxiousness'. She sees herself: "*going down the wrong direction*". However, the film also allows her to see her 'cognising this process': "*it was in my head right there*", which transforms her view of her actions. There is also 'embodied' learning

in evidence when both teachers reflect critically on how their body-language is shaping their mentoring relations (6.6.4). For example, they “*are synchronizing*” movements by mirroring one another, as they joke: “*We look like nodding donkeys*”, thus showing reciprocal learning through their relational observations and conversations.

Jen and Ian, in choosing ‘body-language’ as an ‘Appreciative Topic’ for enquiry (6.7.3) simultaneously co-construct critical reflections on ‘embodied’ learning about mentoring as a relational process. For example, they both explore how Ian’s ‘embodied’ reflections on practice are constructed by his (re)viewing of his RMPS lesson: “*...so try to make the topic more enthusiastic....*” Ian’s words construct his ‘feelings’ about what he will do to relate the lesson more effectively to his pupils’ interests. Jen supports his (re)viewing of these interactions through her careful listening and responding. However, she also learns from observing herself on film: “*the feedback loop confirmed my practice.....in terms of how powerful you are, as a role model in the classroom*”(6.7.4).

Therefore, this ‘embodied’ learning (Boud, 2010) through the teachers’ reflecting critically on how their mentoring practices relates them to others, is a feature that emerged in all six of the teachers’ data sets. This can be seen to contrast with the more usual ‘cognitive’ problem solving forms of ‘individual’ reflection reported to be most prevalent in teachers’ practices (Leitch and Day, 2000) and most mentoring models (Sundli, 2007) . In terms of mentoring ‘training’, an issue raised in the earlier literature reviews, it also shows how both teachers are learning from (re)viewing their interactions ‘collaboratively’ as a form of mentoring practice.

7.1.3 Reflecting across time and space: Chronotopic Effects and Personal Development

A more unusual form of reflective practice to emerge across the data sets was how the camera's affordances allowed the teachers to (re)construct new perspectives of themselves across 'time' and 'space'. In my analysis of the 'repertoires' in Chapter 6, I used Bakhtin's (1981) concept of 'chronotope' to describe this effect, for it lies beyond traditional notions of 'reflective practice' (Leitch and Day, 2000). However, it has also been used in educational research to conceptualise the temporal and spatial 'situatedness' of human actions and to show "the interplay between the past, the here and now and the possible and imagined" (Morris, 1994, cited in Brown and Renshaw, 2006:124). Furthermore, Bakhtin's concepts are recognised within constructionist research approaches (Shotter, 2010).

This 'chronotopic' effect was discussed in relation to two of the teachers' repertoires in Chapter 6. I will explore these further to discuss how they might contribute towards understanding mentoring practices as a relational process. These effects were evident in Ewan and Nadia's story of 'observational practices' but also in Jen and Ian's repertoire of 'teachers' identities'.

For example, for Ewan: *"There is this sense that almost you are watching another person....and you feel a bit distant..."*. His construction of seeing himself on film points to an 'embodied', but simultaneously 'disembodied', effect, because he constructs the 'emotional' experience of observing himself as a stranger: *"this person"*; referring to himself in the third person. He is seeing himself from another perspective. However, whilst his actions in his present moment simultaneously refers to an image of himself in the past, nevertheless, there is metaphorically a sense of *"distance there"*; inasmuch as Ewan is unable to completely identify with his own

image both in the present moment of his conversation but also across 'time' and 'space'. This experience showed his reflecting more critically on his body-language and his intent to change "*one or two mannerisms*" is evidence of his learning from the experience as he recognises how his interactions inform his relations with others (6.3.3).

In my analysis of Jen and Ian's repertoires this 'chronotopic' effect was discussed in relation to Ian's changing perceptions of his identity. He had asked Jen a 'big' question concerning how he: "*should be with the pupils*" and whether he could relate to them as a 'friend' (6.7.4). This conversation, however, becomes significant when during a later research conversation, following a field-trip to Disneyland, Paris, he recognises how his relationship to his pupils has changed. In narrating his memories of the field-trip Ian makes connections between his pupils' behaviour in a queue in Disneyland to his classroom lesson: "*Is it morally right to jump a queue, to be with your friends?*" However, there is the further dimension of his bridging 'time' and 'space' through reflection, because during the Paris conversation, he also constructs a link back to his first mentoring conversation about how to be with his pupils: "*But I feel that I come across as a teacher now rather than somebody they can't really relate to*". Therefore, in the present moment of the research conversation, Ian reminisces about his Paris trip and his connecting pupils' learning back to the classroom and their lesson on 'morality'; he also uses the film's visual material during this present moment experience, to connect learning from his earlier mentoring conversation towards his own progress in relating to his pupils. Thus, this 'tooning' and 'froing' across 'time' and 'space' enabled by the visual footage has made Ian aware of his progress in developing his professional identity over the span of his Probationary period. Thus, the co-study enabled insight into the construction of professional identities as processes of mentoring 'in' and 'through' time. It also helped to develop the teachers' understanding of the 'relational' nature of their practices.

These two illustrations are not the only examples produced in the teacher's data but exemplify the value of the film materials in facilitating reflective learning across time and space.

7.1.4 New ways of 'seeing' Mentoring Practices: From Invisible to Visible

Another feature emerging from my 'across analyses' of 'observation' practices was the potential for the teachers to see things that would normally be 'invisible' to them which also helped them to realise how mentoring is constructed as a relational process.

For Laura and Alice this was revelatory and they were: "*drawn in to see things you wouldn't normally see*" in reviewing their interactions with Primary 1 and 2. Indeed, the teachers began to share their recordings with the pupils with the result that the children too could see what was normally 'invisible' to them. For example, their raising of voices during a 'quiet voice' lesson: "*the noise level just grew and the children saw it visually*" (6.2.3). Thus, the teachers' critical reflections on 'seeing' the normally 'unseen', enabled their mentoring practices with the camera to be more meaningfully connected to the children's learning about their own interactions.

This feature of 'seeing' the normally invisible', also emerged for Nadia and Ewan (6.3.3). Nadia exemplifies this, through her critical reflections on (re)viewing their interactions during mentoring conversations: "*there are times I have noticed that Ewan's maybe not looking at me ... but I think it's interesting that he gets to see my reaction whereas maybe before he didn't see it...*" She recognises that both teachers can now see how they respond to one

another during the mentoring conversation, which they previously would have been blind to. This supports their developing knowledge of their co-construction of the mentoring relationship.

