



Master of Professional Practice

Course 3: Advanced Negotiated Project

Curriculum Development and Delivery of Secondary Culinary Arts Programmes: Is there a Recipe for Success?



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Attestation of Authorship

"I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgments), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of an institution of higher learning"

A handwritten signature in black ink that reads "JF Thomas". The signature is written in a cursive style with a large, stylized initial "JF".

Name: Jeffrey Thomas

Date: 04/02/2018

DEDICATION

This work is dedicated to the Culinaricians and Foodies who have chosen to pass on their love of food through teaching. No easy feat!

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1 Executive Summary

This practitioner thesis has been inspired from the work experience gained through working in hotels and restaurants as a Hotel Manager and Chef, to more recently as a Teacher of Food Technology/Hospitality and Catering within Secondary Schools in Auckland, New Zealand.

The overall goal of my MPP was to create a piece of work which culinary educators, curriculum leaders and learners within the Culinary Arts field will find tangible, usable and thought provoking. I hoped to create radical collegiality which may ignite within educators a spark which drives novel approaches, and consideration towards how design and creativity are derived in relation to Culinary Arts methodology and pedagogy.

Over the last decade and daily I have experienced the issue of designing and delivering authentic and relevant Culinary Arts curricula, curricula that provides learners with the knowledge and skill set which will enable them to segue into a Tertiary Culinary Arts programme or straight into industry with little or no lag. Frequently when discussing the planning of Culinary programmes, design and creativity are not mentioned. It appears that they are not valued or realised as valuable components. I believe that they are in fact the unsung and undervalued heroes of our Culinary Arts programmes. In order to allow design and creativity to be valued and developed however, I believe we need to add the human touch to Food Education and that starts with the concept of designerly thinking.

Designerly thinking necessitates design and creativity because they synthesise thinking, ideation and practical skills. Design and creativity must be a valued part of our culture if we are to move forward as a nation of creative and critical problem solvers, with a nation of lifelong learners. Designerly thinking will start this change. The empowering aspect here though is that once understood, accepted and then established, this model can be replicated and applied to all other learning areas at Secondary, and even Tertiary level. It is a sad indictment that the acknowledgment of the importance of design and creativity in an area that centres around problem solving won't happen easily. This project clearly shows not only the importance of fostering designerly thinking, but also provides a vehicle to do so.

Curriculum design and delivery within the Culinary Arts field at Secondary level has for years struggled with the issue of being torn between four subject areas. Service IQ, Food Technology, Home & Life Sciences and Home Economics. All four subjects are driven by a credit system created

and endorsed by the Ministry of Education (MOE), called the National Certificate of Educational Achievement (NCEA). Often under the title of Food Technology, the myriad of combinations has crippled practitioners when instead it should be empowering them. To have so many combinations is overwhelming, not because of the many avenues to possible success, but the many avenues to possible failure. Sadly, we have become unsure and unsteady, often stumbling through the rocky terrain NZQA has cultivated.

This inquiry has encouraged me to consider and unpack the question: Curriculum Development and Delivery of Secondary Culinary Arts Programmes: Is there a Recipe for Success?

I have investigated whether there is a place within the Culinary landscape at Secondary level for an alternative to the current model of creation and delivery of Culinary programmes. I have considered the current model being delivered and why, and I have suggested an alternative to this model. My alternative model was trialled and tested. Students have been taught using this alternative and their feedback or 'student voice' was collated and analysed. Using this feedback, I have then adjusted my model. The results show quite clearly that the alternative is not only valid and acceptable for the Culinary landscape at Secondary level, but is also an enjoyable method to operate with, from both Teacher and student perspective.

2 Preface



Image from personal collection

“The meaning of things lies not in the things themselves, but in our attitude towards them.”

Antoine de Saint-Exupéry.

2.1 Positioning the researcher.

And so, it begins...

