All I Want to do is Make Things: Class, Men and Art and Design Higher Education.

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**Abstract** Working class men are under-represented in art and design higher education. This article explores the experiences of one such mature student who had fulfilled his dream to go to an art college later in life in order to study a degree in *Interdisciplinary Art and Design*. Using an approach based on narrative inquiry, the student’s learning journey over three years was captured through six verbal and transcribed accounts. Bernstein’s work on visible and invisible pedagogies as well as his comments on vocational education provided a lens through which to look at the student’s experiences. It argues that the strong framing and classification of his previous vocational education led the student to expect to be taught in a particular way. He found the fluid and integrated arts curriculum different to the kind of training a ‘master’ would transmit to an ‘apprentice’. He constructed himself as a doer rather than a thinker, which remained constant throughout his degree. The findings suggest that educators should discuss with students from all backgrounds the pedagogic approaches commonly used in art and design and how these may be different to previous ways of learning. Academic staff should also challenge the theory and practice dichotomy, so that students understand they are drawing on theory not only when they are writing but also when they are making. Finally, even though invisible pedagogies dominate art and design education, staff should reflect on the need for more visible, explicit modes of teaching when students are less confident in their abilities.

**Key words** art and design; higher education; working-class men; Bernstein

Introduction

In the United Kingdom white men from disadvantaged groups have been identified as not being represented in higher education, (McGivney, 1999). Male participation continues to be an area of concern as can be seen from the recent publication from the Office for Fair Access (OFFA) where they say:

The Universities and Colleges Admissions Service (UCAS) analysis shows that only around 10 per cent of white British men from the most disadvantaged backgrounds go into higher education; they are five times less likely to enter higher education than the most advantaged white men, and less likely to enter higher education than men from all other ethnic groups. Institutions should consider how they might ensure that this group is targeted through access work. (OFFA, 2016: paragraph 38)

When considering the subject area of art and design the situation can be further complicated by the decreasing participation of male students at General Certificate of Secondary Education (GCSE) and A-level who choose not to study art (Hopper, 2015; DEF, 2015; Knowles and Lander, 2011). In 2015 male GCSE candidates made up 2.5 percent of the total number of candidates compared to 4.8 percent of female candidates; for every male candidate there were nearly two female candidates. Female candidates continued to outperform male candidates. The cumulative percentage of male candidates achieving A\* was 4.7 percent, (compared with 4.6 percent in 2014); the cumulative percentage for female candidates achieving A\* was 11 percent, the same as 2014 (NSEAD, 2015).

This article explores the experiences of a white working-class man, who wanted to become an artist; he was part of a social group that was underrepresented on his art and design undergraduate course. It argues that the previous vocational educational experiences, which working-class men, in particular, have been exposed to before they enter higher education do not prepare them for art college pedagogy. In order to do this the experiences of Bob (a 50 year old working class man) were examined as he studied on an art and design degree. His case was selected from narratives of nine part-time and full-time post-Access to HE art and design students. They were people who had gained places on creative degrees with an *Access to HE* diploma, rather than the more conventional A-levels; they tended to be mature students with diverse social backgrounds (Hudson, 2009: 25; Penketh and Goddard, 2008: 316; Burke, 2002: 81). These narratives were collected from a qualitative, longitudinal study (2011-14) that sought to investigate the experiences of post-Access to HE students in art and design higher education. The participants were studying on a range of creative degree programmes in various institutional contexts.

Narrative inquiry was used to show the ways in which students reflected on and took stock of their learning careers (Clandinin and Connelly, 2004; Butler-Kisber, 2010). The work of Basil Bernstein was then applied to the series of narratives from Bob, which described his experiences during his BA (Hons) *Interdisciplinary Art and Design* course. Bernstein’s (1958) definition of class was used. It is based on educational achievement; type of employment and attitudes towards the achievement of long-term goals. Bob had been encouraged to leave full-time education and not pursue his dream to go to art school by his parents in the 1970s. Instead he gained a trade in the refrigeration industry. He had tried to engage with education throughout his life but this had been unsuccessful until he studied an art and design *Access to HE* course and then gained a place on the degree of his choice.