Jan and Sam found value in seeing 'body-language' (6.4.4) because normally during mentoring conversations: *"you don't really talk about somebody's personal physique or body-language because that is just over the line isn't"*. Furthermore, as clarified by Sam: *"normally you can't discuss what you think of your body-language during a lesson because when you are teaching it's more of an unconscious process and it's actually invisible to yourself."* Therefore, the co-study enabled their reflecting critically on their own mannerisms as my earlier analysis of this repertoire reveals. However, this is illustrative of the teachers' appreciating seeing details on film that would not have been possible otherwise. It helped them to reflect more critically on mentoring as a relational process allowing them to see more deeply into the complex interactions that make up teaching and learning.

7.1.5 Reflections on Memory and Matters of Feedback

A further feature to emerge from my 'cross analysis' of the 'repertoires' was the teachers' valuing the video footage as a form of 'memory' and 'visual evidence'. Jim and Adam valued being able to pause, rewind, and (re)view the footage; indeed Adam called it: *"a prosthetic memory"*. For, *"when the evidence is right there in front of you - it's really kind of hard to refute certain things"* (6.5.3). Furthermore, Jim valued the process because it: *"helps you revisit familiar scenes in new ways..."* Also when viewing the same five minute clip of practice the teachers could see different things. As Adam said to Jim: *"I paused because I hadn't actually noticed anything that you noticed in the film."* Therefore, having the visual material afforded an opportunity for stimulating memories to enable Jim and Adam to reach

consensus. This contrasts with the traditional delivery of feedback in the 'power over' 'crit' observation model where judgement is made largely on one person's subjective opinion which can cause confusion and conflict.

Jan and Sam also reported the camera's value in helping Sam to remember his classroom interactions (6.4.4). This contrasts with the model of external observer: *"because after an observation you are writing it down and you are listening to someone saying well you did this and you did that but then as the teacher being observed you kind of think "when did I do that"?"* (A point also made by Alice in 6.2.2). This contrasts with the traditional post-observation discussion where often both teachers rely on their individual memories of interactions and the hope that these will be in alignment.

Some Mentors also appreciated not having to always put forward their own views to judge the mentee's performance: *"I think that what's important about this is that it gives you something very concrete that you can talk about in an almost objective way"* (6.7.4). Jen's metaphor suggests that the visual material provides something 'solid' on which to base feedback in a depersonalised way. Jen recognises the value of both teachers' co-reflecting on this material evidence: *"You can both look at 'yourself' in the situation; but you can distance yourself slightly from it in a way that you wouldn't be able to do in just discussing"*. Jen, who had previously constructed the camera as a 'feedback loop' also constructs it as: *"an artefact"* and even a 'hook' for the mentoring conversation as it: *"made it easier for me to talk about... building positive relationships... because you had something specific to hang it off"* (6.7.4). Thus, the visual material enables the teachers to develop a more critical understanding of the relational nature of feedback.

The film's footage allows for feedback based on shared judgements. This enables the co-construction of more meaningful observations and mentoring conversations; enhancing the positive value of their mentoring relationship as a relational process.

7.2 Critical Reflections on Teacher Identities

Here, I will show how the teachers' joint actions with the camera created 'critical' and 'embodied' reflections on their understandings of (a) personal and (b) professional selves and how these were co-constructed and then (re)constructed through the mentoring process.

7.2.1 Reflecting Critically on Altered Images of Selves

Reflecting critically on their own personal images on film was not a positive experience for all of the teachers. This opened up critical questions about their 'personal' and 'professional' selves and their relating to their identities. Dowrick's (1991, 2005) cautioning regarding negative 'self-modelling' with video images was relevant in at least two of the teachers' stories. For despite the 'positive' focus of 'Appreciative Inquiry', in Alice's case, seeing herself on film 'split' her perception of her personal and professional self. Professionally, she could appreciate seeing the improvements in her classroom practice, however, she felt unhappy viewing her physical appearance: "*sitting watching it is uncomfortable for me*". This related to her body-language: "*why am I pulling that face?*" and her declaration: "*I even don't like having my photo taken*" (6.2.4). Similarly, Ewan, also felt uncomfortable seeing his image: "*I don't feel so comfortable looking at pictures of myself...*". He was: "*uncomfortable...that it is actually you*" because what he saw did not conform to his self-concept of a manager: "*I see my Markies Washable suit*" (6.3.3). However, others (re)constructed their views. In Ian's case, he reflected critically on his persona as a beginning teacher first negatively, but then

(re)constructed his perspective by the end of his Probationary year, as positive. This Story was discussed in Section (7.1.3) and exemplifies how the filming aided his seeing an altered image of himself in relating to pupils.

For Sam, there were interesting insights on his construction of his teacher identity as he combines his previous 'actor' self with his 'teaching' persona (6.4.4). His discursive practices showed how he combined the two identities: "*but then you are an actor as well*". Jan noticed her unhelpful mannerisms as a Mentor and how she was "*really bad for not looking*" (6.4.4); as did Ewan (6.3.4); whilst Jim became aware of his blunt accent (6.5.3).

Therefore, there were multiple responses from the teachers as they (re)viewed their images on film. How this related to their teaching identities is discussed below.

7.2.2 Alternative Perspectives of Teaching Personas

The teachers' critical reflections with the visual material also enabled them to (re)view their own teaching persona from alternative perspectives. As discussed in 7.1.3 Ewan saw an alternative version of himself as: "*this person*" which seems to have disrupted his conception of himself as Manager. For Jen "*the feedback loop*" (6.7.4) confirmed her self-concept as a teacher, as it did for Laura, by confirming that she was not 'condescending' to P2 children (6.2.4).

Adam, on the other hand, could see his performance from Jim's perspective: "*when we watch it together then that puts me in Jim's kind of shoes*". Also he noted that when others came to

observe his lessons, he could already 'imagine' what they could see (6.5.5). Furthermore, as Sam noted: *"it is a brilliant way of seeing yourself in ways you might not even have imagined."* (6.4.4). Ian, however, produces the most profound account, for he saw: *"a whole other world when it opened up to me on the screen"*. He could see himself from multiple perspectives: *"I can see myself from a pupil's perspective, from another teacher's perspective and also from my own perspective as somebody watching me"*, as he imagined his teacher-self through the eyes of multiple others (6.7.3).

Thus, the teachers co-constructing alternative critically reflective practices with the camera enabled them to create multiple layers of reflection (Brookfield, 1995) for analysis purposes which both 'enabled' and 'constrained' their sense of 'personal' and 'professional' identities. In Sam's words it has added: *"another dimension to your reflecting on your practice as a teacher"* (6.4.4).