I am currently employed as a Teacher of Food Technology/Culinary Arts at Saint Kentigern College where I have been for one year. Saint Kentigern College is a private, co-educational, decile 10 Presbyterian secondary school in the Suburb of Pakuranga on the eastern side of Auckland, New Zealand, beside the Tamaki Estuary. It is operated by the Saint Kentigern Trust Board which also operates Saint Kentigern Boys' School, Saint Kentigern Girls' School and Saint Kentigern Preschool based in 2 different campuses in Remuera. Established in 1953, the college is semi-coeducational with a single-gender Middle College for years 7 and 8, with years 9 and 10 single-gender in core subjects and a co-educational Senior College for years 11–13. The school roll as at July 2017 sits at 2028 students (Saint Kentigern website).

I am based within the Jack Paine Centre (JPC). The JPC is the Arts and Technology block, a unique space in that these subjects are not separated as is normally found within a Secondary School in New Zealand. The belief is that these two subjects sit beside each other, promote and support each other and enable achievement to be realised through the fostering of design and creativity as "...the JPC aims to develop a collaborative culture that fosters creative and critical practice" (Saint Kentigern website). Through this radical approach and combination of the Arts and Technology I am encouraged and supported to deliver a Food programme to year 10, 11, 12 and 13 that would not be normally found within other Secondary Schools in New Zealand. Being part of the JPC team also requires me to deliver a generic design programme to all year 9 students, and at times years 7 and 8. This sees me deliver a programme which focuses on key design principles such as drawing, ideation and conceptual outcomes to design problems. This allows the early foundation and establishment of 'universal skills' which are necessary for all design, and in particular food design, projects (see diagrams below).