The Art College in which Bob studied could be described as a small specialist institution where the student body (1138 undergraduates in 2014) was not very diverse; for example male students made up 26 percent of the whole College student population. This was 11 percent less than the amount of male students who were studying across the Creative Arts and Design Sector (Equality Challenge Unit, 2015). In 2014 7.6 percent of the College’s students were over the age of 22 years old and could be defined as mature students. Therefore, the majority of the student body could be described as young and female. Bob had gained a place on BA (Hons) *Interdisciplinary Art and Design* because he had studied a part-time *Access to HE* diploma and had produced a portfolio of work with which he could apply through UCAS. Interdisciplinary art and design is a programme of study where students are not restricted to a particular material or approach. Artists and designers are conceived of as being flexible and responsive individuals, shifting between different patterns of work. The course projects uses art and design to respond to the spaces, objects and communities in everyday life.

Alongside practical activity students are expected to write critically about their art and design practice. Towards the end of the course students should be in a position write a substantial reflective account about their art and design work. They should also be able to operate with high levels of independence; producing ambitious public-facing creative projects. Students are expected to synthesise all they have previously learnt about materials and processes, methodologies, audiences and contexts in order to produce well-managed outcomes.

The implications of this case study for higher educational practitioners within art and design are that they should reflect on how well their students’ expectations about the nature and approach of learning and teaching are aligned with their own. They should also think about how students use theoretical concepts as part of their making not just their writing. Art and design academic staff should also reflect on whether or not an invisible pedagogy is always an appropriate way of learning.

Theoretical Framework

Bernstein developed a theory of the pedagogic code in terms of classification and framing that began to show how power and control operated in the curriculum (Bernstein, 1973). *Class, Codes and Control, I-V* represented a continuous development and refinement of his ideas where he sought to gain a powerful but delicate language of description. The collective code was where classification and framing of the curriculum was strong; the boundaries between subjects were kept separate and control over the content was clearly given to the transmitter (parent/teacher/facilitator/ trainer/lecturer). The collective code could be seen to drive a visible pedagogy. An integrated code was where classification and framing were weak; the boundaries between subjects were more fluid and both transmitters and acquirers (infants/pupils/learners/trainees/students) had control over the content this could be seen as part of an invisible pedagogy. The more open ended, student-centred and experimental approach employed by the tutors on Bob’s degree could be described as an invisible pedagogy. His tutors did not closely control the pace of learning or the content of what he learned; Bob was expected to take some responsibility for this. Thus the relationship between tutor and student was more ambiguous, the framing and classification of art and design was weak; regulated by an integrated code indicative of an invisible pedagogy (Bernstein, 2003).

Gamble (2004) has described vocational education as being where the criteria of evaluation resided with the transmitter or ‘master’. The explicit and hierarchical relationship between transmitter and acquirer was the bedrock of vocational education and training (VET). Bernstein described the historical antecedents of the split between training for manual or practical practice and that of mental practice. He ascribed training for manual practice as being a visible pedagogy that was explicit and the hierarchy between transmitter and acquirer was clear and unambiguous:

The strong classification of the visible pedagogy probably has its roots in the medieval university, in the major classification between the Trivium and the Quadrivium and in their subclassifications, and the subordination of both to religion. The strong classification between mental and manual practice probably dates from the same period, when manual practice had its own specialized relays, either within the family or in specialized guilds, so creating the concept of the autonomous or abstract visible pedagogy. (Bernstein, 2003)

The possibility for working-class educational attainment was also discussed by Bernstein where the rise in vocational education and training could be seen as a way of preparing people for work, however, he was critical of it:

Vocationalism appears to offer the lower working-class a legitimation of their own pedagogic interests in a manual-based curriculum, and in so doing appears to include them as significant pedagogic subjects, yet at the same time closes off their own personal and occupational possibilities. (Bernstein, 2003)

Three types of criticism have been aimed at Bernstein’s work. Firstly, that he promoted a deficit model of working-class families where they were blamed for lack of educational achievement (Hurn, 1978; Bennett and Le Compt, 1990). Secondly, that his use of language is complex and difficult to interpret (Danzig in Sadovnik, 1995: 166; Power in Moore et al, 2006: 105). Finally, he worked within a structuralist paradigm and as such could be seen as presenting social processes as ahistorical and static (Thompson, 1978: 299-300). O’Shea (2014) has argued for a focus on untraditional student’s capacities rather than their supposed deficiencies. Burke (2006) when talking about working-class men in Access education has also commented that their lack of engagement with higher education is often ascribed to a lack of aspiration on their part. This is simplistic and does not take into account that working-class students do have educational aspirations but are often frustrated and thwarted by factors beyond their control (Burke, 2005).