7.3 Critical Reflections on Co-Constructing Mentoring Relations

One of the ways in which 'Appreciative Inquiry' has enabled a fresh perspective of mentoring, is that it has enabled the teachers to see how they have 'co-constructed' different forms of relations through their interactions. They have learned how co-ordinating their practices through words, voice tones and non-verbal forms of communication such as listening, facial expressions and other body-languages can construct the particular form of their mentoring relations. This is discussed in 7.3.1 below. However, the co-study also enabled recognition of how their mentoring practices were part of a wider ecology of relating to environments, resources and other objects. This is what Haar and Hosking (2004:2011) refer to as "text-con/text" relations, which they argue is a promising feature of 'AI' insofar as it offers an

alternative 'critical' perspective towards co-constructed practices. This is discussed in 7.3.2 below.

7.3.1 Co-Constructing Mentoring Relations: Vertical and Horizontal Forms

Mentoring relations take multiple forms, due to the dynamics of teachers' interactions. For example, in my analysis of Ewan and Nadia's tales of mentoring, in Chapter 6, (6.3.4), I demonstrated how Ewan's critique of Nadia's teaching drama in her classroom led to a 'power over' relation between the teachers. As previously discussed, Ewan's identity was constructed through his Managerial language, being a PT as well as a Mentor. At the end of a long conversational exchange where Nadia fails to convince Ewan that her pupils prefer to enact 'Treasure Island', she submits to his will: "*We can follow this then with just reading the scene and we can spend the rest of the lesson just doing written work.*" This form of relating can be seen to be 'hierarchical', 'vertical' or 'monological' (Bokeno and Gantt, 2000) and typical of what is described in the literatures as the 'transmission model' of mentoring. Such a model positions the NQTs as passive recipients where preference is to retain the 'status quo' (Cochran-Smith & Paris, 1995; Wang and O'Dell, 2000). Throughout Ewan and Nadia's story it became apparent that Nadia was being instructed to teach the Department's lessons rather than being given the freedom to experiment with her own thus demonstrating Ewan's conservative approach to managing and mentoring. Therefore, despite the collaborative design of the project, the dominant model of mentoring prevailed in this instance.

At the opposite end of the spectrum there is the 'horizontal' form of mentoring relationship, which signifies a more egalitarian and co-constructed form. This is typified in a few of the teachers' tales of Mentoring - for example Sam and Jan's and Rachel and Karen's. However, it

was most apparent in Laura and Alice's relations. In reflecting critically on the form of their relationship, the teachers could see how they were physically coordinating and constructing their relationship through their body-language. As Alice observes: "*we both mirror each other*" Whilst Laura's remarks: "*maybe that shows we are really comfortable?*" also evidences this. However, there is also evidence in these teachers' repertoires of Laura still being the 'power holder' although it was much more subtle. Overall, their relationship is much more 'horizontal' in form demonstrated by Laura's viewpoint on effective mentoring: "*Look how you would feel and be that other person*". Thus, these teachers construct the 'self' and 'other' as different but equal (McNamee and Hosking, 2012) which contrasts greatly with the form of relationship constructed by Ewan and Nadia. This shows the importance of teachers being critically informed of the dynamics and complexities of their interactions and how it is these that construct the form of the mentoring relationship.

7.3.2 Mentoring Ecologies

The teachers could see how their co-ordination of practices allowed them to construct different forms of relations in multiple ecological ways. The camera constructed as an "*artefact*" or as "*the third eye*", enabled them to see the classroom environment in new ways and they (re)constructed its walls with "*Assessment is for Learning stuff*" including photographic images of their pupils' drama performances. Therefore, pupils: "*too are learning through visual observation*" (6.4.3). Similar, yet different, is the example where Rachel invites Karen into her classroom to observe her teaching a lesson on 'environmental springtime'. In their "*looking at AiFL formative assessment skills*" the teachers' ecological approaches connect them to the local park, where pupils take: "*photos of daffodils*"; and with pencils and paper they "*drew sketches*"; whilst indoors: "*they were designing their posters, with glue and scissors, pens and the like...*" (6.6.5). For Jen, teaching pupils was a relational

phenomenon: *“How can you separate yourself from the pupils?we are always gonna be working in relation with pupils and that’s my perspective”* (6.7.4); whilst Nadia connected her S3 class to visual images of poems: *“with a ragged diamond of shattered plate-glass”* (6.3.5).

However, the teachers were also able to see how they were creating connections to the wider school and educational communities. Jim and Adam, created opportunities to connect their filming practices to other ‘subjects’. As Jim confirmed: *“we are exploring ways of working together across Departments to share ideas for self-evaluation”* (6.5.5). For Jen and Ian, their practices impressed a visiting HMIE inspector for RME, and although the connections were not ‘visible’ in the data, the result was the Head Teacher confirming a new Departmental full time post (6.7.5). Similarly, Jan was able to ‘bridge’ subjects as a Science teacher to connect with Sam as a Drama specialist (6.4.4).

However, the teachers’ mentoring ecologies did not all produce positive results. In Section (6.4.5) I discussed how Jan and Sam’s wider school connections produces some ‘negative’ outcomes where the words ‘self-evaluation’ represented a ‘disciplinary regime’ (Foucault, 1977) constructing alternative versions of reality. This example typifies the uncertain nature of language as ‘joint action’ (Shotter, 1993) and how language functions to construct local realities, mentoring relations or otherwise. Thus, co-constructing observation practices enabled reflecting critically on wider school, political and other educational relations.

These are only a few illustrative examples, but they show how mentoring relations theorised from an ‘Appreciative’ and ‘critical’ constructionist perspective can offer fresh ways of exploring how teachers’ construct their mentoring relations for learning.

7.4 Concluding Remarks

These illustrations show how the teachers' recording and (re)viewing of their interactions has enabled their reflecting critically on mentoring as a relational process. These, critical reflections, embedded in the teachers' 'joint-actions' with the camera and their mentoring 'conversations' and 'observations', demonstrate forms of 'embodied' and 'dialogic' reflective action. Although not definitive, these examples, reveal the 'multiple' ways in which the teachers constructed and co-ordinated their mentoring practices; and whilst these were organised along similar themes, the discussion showed how practices varied, depending on local contexts and circumstances (Wetherell and Potter, 1988). Therefore, through the perspective of 'Appreciative Inquiry', the teachers were able to (re)view mentoring relations; (re)imagine them and (re)construct their observation practices in ways that enabled them to make wider and more meaningful connections from their practices to their local environments.

In Chapter 8, I discuss a summary of the conclusions of the study in relation to all four of the Research Questions and reconnect them with the issues raised from the Literature Reviews.