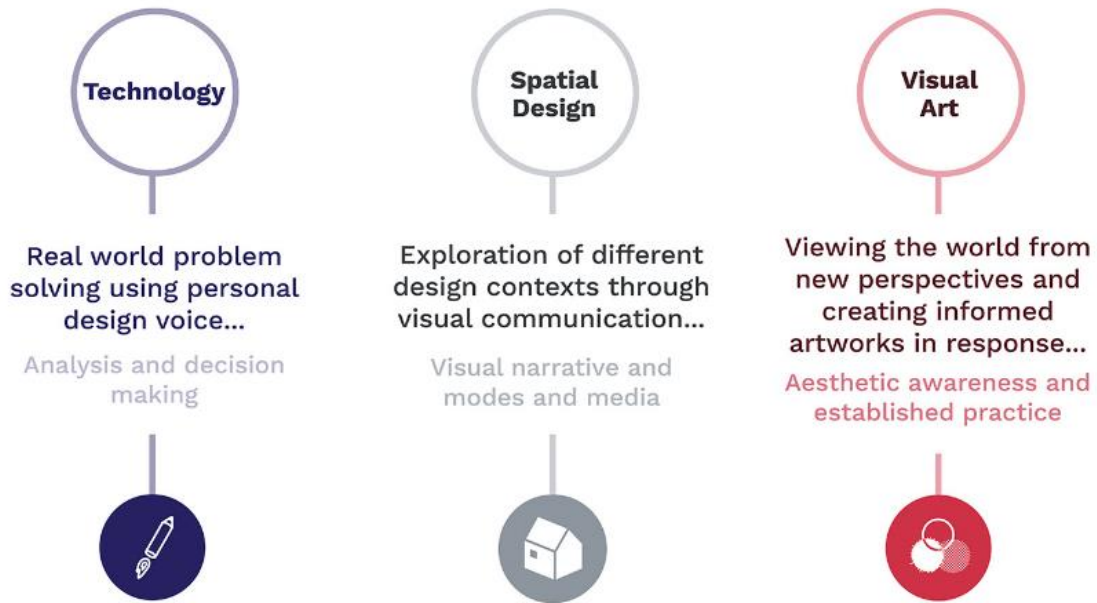


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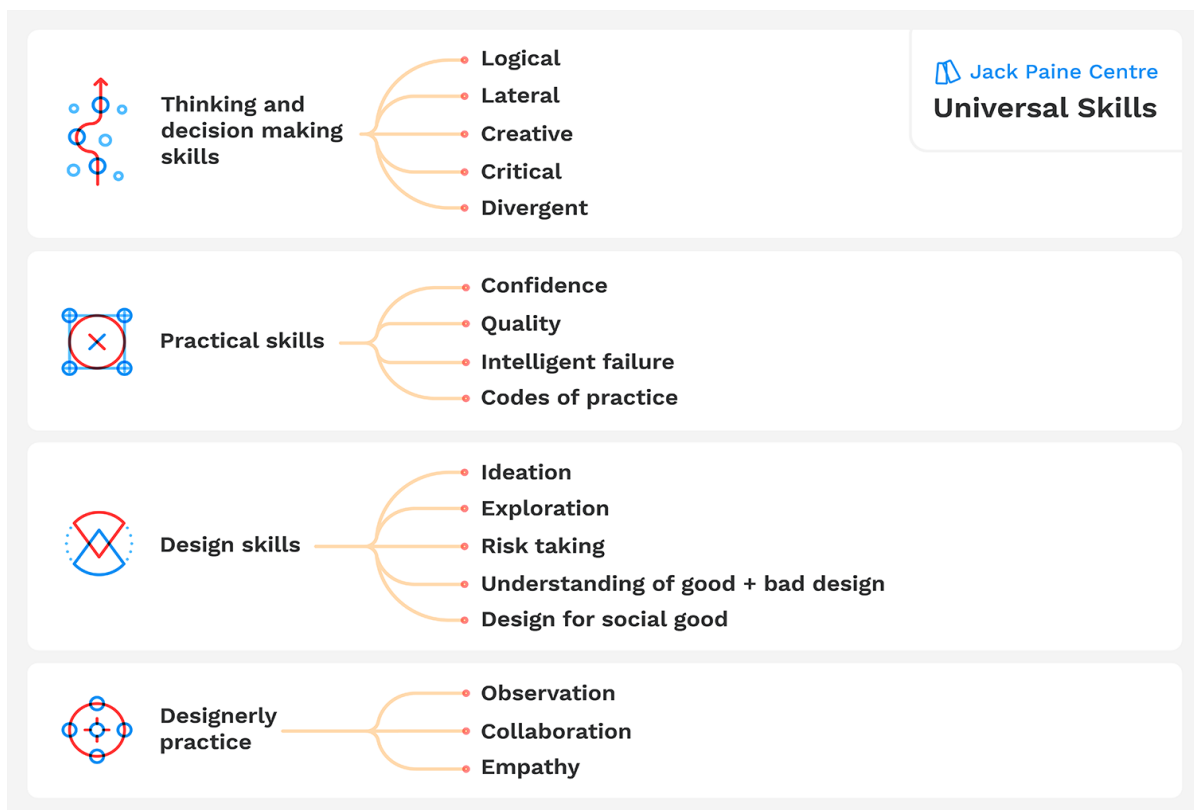


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In recent years I have become interested in how we can develop and deliver a Culinary Arts programme that is based on design and creativity. With a decade of experience teaching Food programmes in Secondary Schools I know that the current models of Hospitality/Catering and Food Technology are not only designed and delivered separately, they have no design or creativity at their core. The teachers delivering these programmes have always pre-determined what the students will create and are focused on the process and the outcome, with the outcome being the main goal for assessment. My observations combined with discussions ranging from staff meetings and cluster meetings through to nationwide conferences show me fellow Food Teachers who deliver the relevant Unit or Achievement Standard to the 't', not wanting to deviate and get creative. These Teachers quite often share about how they are very afraid of failing, of getting it wrong. The result is, 'products' as stand-alone outcomes, not tied to any concept. This sees Hospitality/Catering and Food Technology run in a very linear fashion, delivered as two different subject lines, two different pathways and very outcome focused. The main reason for this segregation is because Food Technology, Home & Life Sciences and Home Economics fall into the Achievement Standards camp and are accepted for University Entrance while Hospitality & Catering sit in the other option of Unit standards and are recognised as trades qualifications.

Through this project I have attempted to introduce the reader to the quagmire, confusion and frustration which I have experienced over the last decade teaching Food Technology and Culinary Arts in Secondary Schools.

Figure 1 below introduces a model which I have developed to represent how I see the current alignment of Unit Standards and Achievement Standards with general food programmes in Secondary Schools.

