

**Conducting DRAWING
METHOD in studying
curriculum leadership
in Hong Kong:**

Some reflections

PRESENTED BY:

SALLY WAI-YAN WAN (DR.)

FACULTY OF EDUCATION

THE CHINESE UNIVERSITY OF HONG KONG

Email: sallywywan@cuhk.edu.hk Website: <http://www.sallywywan.com>



Outline

Background

Literature review

Method

Findings & discussion

Implications



Background

curriculum leadership: basic understandings

formal, positional leaders (i.e. principals, vice-principals, curriculum coordinators) (e.g. Hannay & Seller, 1991; Lee & Dimmock, 1999; Glatthorn, Boschee, & Whitehead, 2009; Ylimaki, 2012; Gaubatz & Ensminger, 2017)

curriculum leadership

non-positional teachers (i.e. those without assigned/ delegated responsibilities) (Law, Galton, & Wan, 2007)

collective, shared, participatory process between positional and non-positional teachers (Elliott et al., 1999; Ritchie et al., 2007; Ho, 2010; Ni, Yan, & Pounder, 2017; Szeto & Cheng, 2018) with distribution of power and tasks (Law, Galton, & Wan, 2010)

Studying curriculum leadership

curriculum leadership: competencies & qualities

soft skills: communication; collaboration; creativity... (Wesley, Jackson, & Lee, 2017)

wider perspective on curriculum development: coherence (Durand, Lawson, & Schiller, 2017)

ways of developing CL ...

off-site programmes: master degree programme; principalship programme ...
etc. (e.g. Snoek et al., 2017; Szeto & Cheng, 2018)

workplace learning: collaborative lesson planning & peer observation & discussion (Law, 2017)

Background

Drawing method: usage and applications

- anthropology (Johnson, Pfister, & Vindrola-Padros, 2012)
- psychology (Tharinger & Stark, 1990; Reavey, 2012)
- social work (Clark & Morriss, 2017)
- sociology (Pauwels, 2010)
- **education** (Köse, 2008; Mitchell et al., 2011)
- healthcare and wellbeing (Guillemin, 2004; Woodhouse, 2012; Cope et al., 2018)
- management and organizations (Nossiter & Biberman, 1990; Bell & Davison, 2013; Prosser, 2007)

education: studying childhood to adulthood (e.g. Gross & Hayne, 1998; Salmon & Pipe, 2000; Yuen, 2004; Barlow, Jolley, & Hallam, 2011; Literat, 2013; Klepsch & Logie, 2014)

Drawing method: research methodology

- non-textual strategy to “explore how people make sense of their world” (Guillemin, 2004, p. 272)
- knowing about the world (Literat, 2013)



Drawing method: research methodology

- support *interpretive* qualitative approach
 - mixed-method approach to triangulate multiple data sources to explore and expand the understandings of one phenomenon
- *researcher-single* study informant / *researcher-multiple* study informants
 - multiple informants' participation: collaborative drawing works for collectively brainstorming and contributing to generation of ideas

(Literat, 2013)

One-to-one

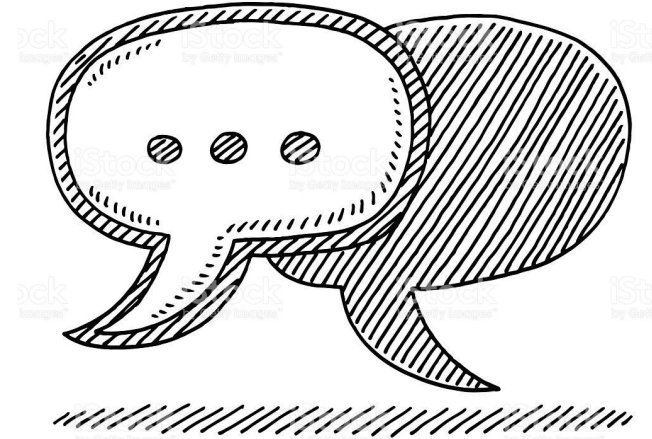


One-to-many



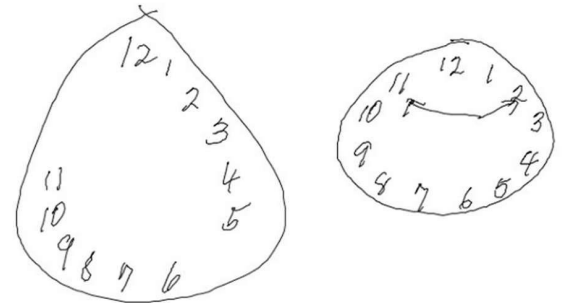
Drawing as communication

- consultation (Rollins, 2005)
- sharing ideas (Hill, 2006)
- support language acquisition (Mackenzie & Veresov, 2013).