8. SUMMARY OF THE FINDINGS FROM THE STUDY

8.1 Introduction

This chapter draws together the key findings of the co-study as it relates to the literature reviews, the research design and the research questions. However, first I will reflect briefly on my own contribution to the research process. Although I describe this in a systematic and linear fashion, the experience was iterative and extremely challenging throughout the whole process.

8.2 The Iterational Process

This study began as an earnest search for an alternative understanding of mentoring in the induction year of education. Given that the literature reviews of both policy texts in Chapter 2, and of mentoring in Chapter 3; highlighted the 'slippery' nature of the concept of 'mentoring'; I sought to understand how mentoring has emerged in Scottish education through its historical, cultural and political roots (3.2). This highlighted that there are recurring issues in the mentoring process for probationer teachers in Scotland (2.5). I reviewed the international scholarly studies of induction mentoring to identify how these were contextualised in the literatures (3.4-3.7). The literatures showed that these key issues related to a lack of awareness of the assumptions underpinning particular models of mentoring and how these assumptions shape teachers' practices (Wang and O'Dell, 2002). This includes the method of 'observation' practices employed in induction mentoring belonging to the dominant discourses of the 'power-over' model (Cochran-Smith and Paris,

1995); and how the 'subjective' viewpoint of the Mentor produces 'feedback' which could be 'unhelpful' for some probationers (Hobson and Malderez, 2013). Thus, my review of the mentoring literatures revealed that there were 'alternative' models of mentoring (Mullen, 2012) that were more 'horizontal' in form and where teachers worked 'collaborator' to 'collaborator' (Cochran-Smith and Paris, 1995). I began to plan a 'collaborative' study that would support teachers in identifying the ways in which they were both responsible for the construction of the mentoring process. Thereafter, I was involved in searching for an appropriate 'theorisation' of the co-study. This began as 'inter-subjectivity' but following the pilot phase, changed to 'Appreciative Inquiry' (Chapter 4). This enabled my analysis of the teachers' data by applying 'in-vivo' and 'values' coding systems (Saldana, 2009). This process produced the key three themes which were then analysed by my applying a discourse analysis method called 'Interpretative Repertoires' (Chapter 6). This showed 'how' the teachers constructed these themes during the empirical phase of their Appreciative Enquiries. I then analysed these themes through 'repertoires' in an iterative analytical process across the data sets (Chapter 7) to reveal their similarities and differences and multiple variations of the teachers' experiences showing how these contributed to the teachers' understanding of mentoring as a relational process.

As highlighted in the conclusion to Chapter 7, the co-study produced a number of interesting effects. These included: alternative forms of reflective practices; 'seeing' how mentoring practices connects directly to children's learning; joint approaches to evaluation and feedback processes; seeing body-language as part of the complex ecology of relationships; awareness of the construction and (re)construction of teaching identities; as well as how the teachers co-constructed mentoring practices in on-going relations with one another but also "in the wider ecology of living and non-living things" (Reason and Torbert, 2001, cited in McNamee and

Hosking, 2012:63). These effects were related to the design of the study, its theoretical perspective, the teachers' empirical work and subsequent analytical processes. I will now connect these findings back to the literatures and the research questions.

8.3. Answering the Research Questions

The first research question asked 'How might recording and reviewing their interactions on film support teachers' understanding of mentoring as a relational process?' The answer to this question was partly facilitated through the emergent research design which 'situated' the teachers in 'power-to' positions to be imaginative in their exploration of observational practices. The answer to this question was fully analysed and discussed in Chapters 6 and 7.

The second Research Question was: "What did the Newly Qualified Teachers and their Mentors find of value in recording and reviewing their interactions as part of the mentoring process?" This was addressed in the data produced by the teachers during the empirical phase, as the teachers' choice of topics for investigation was based on their 'Appreciative Enquiries'. Therein, through three cycles of 'Appreciative Inquiry' they selected, recorded, edited and analysed these topics during the school year. This method produced data for eighteen 'appreciative' topics which I then transcribed and coded in terms of 'InVivo' and 'Values' coding processes (Saldana, 2009) (Appendix 5). This resulted in three emergent themes of 'Observational Practices'; 'Teacher Identities' and 'Co-Constructing Relations'. Therefore, what the teachers found of value in recording and reviewing their mentoring practices related to how they co-constructed their joint actions with the camera which generated these three themes. The answer to Research Question 3 was enabled through my

application of a discourse analysis method called 'Interpretative Repertoires' (Wetherell and Potter, 1988) which generated explorations of 'how' the teachers co-constructed their mentoring practices as part of these themes. This was discussed in Chapter 6 but also Chapter 7 whereby an 'across' study analysis further revealed the variations and similarities that were evident in the teachers' multiplicity of experiences.

8.4 Key Findings

The following key findings are based on the empirical evidence analysed and discussed in Chapters 6 and 7. Together they provide a summary of the answer to the question 'How might recording and reviewing their interactions on film support teachers' understanding of mentoring as a relational process?'

There are five key findings which showed:

1. That both Mentors and NQTs, learned about the relational dimensions of mentoring through a variety of 'embodied' and 'dialogical' critically reflective practice(s).
2. Having visual material as evidence of the NQTs' classroom performance, allowed both teachers to engage in constructive co-evaluations of classroom practice; shared judgements; and reciprocal 'feedback' processes; in ways that positioned both teachers as learners through their everyday mentoring practices;

3. The process allowed both teachers to 'see' the impact of their mentoring practices on children's learning experiences and through 'Appreciative Inquiry' (AI) recognise what they most valued;
4. The teachers developed an understanding of the complex dynamics of interactions and how verbal and non-verbal interactions contributed to the construction of their relations. They were able to observe their own body-languages and see their professional development across time and space as supporting their development of their professional identities.
5. Through (re)viewing their interactions on film, the teachers developed an understanding of how co-ordinating 'interactions' created 'connections' or 'disconnections' to the children, resources, the classroom environment, the wider school and other educational communities. Therefore they learned about mentoring as an 'ecological' process.

I will discuss these in more brief details below.

8.4.1 Mentoring as a Critically Reflective Practice

The first important finding from the co-study was that the teachers engaged in 'alternative' forms of 'critically reflective mentoring'. This is important because the discourse of reflective practice has not: "filtered into the language of supporters and probationers as they conceptualize the role of mentoring" (O'Brien and Christie, 2005:197) in Scottish education.