Current subject delivery in Secondary Schools. Note the vertical and separate alignment of subjects which run parallel to each other with no cross over, offering separate pathways.

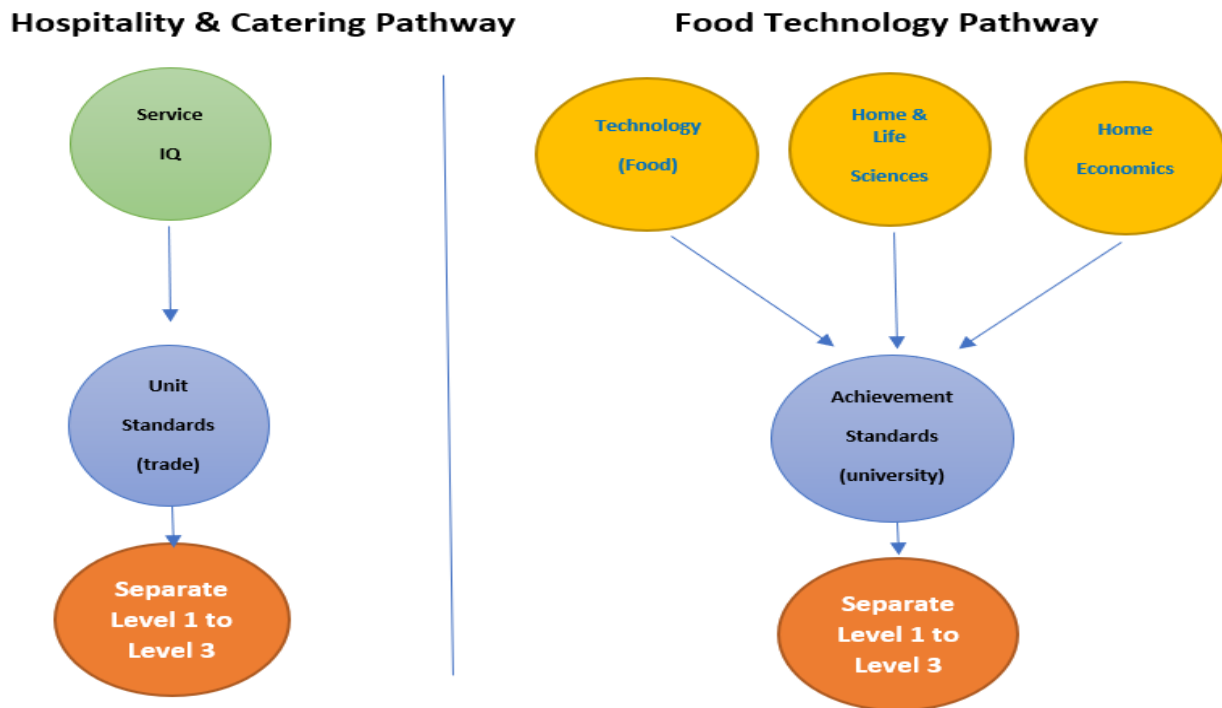


Figure 1 - author's own

With all this in mind, however, I believe that it is possible to deliver an exciting alternative by blending Hospitality/Catering and Food Technology and weaving this into an 'event' or a 'project' which allows students to create an outcome that is relevant to them and their project, and also requires them to move and manage themselves and their project through periods of process and production using skills from both domains all underpinned by food design and creativity. By critically examining how we are currently operating, and by creating an alternative, I hoped to challenge the current codes of practice present within the workplace. I intended to produce a tangible alternative for fellow Culinary practitioners to use, which shows how design, creativity and designerly thinking, is a massive component which is not given enough respect, value and attention when delivering our Culinary programmes.

Through this Master of Professional Practice, I intended therefore to challenge my own practice, and 'place' within my Culinary landscape, to produce a model which shows quite clearly how the two domains of Unit Standards and Achievement Standards can be blended to create a workable model which can be implemented into any Secondary food programme. I have illustrated and given examples of my current practice supported by photographic evidence and reflections which also discuss and compare options used currently in many Secondary Schools. This will provide a background of Culinary curriculum delivery coupled with some insight into dilemmas found within the Education landscape generally, and the Food domain specifically. I have also supported my alternative model through the implementation of a student 'Reflection' survey which provides clear and definitive support of this alternative.