Nevertheless, Bernstein’s theories can be used to analyse educational practices that happen within institutions in order to reveal the long term impact they can have on individual students. This study’s method of narrative inquiry has captured the participant’s learning history over time representing their point of view as well as their experiences of art and design teaching and learning. Their stories have been considered through the lens of Bernstein’s writing on pedagogy. The ways in which they are taught can sometimes be seen to create problems rather the lack of student aspiration, ability or engagement.

There are many examples of empirical research that applies Bernstein’s theory to the higher education context (Maton in Davis et al., 2004; Power in Moore et al, 2006; McLean et al. 2013) but perhaps not so many that consider the area of art and design in particular (Daniels, 1989; Addison & Burgess 2003: 63; Gamble in Davis et al, 2004). The use of Bernstein’s writing on vocational education in this paper is used to identity how certain pedagogical approaches, when used uncritically, disadvantage some social groups. These approaches can position students due to their class and gender and ultimately have far reaching effects on future opportunities. The intention is to challenge the deficit model of social disadvantage in higher education.

Methodology

This paper draws upon the accounts of post-Access students who took part in a longitudinal study (2011-2014) that sought to record their experiences as they studied their degrees in art and design. Nine students participated and this entailed them meeting with me (the researcher) twice a year for the duration of their higher education.

The research design was based upon narrative inquiry where each participant’s collection of stories was represented in the form of case studies (Andrews, 2014; Butler-Kisber, 2010; Clandinin and Connelly, 2004). Narrative inquiry was the primary method used as it comes from an experience-centred tradition. Post-Access students’ personal narratives about their educational experiences collected from meetings over three to four years and then were recorded, transcribed, interpreted and represented (Andrews, Squire and Tamboukou, 2013: 49). The process was reflected on critically to ensure that claims inferred from the work were tentative and contingent.

Narrative inquiry was identified as an appropriate method to use because, as Plummer (1995: 144) has commented, education can be seen as systematic story telling. Brookfield (1995: 92) stated that educational research should start with the students themselves and that teachers should try to see the educational experience through their eyes. Coffield (2008: 36-37) has argued that students should be engaged in conversations about education, not just answering, but asking questions about their experiences. By engaging students in narrative inquiry they can ask themselves questions about their educational experiences and practitioner-researchers at the same time can empathise with their point of view.

Carter (2008) claimed it was the narrative inquirer’s moral obligation to search for decisive moments and moralisation stories that confronted the audience positively and showed them better ways of being with others (students or patients for example). This was similar to the points made by Clandinin et al. (2009) when they were carefully attending to those moments of tension when the participants’ lives ‘crashed into one another’ or into the social narratives that surrounded them, so that others could learn from them. The function of narrative inquiry was to discover new knowledge and meaning about experience rather than to tell an engaging story at the expense of others or to present stories, which ‘smoothly’ confirm common sense beliefs.

The study was about the possible transformation of post-Access students’ experiences over time, thus one way of analysing them was to listen to how the participants narrated their own experiences of higher education. Narrative functioned to give temporal unity and connectedness to an individual’s account of themselves, (Benwell and Stokoe, 2006: 138). Their local narratives were often connected to larger stories or meta-narratives (Benwell and Stokoe, 2006: 139; Plummer, 1995: 167).

For the purposes of this article Bob’s narrative has been treated as a case study to illustrate decisive/significant moments in his educational history. Bob was a post-Access student studying on a BA (Hons) *Interdisciplinary Art and Design* degree course. He was a mature student in his mid-50s. Bob was the one of six post-Access students to gain a place on the course, which typically recruited about 40 students per year. Previously, he had a career in the maintaining of refrigeration systems, but had given up this employment to follow his dream to go to art college. Bob’s account was chosen because it represented the three male participants who shared a similar social and educational background. Bernstein’s (1958:160-161) definition of class was used to describe students; the middle-classes were defined by educational achievement and employment in skilled or non-manual work alongside a particular attitude towards the achievement of long-term goals. Bob had worked within industry whilst experiencing a history of frustrated educational participation, beginning with not being able to go to art school when he was younger. This was because gaining stable work was seen as more important by his family when he had to make the choice of what to do after he left school. His history and outlook on life seemed to indicate he was working-class.