The forms of reflective practice produced in the study were 'critical' inasmuch as they allowed teachers to enquire beyond the norms of traditional technical-rationalist approaches to observation and feedback with its means-ends impetus towards competencies and outcomes (Parker, 1997). Indeed, filming allowed the teachers to adopt a dialogical and embodied approach towards reflecting critically and imaginatively on their practices, wherein: "paying close attention to the unique features of the particular context, the reflective teacher becomes a researcher in the teaching context" (Schon, 1983:68, cited in Parker 1997:34). It was also 'critical' in a 'critical constructionist' sense allowing the teachers to see how their practices constructed through questions juxtaposing word choice, voice tone and body-language connected them simultaneously through multiple co-ordinations to 'artefacts', classroom walls, power-points, pens, paper, policies, people, technologies and wider educational ecologies (Hosking and McNamee, 2007).

As discussed in 7.1.1, this co-study empowered the teachers to reflect critically on their practices in 'multiple' and 'alternative' ways. This was based on (re)viewing their recorded interactions on various levels and on their joint-observation and co-evaluation of practices, from 'embodied' and co-constructed perspectives (West, 2010; Boud, 2010); which included 'discursive and dialogical' dimensions (I'Anson et al, 2003). Critical reflections pervaded the co-study given the nature of its design (Chapter 6). This is of value because some mentoring models have a limited understanding of concepts such as critical reflection and/or continue to hold dualist notions of theory and practice (Sundli, 2007). In this co-study there was no such divide as the teachers' own knowledge practices emerged from their experimental joint actions with the camera.

8.4.2 Co-constructing Evaluation and Reciprocal Feedback processes

The second finding was that five out of the six pairs of teachers found value in the film footage as providing material evidence for their mentoring conversations. This enabled the teachers to engage in dialogical evaluations and in reciprocal forms of feedback. This is an important finding. As noted in both the policy literatures in Scotland (Chapters 2) and the mentoring research literatures (Chapter 3), Mentors' feedback impacts significantly on the mentees' development being either 'positive' or 'negative' depending on the quality of the experiences (Hudson, 2016). Thus, there is often a 'mismatch' between the experienced teacher's view and the NQT's expectations of their performance (Bradbury and Koballa, 2008). This was seen in Nadia and Ewan's case in (6.3.4). Nevertheless, through the affordances of recording, 'observation' mismatches could be (re)viewed and exemplified to allow the teachers to reach a shared agreement (Jim and Adam, 6.5.3). Another, positive features of the visual material is that it allowed discussion of topics not usually on the 'feedback' agenda; such as 'body-language'. (Jan, 6.4.4). Other advantages included the NQT's not having to write down their feedback from 'another' following an observation, or question it, as in the traditional 'crit' style (points made by both Sam (6.4.4) and Alice (6.2.2)). However, the most important outcome was that the teachers co-construct evaluations of what they were seeing in the classroom (Laura and Alice, 6.2.3; Jan and Sam, 6.4.3; Adam and Jim, 6.5.3; Rachel and Karen, 6.6.3; Jen and Ian, 6.7.3) and formed shared-judgements of these practices. This enabled further practices through mutual agreement and in five of the six cases (with the exception of Nadia and Ewan's) led to a more harmonious mentoring relationship.

8.4.3 Connecting Mentoring Practices to Children's Learning

The third important finding of the study was that in every case the teachers could see how their mentoring practices connected them to children's learning. It allowed for a shared and more informed analysis of the NQT's practices and how these related to the Standards for Full Registration (Adam, 6.5.5). It also allowed for the teachers to share different perspectives on teaching and learning with one another (Nadia and Ewan, 6.3.5); (Rachel and Karen, 6.6.5) especially when the Mentor is from another subject Department (Jan and Sam, 6.4).

Furthermore, it allowed consideration of the classroom environment and how that impacted on learning (Jan and Sam, 6.4.3). Thus it supported the NQT's development of pedagogical practices in line with the recommendations of the *Evaluation of Teaching Scotland's Future* (2016). Furthermore, focusing on topics for 'Appreciative Inquiry' allowed recognition of teachers' values and valuing of practices.

8.4.4 Constructing the Complex Dynamics of Mentoring Relations

The fourth finding was that the teachers developed an understanding of the complex dynamics of interactions and how their verbal and non-verbal interactions were responsible for constructing their mentoring relations and teacher identities. Through this process, they learned about how facial expression, body language and voice tone all contribute to the “ecology” of classroom “relationships” (Bowers and Flinders, 1991:21).

As discussed in Chapter 3, the mentoring literatures tend to argue for training for mentors only, with the aim of providing more focused or standardised feedback (Hudson, 2016); or to develop their interpersonal skills (Rippon & Martin, 2006); or towards providing typologies of desired attributes (Zachary, 2011, cited in Wyre et al, 2016). Matching Mentors and Mentees is another strategy covered in the literatures (Hobson, et al 2009). Whilst, others argue that preparation for mentoring ought to go beyond training (Bullough, 2005) and focus on the ecological aspects (Wright and Bottery, 1997). Therefore, it is an important finding of this co-study that both teachers learned about the complex dynamics of their forms of relating through the mentoring process itself. Thus, the teachers reviewing mentoring conversations at a micro-level of interaction was evident in almost all instances (for example: Alice and Laura’s story (6.2.5); Nadia and Ewan’s (6.3.3); Jim and Adam’s (6.5.3) and in Rachel and Karen’s (6.6.4)). In particular, this occurred through their (re)viewing their body-language on film (6.2.4; 6.2.5), (6.5.3). Furthermore, it was reciprocal learning, as the Mentors too reflected critically on their interactions, thus changing their communicative practices and also their personal and professional identities (Jan, 6.4.4; Jim, 6.5.3; and Ewan, 6.3.3). Finally, an

awareness of the complexity of the dynamics of the interactions within the mentoring relations simultaneously highlighted how the teachers constructed and (re)constructed their 'multiple' identities (7.1.3); as well as combining identities (6.4.4); and seeing their identities from alternative viewpoints (6.5.3) and from multiple perspectives (lan, 6.7.3). Therefore, the study showed how the mentoring process constructs and (re)constructs the teachers' professional selves as an ongoing process in 'flow' and in "flux" (MacLean and White, 2007:48).

8.4.5 Mentoring as an Ecological Process

The fifth finding was that the teachers learned about mentoring as an ecology of practices. Here they could see the multiple other 'connections' or 'disconnections' they were making to other living and non-living things (Reason and Torbert, 2001; McNamee and Hosking, 2012). For example, through (re)viewing their interactions on film, the teachers developed an understanding of how co-ordinating interactions could create connections or disconnections to the children, resources, the classroom environment, the wider school and other educational communities (7.3.2). This resulted in an extended understanding of the value of the mentoring process to make meaningful connections to teaching and learning through collaborative processes. For example, Jen in relation to her pupils (6.7.4); Laura and Alice's connecting mentoring to the P1 class and allowing them to view the recordings (6.2.3), Adam with his S1 class 'disconnecting' with Zander (6.5.3); whilst Nadia with her S3 class within a rural farming community was able to connect her pupils to images of urban Glasgow through poetry (6.3.5). In addition, Rachel and Karen created connections to the outdoor environment by coordinating activities for the children in the local park with multiple resources (6.6.5). Furthermore, Sam and Jan and Rachel and Karen made connections to

policy documents such as AiFL; whilst Nadia connected to CfE and Adam and Karen made specific connections to the Standard for Full Registration.