The 'Reflection' theme I have continued to use with this practitioner thesis as it underpins my work on a day to day level. Through using this approach, it has enabled me to create a philosophical inquiry and critique around current delivery of Culinary Arts programmes within Secondary Schools in New Zealand. The theme of 'Reflection' has also supported my decision to undertake this Master of Professional Practice using an Autoethnography methodology. I have chosen the Autoethnography methodology as I believe this approach provides a meeting ground of equal regard for both myself the researcher and you the reader from our established social positions. I chose this method due to the way it encourages and allows self-reflection and exploration of one's experiences and how they affect one's viewpoint and perspective of the world around them (Chang, 2008; Kosnik, 2006). I found parallels with Choi (2008) who, like myself, completed undergraduate studies in Linguistics and Language Learning. Like her, I find the direct study or description of a group or culture fascinating, more so when we are part of the group or culture we are considering, as I am in this case. This is where the 'auto' aspect is really challenged, and this aspect of critical theory is what makes the autoethnography methodology so appropriate for my project. These reflections are snippets of how I see the world and therefore may make the reader feel uncomfortable due to the personal nature of the writing. There were other options available to me, such as project/inquiry report based thesis with the addition of an oral presentation/exhibition/media support/engagement with professional network or evidence of work practice. However, I felt that the Autoethnography methodology was best, largely due to the strong reflective element as it encouraged me to engage with the world of which I am a part of, but also because it is a 'friendly research method' (Chang, 2008) while allowing me to showcase 'stories of the self' (Choi, 2016). This ultimately encouraged me to search for meaning as well as discovery.

Reflection is a powerful learning tool, and allows us to engage through reflective activities as a means to learn more about ourselves and our area of study (McDrury & Alterio, 2016). This coupled with life experiences helps make strong links with theory and practice. This approach challenges traditional methods of learning and separates 'knowing what' (theory) and 'knowing how' (practice) (McDrury & Alterio, 2016). Hegarty (2004) advocates reflective storytelling as a research method because it doesn't require as much positive scholarly technique to comprehend experience but rather encourages the act of entering into an experience and then reflecting in order to understand. Hegarty is a scholarly Culinarian and a leading commentator within the field of undergraduate and post graduate Culinary study and therefore his comments are relevant here. Dilthey's (1977) notion is also appropriate for my project in that we apply a type of autobiographical lens to everything we encounter.

Each chapter will be introduced by a reflection taken from my own work experiences which will further justify the Autoethnography methodology which I have chosen to use. These experiences are garnered from working both as a Chef and as a Teacher, or to put it more succinctly the evolution of "...a cook who teaches to a teacher who cooks" (Woodhouse, 2015).

This Reflective Practice methodology I have used throughout my teaching career, however it was while completing a Bachelor of Culinary Arts degree at the Food Design Institute of Otago Polytechnic in 2015 that I fully realised how powerful a tool it is. I am forever in debt to the team at FDI for showing me how this approach can be used as a legitimate academic tool which encourages one to ponder, critique and theorise with outcomes that stand up to scrutiny.

I have presented my educational perspectives experienced through my culinary lens with academic theory to support my practitioner thesis about Culinary Arts delivery in Secondary Schools. Providing these reflective insights will allow the reader to appreciate my community of practice more fully, which is as a Reflective Practitioner who teaches and cooks. Working through a reflective lens, I believe, gives myself a stronger foothold to consider my standing on a Culinary path within an education framework. My standing, my kaupapa, my journey, is in essence my interpretation of Plato's Allegory of the Cave. I acknowledge the sense of wonderment and hesitation towards venturing outside the cave and finding an alternative. I also acknowledge the conjecture received when attempting to share the alternative with others, to suggest there is another way. Throughout this exploration however, I find myself agreeing with Heidegger (1988) in that truth is a way of being and not an object.