Bob’s story was told so that the narrative unity of his contribution could be preserved. Critical moments in his account were then identified and considered in relation to Bob’s reflection on his learning experiences. At the end of the project the significant moments selected by the researcher were fed back to the participants during a focus group, which included Bob.

The use of narrative inquiry meant that an analysis of a localised situation was undertaken. Therefore generalisations could not be easily made and applied to other, different contexts. However, human stories can have a powerful impact on others and provide models for possible action by other practitioners and students (Nussbaum, 1990; Skilleas, 2006). The narratives, presented in this article, have been co-constructed between the researcher and the participant. Whilst acknowledging that there is no one ‘true’ story, the student’s point of view dominated the research narrative. The inclusion of other stories from staff, friends and partners could have provided extra layers of narrative complexity, which would have enhanced the case study.

Critical reflexion and the British Educational Research Association (2014) ethical guidelines were used to resolve any ethical dilemmas that arose from the research. Participants were informed about the nature of the study; that they could with draw at any point and that they would be given pseudonyms to protect their identities. One of the functions of narrative inquiry is to disseminate good and moral stories where practitioners have been successful as well as those that recount more problematic or difficult experiences. Carter (2008) talked about thinking reflexively about the researcher’s position when eliciting, interpreting and re-telling stories. Caine et al. (2013) argued that by entering into a narrative relationship with the participant they became the inquirer’s first responsibility. Importantly what was told by the participant should be accepted rather than the researcher taking an overly sceptical stance. A reflexive awareness meant that the researcher could focus on being ethically and methodologically robust.

Findings

The next sections are based on the critical incidents selected from six meetings between Bob and me during the three years of his degree. They are arranged chronologically in order to preserve the narrative structure and to show how his educational experiences changed or remained the same over time.

***First meeting with Bob at the beginning of his first year***

Bob reflected on his previous educational experiences. After leaving school over 30 years ago Bob attended a technical college on block release to gain his *City and Guilds Refrigeration and Air Conditioning* qualification, which he updated throughout his working life. Bob spoke about his attempt to broaden his education during his time in employment.

I did O-level Psychology but I didn’t take the final exam. I just, I don’t know; I felt my writing skills weren’t up to it really. It’s the doing of it rather that the academic side that I enjoy really, you know. (November, 2011)

Bob’s engagement in non-compulsory education suggested he did have some aspirations to study. He had very little confidence in his writing skills equating them with being academic. He found pleasure in the ‘doing’ of education; his comments imply that he perceived education as having a practical and academic aspect to it. When reflecting on his performance during the first term of his degree Bob commented that:

There have been times when I still struggle with my academic stuff. I’d like to be a lot better and I’m making a determined effort to do that. Because once the creative side of, yeah, that - you need to be fully relaxed and dreamlike to come up with ideas - you are kind of balanced with that. Then there’s another side, the academic side I struggle with that, with structuring of essays, with spelling and the grammar anything on that side. (November, 2011).

Bob continued to perceive education to have two aspects to it, one creative side, which he equated with being relaxed and dream-like and the academic part, which he associated with struggle. He did aspire to do better and to improve.

***Second meeting at the end of the first year***

Bob was very positive and he talked at length about a project he was involved with that sprung from the *Personal, Professional Practice* (PPP) module. He worked with a community artist on a project that helped children and parents make dens together outside. He seemed enthusiastic and confident in this activity.

Well, yes, I was helping the families set up dens and things like that. The whole idea is to get the families to interact; get kids more interested in ‘doing’ rather than playing computer games and that kind of thing. I just thought it was brilliant; I would love to come up with an idea like that and get it up and running. It can pay money, that’s an example of it, you know. (June, 2012)

Bob had a learning experience that was situated within ‘real life’ where he could clearly visualise himself making a living doing similar work. Bob would be familiar with learning situations like this through his previous day release course and professional updating. The learning was clear and situated within an actual work context.

***Third meeting half way through the second year***

Bob continued to reflect on his learning experiences, the perceived lack of writing ability was a significant issue for Bob as he constantly mentioned it.