Filming allowed the teachers to see more subtle connections and the importance of their body-language in the classroom and how in turn this influenced their teaching practice. For example, Sam could see on his pupils' faces "*what they were going through*" due to his lack of teaching persona (6.4.4); Karen reviewed how she 'disconnected' from 'learning intentions' to lead her pupils down another 'route' in her 'jolly phonics' lesson (6.6.3); and Adam could see that he was blind in some instances to both his own and his pupils' interactions (6.5.3). Ian could imagine how his pupils and other teachers viewed him as a result of his seeing his own interactions (6.7.3). The teachers were also able to identify their connections to the wider school (7.3.3) and to other educational authorities such as HMIE (6.5.5).

Most significantly, the co-study showed how the form of the mentoring relationship was produced through the teachers' interactions with one another. For example, despite the study being collaborative, the dominant 'transmission' model of mentoring prevailed in the case of Nadia and Ewan (6.3.4); whilst at the other end of the scale, more 'horizontal' and relational forms of mentoring were in evidence: Laura and Alice (6.2.5); Sam and Jan (6.4.3); Rachel and Karen (6.6.3).

The final Chapter draws the study to a close by answering Research Question four 'What might the Implications be for the Induction Process?'

9. CONCLUSIONS AND IMPLICATIONS FOR INDUCTION MENTORING

9.1 Introduction

In this final Chapter I discuss what the implications of this co-study might be for the induction process. This discussion also provides an answer to the final research question. Finally, I will also discuss the limitations of the study as well as some final thoughts.

9.2 Implications for Induction Mentoring

The design of this co-study enabled the (re)construction of mentoring practices to give ‘power to’ the teachers to explore alternative versions of observation and feedback practices. These were ‘enquiring’, ‘generative’ and ‘reciprocal’ practices which could be of value to the future development of induction mentoring in Scotland.

Through ‘Appreciative Inquiry’ the teachers jointly formulated their own critical questions as part of the ‘Four-D’ ‘dimensions’ cycle through ‘Envisioning what might be’; ‘Co-constructing/designing what should be’; ‘Empowering by learning in order to sustain’; ‘What can be’ and to ‘appreciate’ the ‘best of what is’ (Cooperrider et al, 2008) to explore mentoring practices. This generated imaginative and critical thinking into taken-for-granted mentoring practices and inspired the exploration of alternative perspectives, through filming. For example, the teachers explored the complexity of teaching interactions (Adam, 6.5.5); they opened-up enquiring approaches to connect mentoring to support pupils (Laura and Alice, 6.2.3). They explored the classroom environment from a multiplicity of perspectives (Jan and

Sam, 6.4.3 and Ian, 6.7.3). The model also invited critical thinking into how mentoring relations were co-constructed through mentoring conversations (Laura and Alice, 6.2.4; Nadia and Ewan, 6.3.4; Jim and Adam 6.5.3). This enquiring process invited new possibilities for action with an orientation towards a relational engagement of practices. The process was transformative, because as the teachers engaged with what they valued most, they reoriented and (re)constructed their mentoring activities.

The 'generative' potential of this model is also discussed above and below. The 'AI' process, together with the filming, generated teachers' new knowledge of how they connected with one another, to pupils, other educators, and how their co-ordination of artefacts such as policies, pens, papers, technologies (GLOW), classroom walls, influenced their teaching successes and professional development. It also generated an acute awareness of body-language as central to communicative practices including an awareness of how personal and professional identities are constructed through the mentoring process. Evaluation is also generated as part of the on-going process, as teachers make their own choices and judgements about what is most desirable in their local school contexts. For example, Ian's story of his Paris trip helped him to evaluate his professional progress in his relationships with pupils (6.7.4).

The model constructs mentoring as a relational and dialogical process. It generated the co-design of teaching activities and their co-evaluation. The teachers learned how they were always in co-operation and co-ordination with others in on-going interactions. Opening up to relationally-engaged practices invites an ethical way of communicating which is less hierarchical. This was explored in Laura and Alice's story, where 'reciprocal' qualities such as 'openness to the other'; 'respect', 'attentive listening', 'considerate responding' and 'sharing

humour', 'willingness to engage in reflection' and 'engage in authentic dialogue' were all in evidence (6.2.5).

For those critics who may argue that filming interactions as part of the mentoring process may be little more than the low-level naval gazing of teaching practices, then it is worth remembering that the discourses of 'technical-rationalism' and of 'reflective-practice' have become part of a normalised discourse which stands for authoritative claims to competency-based truths (Blake and Edwards, 2007). Teachers have therefore become blinded to the potential for more creative forms of enquiry (Blake and Edwards, 2007). To summarise, the visual material in this study enabled the teachers to explore mentoring, creatively, as a relationally co-constructed process connected to multiple ecologies of learning. The camera de-centred the objectifying observer model usual in induction Mentoring. Rather than a cognitive 'means-end' product, this model enabled mentoring as a dynamic embodied, on-going learning process constructed through the teachers' own discourses and interactions. From a constructionist perspective, using the camera as a tool for (AI) 'enquiry' purposes was also 'generative' of new practices and perspectives (see above and Chapter 6). As discussed above and in Chapter 7, the study generated creative questioning about practices and aspects of classroom interactions, teachers would not normally see, or even have imagined. It enabled multiple new forms of 'embodied' critically reflective practice to emerge, beyond the 'cognitive' norms of individualism. The visual material also invited critical reflection on how both teachers were co-constructing their personal and professional identities. This was through witnessing the complex embodied dynamics which are integral to the communication patterns of any classroom or mentoring conversation. Without filming they would not have been able to identify and evaluate these multiple levels of interactions which included constructing questions, facial expressions, voice pitch, dress codes, body-language, the use of

environmental space, and other resources (Bowers and Flinders, 1991). Using the camera to review conversations and observations therefore supported both teachers' own professional development. The visual material could be revisited, allowing further co-judgement, co-evaluation and co-planning, which in turn generated the co-construction of further practices. Furthermore, these alternative observation and feedback practices were all embedded in the teachers' own values as being of importance to them in their local school contexts. The co-study's implications are therefore, more in line with the GTCS discourses and their reflective questions for teachers concerning professional values: available at:

<http://www.gtcs.org.uk/professional-standards/self-evaluation/reflective-questions.aspx>)

Furthermore, the approach also supports the GTCS model of professional enquiry which stipulates: systematic enquiry helps teachers to "'let go', unlearn, innovate and re-skill in cycles of professional learning throughout their career in response to changing circumstances" (Menter et al, 2011)." Available at: <http://www.gtcs.org.uk/professional-update/research-practitioner-enquiry/practitioner-enquiry/what-is-practitioner-enquiry.aspx>. It is also supportive of the GTCS (2012:4) Standards for Registration and Career Long Professional Learning.