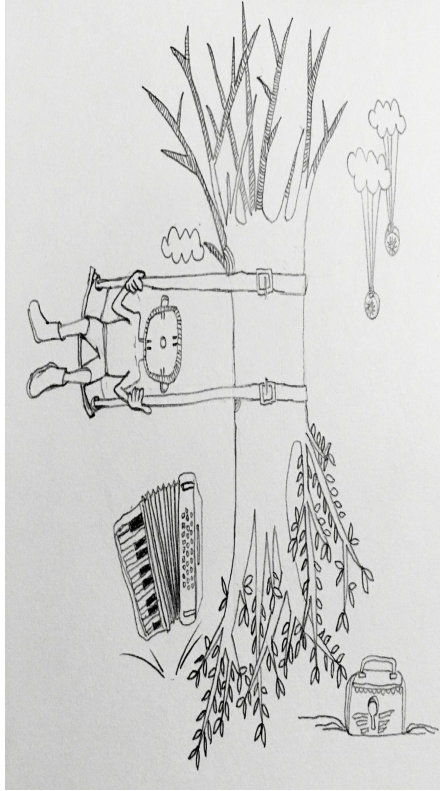
Drawing as diagnosis

- projection of *psychological status* (e.g. creativity, well-being) for diagnosis and clinical interventions (Urban, 2005; Wilson & Fischer, 2018)
- *misconceptions* of learning concepts (Köse, 2008; Morin et al., 2017; Cooper, Williams, & Underwood, 2015)
- check ways of *knowing* (Areljung, Ottander, & Due, 2017; Straatemeier, van der Maas, & Jansen, 2008)



(b) Alzheimer's Disease

Drawing as (self-) reflection



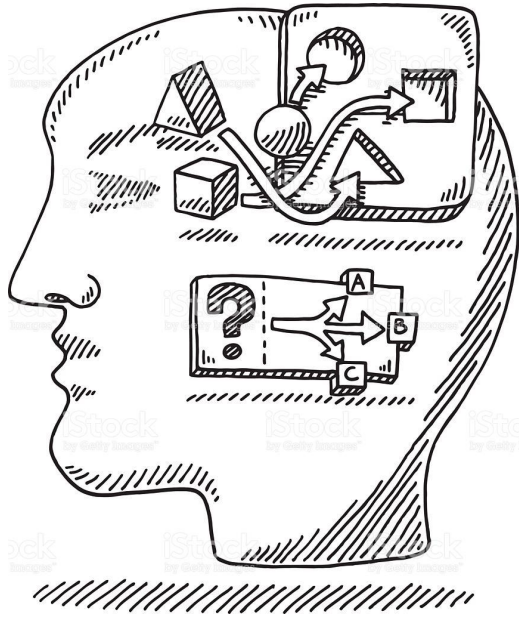
- Inner recalls for memories
- “Third-space” in thinking about personal propositions and values
- Understand themselves more and understand what they have to improve
- Develop plans and actions (Thomson, 2009)

Drawing as inner projection

- voice out opinions and elicit their ideas in an open way (Cope et al., 2018; Thomson, 2009)
- express their emotions and feelings from their first images (Kearney & Hyle, 2004)
- drawing objects may project inner conceptual understandings and beliefs (Kearney & Hyle, 2004)



Drawing as problem-solving



- drawing graphics
- simulation and experimental processes
- executive function and working memory

(Panesi & Morra, 2018)