I kind of compare myself to those who have just left school so they’re used to writing loads of stuff, the essays and that kind of thing, yeah. I’m better organised that I was. I wished I’d done more writing stuff on my Access and I hated essays then. (November, 2012)

He imagined that other students had encountered a different learning experience to him and therefore they would be able to write more easily. He also pointed out that the Access course did not engender in him a confidence about writing that he could develop later on during his degree.

***Fourth meeting at the end of the second year***

Bob identified a significant incident that occurred towards the end of his degree when another student helped him to blog.

I learnt a lot from Rose, [another post-Access student], who’s in my group. She showed me how to do a blog first of all and that helps me get everything structured so I could tick my boxes for the people who were marking my work. And at that point I realised that I don’t think my art has changed it’s the organisation of what I do and how I answered the questions that are being asked, do you know what I mean? (June, 2013)

The blogging process made everything clear and explicit for Bob. He did not like uncertainty and confusion. He wanted to give the right answers and understand what was being asked of him. In effect he had made his learning more visible not only for the assessor but also for himself.

***Fifth meeting at Christmas of third year***

During Bob’s final year he talked about what he thought his art education would be.

I think it’s probably not what I expected but then why should it be?

Researcher: What did you expect?

Less academic work, less writing and more like … visions of how it was when Henry Moore and people like Barbara Hepworth and like that very studying. When you just come in and you were taught by a master how to do measuring and chiselling away at a piece of stone. Craft-based I would say. I anticipated it being more craft-based. It seems to only get any validity from this academic English writing, evidencing, looking at a computer, blogging, IT bollocks - bleep that out. (Laughs) (December, 2013)

Bob used his previous educational experiences as a template for what he thought his art education would be. In Bob’s understanding and expectations of art and design education the tutor passed on their skill; the student did not experiment to discover their own ways of doing things. The tone of his words suggested that he was highly sceptical of this more open and experimental way of learning.

***Final meeting after Bob’s end of year show***

Bob had achieved his degree but remained dissatisfied with his experiences:

I thought I’d be taught more about specific things than I was. It’s more down to yourself that can be frustrating at times because you begin to realise that you’ve not got the full skills to get a lot of your ideas as you want them to be. But then again you could argue that it’s not about that. It’s about ideas and then your synthesis of those ideas with your practice and your theory. You’re assessed mainly on that rather than on your skills of drawing, painting, your aesthetics of photography or whatever. But I thought it would be more about measuring, painting - like somebody showing you how to do things. It’s almost… I don’t know…I don’t know maybe that could be a fault with how I’ve come into it, because if you go through the natural course of education with O-level, A-level, foundation that kind of thing. (June, 2014)

The level of self-direction and the student-centred nature of Bob’s education were difficult for Bob. He clearly wanted someone to show him new practical skills and was drawn to the craft and technical aspects of his art-making. He described the notion of synthesising practice and theory but it did not help Bob express his ideas as he would have liked. Bob expected to be learning in a much more directed and explicit way. He hinted that his route into art and design higher education may be why he thought the degree would be taught differently.

You can’t say that I have a clear cut plan where I would do my degree and then go on to do a PCGE and then teach some people … because of certain things that have been highlighted through my degree I don’t want to put myself… (June, 2014)

It seems that Bob was not altogether sure of his future and the possibility of further study seemed to be uncertain. His degree had not engendered a desire to learn more within formal education. His perception of his own capacities was difficult to change; his Access course and his degree experiences had not enabled him to reinvent himself as someone who could be both a thinker and a practitioner.

Discussion

Bob’s previous experiences had influenced his engagement with art education in two ways. Firstly, he was unable to express himself through the written word and secondly, he internalised the strong classification and framing of a visible pedagogy as being the way in which he needed to learn. This had closed down his options in the past and possibly would continue to do so in the future.

Bob’s understanding of education was regulated by the collective code that separates different kinds of knowledge deriving from practical and mental practice (Bernstein, 2003). The framing and classification between practical activity (making things) and mental activity (for Bob this was represented by writing) were strong. He expected to be taught by tutors who employed a visible pedagogy where the hierarchical relationship between ‘teacher’ and ‘student’ would be visible. This was the case when Bob worked with the community artist making dens with families. In this situation there was a hierarchical learning relationship that was suggestive of a visible pedagogy between himself, the novice, and the community artist, respected as an expert in his field (Bernstein, 2003). This was not dissimilar to the relationship between a ‘master’ and ‘apprentice’ (Gamble, 2004).