Therefore, this model may supplement the current induction model by providing 'power-to' both teachers to learn from the process of recording and reviewing their interactions enabling a shared and dialogic understanding of how mentoring relations are co-constructed and how professional identities are developed in the process.

A further advantage is that, whilst the literatures advocate “better training for mentors” (Scottish Government, 2016) rather than the training of mentors as additional to the mentoring process; as this co-study has shown, critically reflexive learning can be embedded in the daily practices of both the mentor and mentee.

On another level the implications contribute to the requirements of the Standards for CLPL for ‘Pedagogy, Learning and Subject Knowledge’ relating to ‘digital technologies’. Whilst the digital cameras were almost ‘invisible’ in the teachers’ transcripts, nevertheless, the teachers participating were learning through technology as part of technology enhanced learning.

In summary, the model of both teachers recording and reflecting on their interactions could be of value to the induction mentoring process in the following ways:

- It supports the aims of the GTCS (2012) Professional Standards in creating collaborative enquiring professionals engaging in practice which is underpinned by shared values.
- It invites embodied and dialogic forms of critical co-reflection and allows for the micro-analysis of the subtle complexities of communicative practices, for example, through verbal and non-verbal interactions.
- It allows a more informed and critical understanding of mentoring as a relational and ecological process. For example, the teachers were also able to see the ways in which they were connecting their practices to resources such as artefacts and objects; to policies and environments which were also in relation to their own and the children’s learning. Thus teachers’ assumptions, beliefs and values about how their interactions influences relations can be supported and challenged through examining visual evidence.

- It provides an alternative to the ‘power over’ observation method in the traditional ‘crit’ lessons replacing the Mentor’s subjective account of a lesson with ‘visual material evidence’ as the focus for mentoring conversations. It is therefore a ‘dialogic’ rather than a ‘monologic’ model of ‘observation’ and ‘feedback’, which could be employed for either ‘informal’ or ‘formal’ observational purposes;
- It invites both Mentor and Mentees’ shared judgements on the ‘what’ of observations and their co-evaluation of the NQT’s practices allowing more egalitarian forms of feedback;
- It directly connects mentoring practices towards informing children’s learning in the classroom.
- It invites reciprocal learning about different perspectives on pedagogical approaches and how these are constructed through language.
- It invites learning through digital technologies.
- It invites critically reflexive practice on the formation of the mentoring relationship. Positioning ‘training’ as co-learning through the everyday practices of the mentoring process.

To conclude, in the *Evaluation of Teaching Scotland’s Future* (2016), it states that one of the aims of the evaluation was to: “identify the impact that digital technology has had on the delivery of teacher education and the extent to which new teaching practices (or new pedagogies) are made possible by digital technology....” (2.11:12). Furthermore, it identifies one of the remaining challenges for the induction process as: “the provision of additional support for probationers”, which ought to be provided “to further develop key pedagogical skills” (Scottish Government, 2016:3-10). It is therefore hoped that the findings of this ‘co-

study' contribute to these aspirations and may inform a more technologically oriented approach to mentoring where technology will support the 'personal' and 'relational' of induction mentoring through thoughtful pedagogical practices (Facer, 2012).

9.3 Limitations of the Study

I recognise that by situating this co-study as 'Appreciative Inquiry' within the meta-theory of constructionism that I cannot report any single truth or universal solution to 'fix' identified mentoring issues. However, this form of 'Appreciative Inquiry' is concerned with local understandings of mentoring practices as they emerge from the teachers' everyday "conversations, performances and dialogues" (McNamee and Hosking, 2012:43). Therefore, the value of this kind of process of inquiry for Induction mentoring is that it opens up questions at the school level about what might be better; what the teachers value most in observation and feedback practices and what kinds of co-ordinations of actions are possible and sustainable co-constructions (Hosking and McNamee, 2007) which can enhance both teachers' and pupils' learning.

Furthermore, I recognise that in choosing this framing for the study I have chosen only one possible social science perspective from many others which would have asked different questions with different assumptions, methods and forms of analysis (Denzin and Lincoln, 2000:19). However, much of the mentoring literatures are concerned with teachers' individual mental processes – either the perceptions of mentors or mentees concerning the effectiveness of mentoring; or mainly concerned with Mentor's individual traits and characteristics. Thus, my choosing an 'alternative' theorisation of mentoring (Mullen, 2012) has enabled me to focus on what the teachers 'do' together and what that 'doing' makes in the form of a relational mentoring process (McNamee and Hosking, 2012). This was justified in my view, in offering an alternative perspective of the mentoring process that more readily conforms with the expectations of the GTCS (2012) Standards for Career Long Professional Learning.

Finally, as I draw this Thesis to its conclusion, I am aware of the likelihood that colleagues elsewhere are also exploring alternative mentoring practices. Therefore, it is hoped that this co-study although small-scale may contribute towards the wider conversations of how we support induction mentoring for Scottish teachers.

9.4 Final Thoughts

This study has taught me about 'opening up' conversations, looking beneath and beyond, to see what I might not be seeing and towards appreciating and valuing the gift of education. Most significantly, it has taught me how to take a more 'relational' view of teaching and learning, and of life in general, and to be aware of the multiple possible other connections in each and every interaction that I may be blind to in any given moment. Thus this study has taught me to appreciate that responding to another is an ethical and relational choice, a moral obligation to the 'other' which contributes, one would hope, towards making the world a better place.

Finally, as a registered teacher of English, returning to the classroom, the Standard for Career Long Professional Learning applies equally to myself and hence I recognise the ways in which this co-study has contributed greatly to my own professional development in particular through the Professional Actions within 'Educational contexts and current debates in policy, education and practice' (GTCS, 2012:10).

Finally, I acknowledge that this Thesis itself is a form of 'co-construction' which is, at the same time, an ethical act of relationally-responsive knowing (Shotter, 1993).