Drawing as knowledge production

- Codification, articulation, or specification: transfer of tacit knowledge into explicit knowledge (Sapochnik, 2013)
- Inspiration: retrieval of memories (Wammes, Meade, & Fernandes, 2018)
 - visualization & generalization (Wammes,, Meade, & Fernandes, 2018)
- Creation: graphic products ((Van Sommers, P. 1984; Okada & Ishibashi, 2017)
- Collaborative creation (Alramahi & Gramoll, 2004)

Method

Settings & participants

2017-18 Individual interviews with 18 B.Ed. students in a *phenomenographic study* concerning their conceptions and learning experiences of curriculum leadership

*phenomenographic study: to describe the *different* ways a group of people understand a phenomenon (Marton, 1981)*

Purposive sampling method: participants with *different* types of expression in drawings (i.e. drawing with words/ without words; portion of drawing)

Individual interviews: 8 participants in the study (15-20 mins)

Findings (1): Perceptions of drawing method

Perceived benefits

- remind the key ideas that would be elaborated in the interview
- organize own ideas
- express conceptions of curriculum leadership clearly
- clarify own thoughts about curriculum leadership
- reflect on own experiences in curriculum leadership

Findings (1): Perceptions of drawing method

Perceived constraints

- may not be able to draw good pictures
- may not be able to immediately draw the idea clearly

Findings (2): Suggestions for using drawing method

- ★ pre-interview assigned task of drawing
- ★ drawing + writing to suit learning style

Findings (3)

Expressed ways of using drawing method

- colours represent different things (e.g. black & white: neutral)
- drawing with words for supplementary illustrations
- complex ideas into different grids (e.g. 4 different contexts → 4 different grids)
- use contextural materials (e.g. Education Bureau curriculum guide)

Findings (4)

Understandings of (contents of) drawings in the local context

- context-specific vs globally applicable?

My reflections

Preparation

- Pre-task:
 - give a briefing about the research purpose and its methods to the participants
 - prepare the materials such as coloured pencils, paper, & seats
 - allow “space” for participants in expressing ideas by keeping distant from the participant when he/she is drawing

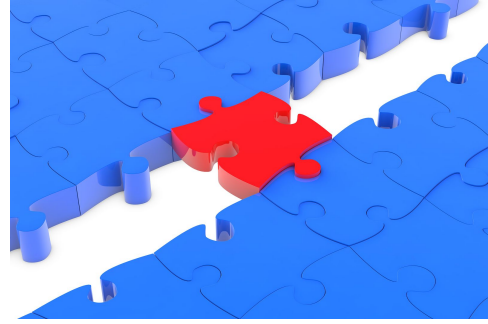


My reflections

Instructions

- Give confidence & trust to the participant before drawing
 - *Just try to draw what you directly think of curriculum leadership*
 - *There's no right / wrong answer.*
 - *You can draw your direct image / first impression when you once hear this term.*

My reflections



Transitions:

- Before drawing: ask questions about curriculum leadership
 - *What does curriculum leadership mean to you?*
 - *How does curriculum leadership occur?*

- After drawing: Ask for descriptions of drawings
 - *What does this mean?*
 - *Is there anything else that you think is also important in expressing your ideas about curriculum leadership?*

My reflections



Elicitations:

- Interpretations + cross-check exploration of meanings
- After the interview, re-read the drawings + interview transcriptions → **3D understandings**
- If some uncertainties, **seek for further understandings** from the interviewee
- Be aware of “**contextual**” **differences** in understanding the concepts/ ideas as expressed by the participants



My reflections

Explanations:

- Ask for background/ contextual info in details
 - *What does it mean? What do you mean by xxxx?*
 - *Can you explain more about that?*
- Ask “why” in details with prompts:
 - *Why use this colour?*
 - *What’s the key message?*
 - *Where does it show that message?*



Conclusion

- ★ Drawing method: great potentials for exploring conceptions that may not be shown underneath
- ★ Careful planning + Immediate response during the application

THANK
you
very
MUCH

The card features a white background with scattered decorative elements: solid-colored circles in shades of pink, yellow, green, and blue; circles with a gold glitter texture; and semi-circles in various colors. The text is arranged in four lines: 'THANK' in a bold, multi-colored sans-serif font; 'you' in a large, black, cursive script; 'very' in a smaller, pink, cursive script; and 'MUCH' in a bold, multi-colored sans-serif font.