Rules of pacing, sequencing and evaluation were also expected to be very clear and explicit (Bernstein, 2003). So when Bob learned to blog he was able to organise his work against the assessment criteria, which reassured him that he was doing the right thing. He anticipated that evaluation would be controlled by the assessor and it was their questions, rather than his own, that structured his work (Bernstein, 2003; Gamble, 2004). These understandings of teaching and learning could have been established during Bob’s schooling; but also reflected the model of vocational training he received after school.

Bob expected a visible pedagogy that taught skills and that the relationship between the tutor and the student would be clear and hierarchical (Bernstein, 2003). He claimed he struggled with writing; however, he also struggled with the invisible pedagogy of art and design education (Broadhead, 2015). Bob was exposed to a different approach on his art and design degree to that which he had previously experienced; where the aim of the programme was to position theory and practice as synthesised. The art and design education that Bob received was regulated by an integrated code where knowledge from making and thinking were brought together (Bernstein, 1973). He was learning on a programme that delivered its subject by using an invisible pedagogy, which was driven or directed by the student much more than the staff. The weaker framing and classification of academic and practical knowledge was seen by art and design lecturers to be more implicit. The fluid criteria used to evaluate, identify and legitimate Bob’s artistic outputs were difficult for him to understand.

It was very telling that Bob clearly stated at the end of his degree that he had thought he would be taught by a master who would show him how to draw and paint rather than being expected to self-direct the creative process through experimentation with materials and processes in conjunction with critical reflection. Bob continued to believe that an arts education should focus on the making or doing and he became frustrated as he believed his written work was really done for assessment purposes rather than to make him a better artist.

Bob’s hostility towards writing needed to be healed by what Bernstein (2003) described as a repair system; that is an extra period of time and resource to given to those students who had not achieved their learning goals. This had not been addressed at school or on the vocational course (where Bernstein would say the criteria for success in academic writing were relaxed as this would not be deemed an integral part of technical training). The result was that Bob had little confidence in his writing ability, which remained with him. The *Access to HE* diploma and the degree programme had not repaired Bob’s perceived lack of writing skills either, which meant that his aspiration to study a post graduate certificate in education (PGCE) in the future was in question.

Bob’s future options appeared to be limited in spite of achieving a degree and this was in part due to how different pedagogies had disadvantaged him due to his gender and class. Bernstein (2003) claimed that vocational training, similar to that which Bob had received, closed down future opportunities for working-class people if it focussed too much on the manual aspects of a job. It seems that Bob’s vocational training had constructed his identity as someone who was not academic and his Access course had not helped him construct a radically different identity.

Conclusion

The approach of narrative inquiry was effective in showing how Bob reflected on his educational experiences over time. It captured what his expectations were at the beginning of the course and how he felt at the end of his degree. The method was also an opportunity for Bob to reflect on his own learning and his own aspirations. Narrative connected Bob’s educational history to how he thought about education in the present. Due to his class and gender he was encouraged to study a vocational course that would give him a secure trade; even though he had aspirations to go to art school. This confirms the work by Burke (2006) when she said that working-class men did have aspirations but were not always in a position to pursue them. Bob’s vocational education socially constructed his identity as a doer rather than a thinker and the frameworks that regulated how Bob perceived education were very resilient. His experience of higher education did not totally dismantle these frameworks, which led to Bob feeling frustrated and not being good enough at times.

Bernstein’s work was useful in showing how pedagogic frameworks advantage some social groups rather than others. It was also in sympathy with Burke’s assertion that aspirations and attitudes to learning are socially constructed. It also challenged the deficit model that constructs students as problems (Burke, 2006; O’Shea, 2014). This article argues that it is the ways people are taught that need to be reflected upon and addressed by educators so that more inclusive forms of pedagogy are used.

The findings from the project suggest that practitioners in art and design higher education cannot assume that the students they teach have shared understandings of pedagogy or that they have common learning aims. Open discussions about the philosophical and pedagogical approaches taken on art and design courses would help students, who may have been taught differently in the past. Art and design education relies a lot on an invisible, student-centred pedagogy; however there may be instances when students could benefit from a more explicit way of learning especially when students need extra support in an area like academic writing. The binary opposition of theory and practice should be challenged and students should be supported in seeing how their practice draws upon theory constantly and theoretical concepts should not be only considered when providing a written response to an assignment.

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