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Participant Information

Exploring the Value of Recording Interactions during the Mentoring Process

As a co-participant in this study we will explore together what the potential benefits are of using a digital camera to record interactions during the mentoring process. This will be an 'appreciative' process and the aim throughout is to focus only on those interactions which you value as being a 'positive' feature of learning. The process has three initial phases to data gathering:

Phase 1

The probationer teacher should choose an activity or theme to record from their classroom interactions. They should edit the film using Microsoft Moviemaker to ensure that only film clips that he/she is fully comfortable with will be used as a focus of conversation between him/her and his/her mentor.

Phase 2

Both teachers should review the chosen 'snapshot' and use this as an appreciative topic in the next Mentoring conversation. The mentoring conversation should also be recorded. Following this, both teachers should select, and edit an interesting clip from the mentoring conversation which is of mutual interest to share in a Research Conversation. This research conversation will be audio-recorded for the purposes of a Doctoral Thesis. All participants will be anonymised in the overall analysis of the data.

Phase 3

Please contact me to arrange a mutually convenient time when we could analyse and discuss this mentoring conversation together at linda.craig@abdn.ac.uk.

This process should be completed three times during the academic year with a new **topic** or **theme** chosen each time.

Discussions might be informed around Reflective Questions based on a form of Action Research called 'Appreciative Inquiry' (Cooperrider et al, 2008). The authors of this approach suggest it is based on a 4-D cycle of continuous critical reflections which involve:

- “What is best here?” (Appreciating and Discovering)
- “What might be?” (Envisioning alternatives, Dreaming)
- “What should be” (Co-constructing, Designing Alternatives)
- “What will be” (Innovating, taking forward actions, empowering, Destiny)

These questions are not restrictive and may take alternative forms such as:

- What do I like about this?
- What do I see here?
- Is there another way of doing this that would work better?
- What changes might we make?
- What is possible?
- How can we take this forward?
- What could we do together?
- How does this connect with others in our school?
- What are we learning about our interactions?
- What are we learning about the mentoring process?
- What might this mean for the future?

You may wish to select any key moments of ‘positive value’ relating to your mentoring practices. The questions here are for guidance only. Please be creative.

‘AI’ is used in organisational research to enhance human potential and is underpinned by the following principles:

Appreciation – where co-participants are invited to discover, describe and explain “exceptional moments” that motivate competencies and energies that evidence their valuing learning and inspired understandings. This involves dialogue and meaning making.

Envisioning – Reflective inquiry that generates knowledge that can be used, applied and validated in action.

Co-Constructing – creating statements of intention towards action as to how new insights and ideas might benefit others in the organisational (school) context

Sustaining – Grounded examples of collaborative transformations ie pupil/teacher or teacher/teacher relations and pedagogical practices that can be shared with others.

Data Collection

Please use the Research Diary provided to record your daily observations – in addition to the research conversations you will be invited to a 20 minute interview at the beginning and end of the project.

Dissemination

This research project is for the purpose of a Doctoral Thesis whose aims and research questions have been shared with you. Therefore, it will be acknowledged that this project has been co-constructed through your illustrations of deep insights, rich narratives, exemplary stories and descriptions of the valued aspects of your Mentoring practices in relation to your recording of these on camera in your local school contexts.

Ethical Considerations

Before commencing the research please be familiar with the Scottish Educational Research Association's Ethical Guidelines at:

<http://www.sera.ac.uk/documents/Publications/SERA%20Ethical%20GuidelinesWeb.PDF>

In addition the probationer teacher should ensure that all necessary permissions have been obtained from parents, the children and the school regarding their films of the classroom. Only the class teacher and the mentor will be viewing these films. The researcher will only view your mentoring conversations of these as we tape record our mentoring conversations.

Please note that you will hold responsibility for all copies of the visual data which should be stored safely on your laptop in the school and destroyed at the end of the project.

Please note that you can withdraw from the research at any time in line with our 'Research Contract Agreement'.

Linda Craig

Linda.craig@abdn.ac.uk

Reference

Cooperrider, D.L. Whitney, D. D., & Stavros, J. M. (2008). *The Appreciative Inquiry Handbook: For leaders of change*. Berkeley, CA: Berrett-Koehler Publishers.

SAMPLE RESEARCH CONTRACT – TO BE AMENDED BY CO-PARTICIPANT RESEARCHER

Name:

Contact Home Address:

Tel No:

E-mail:

Date

I have agreed to participate in this research project as a co-research partner. I understand that this contract is based on mutual trust between myself and Linda Craig as part of her Doctoral Research. I have been fully informed of:

- | | | |
|----|---|--------|
| 1. | The Project’s overall aims and research questions | Yes/No |
| 2. | The project’s scope and intentions | Yes/No |
| 3. | My right to full confidentiality and anonymity
With regard to any specific findings or subsequent
Publications. | Yes/No |
| 4. | My right to withdraw at any time. | Yes/No |
| 5. | My right to complain to the Head of the Institute
Of Education at the University of Stirling
should I feel any breach of trust
or ethics has been made. | Yes/No |
| 6. | My right to use my experience of participating in
This project to further my own professional interests
le further research, publication or for CPD purposes. | Yes/No |

7. My right to receive a copy of the final research findings Yes/No

Please amend or add any further points.

Signature of Co-Researcher: _____

Signature by Linda Craig: _____

Introductory Interview Schedule

Questions	Purpose/Comments
<ul style="list-style-type: none"> • Can you tell me a little bit about yourself and why you are interested in participating in this project? • How long have you been a teacher/mentor? • What is your experience of Mentoring? • What did you do before entering the teaching profession? • What would you hope to gain from participating in this study? • What do you understand by the concept of 'Mentoring' and what does it mean to you? • Do you have experience of Microsoft Moviemaker and editing film? 	<ul style="list-style-type: none"> • To ensure there was no pressure to participate from school hierarchies. • Background information to set the context and to enable the participants to feel valued as persons. • To ascertain how much experience they have had of performing the role or of receiving support from a mentor. • To enable my supporting their personal aims. • To clarify participants' understandings. • To clarify any technical support that may be required

Final Interview Schedule

Questions	Purpose/Comments
<ul style="list-style-type: none"> • What have you valued most from your participation in this project? • What did you learn from observing your interactions on film? • Were there any particular moments of surprise or any insights that you felt inspired you? • From recording you and your partner’s interactions on film what have you learned about the mentoring process? • Would you use a digital camera to record your interactions in the future? 	<ul style="list-style-type: none"> • To give individual teachers an opportunity to express their views without their research partner present • To find out what teachers felt they had learned by the end of the project. • To explore what the teachers appreciated and valued in more detail. • To clarify participants’ understandings. • To clarify what actions may be future oriented.

Developing Over-Arching Themes from 'In Vivo' and 'Values' Coding Process