This practitioner thesis works through a number of aspects which I have briefly outlined below. Chapters 1 and 2 consider my reasons for commencing this MPP process in the first place and justifies my choice of using an Autoethnographic methodology supported by a Reflective Practice approach. It also allows me to introduce my current workplace, a space which recognises and supports a community of practitioners that encourage and strongly revere design in all its forms. The New Zealand Curriculum is also explored, especially how it affects what is written and delivered within a classroom. It notes the issues acquired through the evolution of a guiding document which doesn't appear to believe in design, as it too often focuses on the outcome and not the process. I hope those reading this understand that this is a guiding document only and not an oppressive beast that crushes all design and creativity. I fear it has been the latter for too long. We can work with this if we are brave enough.

Chapter 4 illustrates how Education, if not managed appropriately, can do the exact opposite of what is intended. Our fixation with testing and meritocracy is overwhelming. Our ability to systemise all subjects to be equal with little regard for their diverse needs is bewildering. We can differentiate for our students, but not our subjects? Quite clearly issues of power, power over and marginalisation all impact on learning environments and those within them, negatively. This must stop.

Chapters 5 and 6 consider how Reflective Practice is so important as it encourages reflexivity and self-awareness and therefore change. Manāki encourages us to care enough about supporting the reflexivity and whatever change comes from this. If we are to allow student agency to lead the way and create a framework from which true practice comes, we must acknowledge this.

Chapters 7 and 8 consider the battle between 'head' and 'hand' and explore why classroom experiences are so diverse and how best to support a divergent environment. Project Based Learning is offered as one method.

Chapters 9 and 10 consider key influences on my current practice and how design, creativity and designerly thinking sit and can be developed. Chapter 11 investigates an alternative programme I delivered to my students over a year and the results of a reflective survey they completed asking if this alternative, in their opinion, was valid and worthwhile.

Insight One introduces me to you (the reader) and commences the reflective approach that this practitioner thesis will take. The New Zealand Curriculum (NZC) is the first concept to unpack as this is the landscape within which the Culinary Arts curriculum sits, and is influenced through, and is the landscape found, within a Secondary School. Within the NZC there are many facets which allow, or discourage, design, creativity, and designerly thinking.

The concept of designerly thinking will be revisited in depth in chapter 9 and unpacked further.

3 Unpacking the New Zealand Curriculum.

The NZC has gone through many changes over recent years and has been the source of a lot of confusion and frustration as to what exactly Technology, particularly Food Technology, is.

Between the years of 1980 and 1992 Technology became a separate subject area. There were many factors which supported this change and transformation. The New Zealand and international market place saw the development of technologies through a workforce becoming more dynamic and flexible. There was a need for digital technologies to expand and this coupled with consumer behaviour shifts resulted in a more contemporary approach to education (Jones & Carr, 1992; Medway, 1989; Round, 2014).

Interestingly through the 1980s there was a state of flux as communities started to realise how their attitudes towards industry were impacting on them, which in turn pushed onto Technology education. Two points of interest here which directly impacted onto where Technology education was located was how gender stereotypes affected subjects, especially those with knowledge and skill specialisation (Mawson, 1998) and that the idea of education was a conflict between brains and brawn (Medway, 1989; Hegarty, 2004). In 1985 there was a conference at Massey University directed at designers from industry and those with a vested interest in Technology education. The idea was to get some form of momentum for Technology within the education sector, albeit with a strong Science flavour due to how it was publicised (Round, 2014).

The result was Technology being a part of the Science curriculum which saw varied approaches to delivery and varied results in achievement. Technology as a curriculum area was being developed in the UK and Netherlands at the same time with similar attitudes and problems to understanding and delivering the programmes (Round, 2014). Many likened the subject of Science to be similar to Culinary Arts as they both engage in a strong practical element. The main difference is that

Science allows ideas and theories to be tested first-hand whereas Culinary Arts feature students following their teacher step by step (Hegarty, 2004). Some of the more common issues were highlighted by Medway (1989) and Hegarty (2004) such as the place of design, other subject area integration, teacher training and constraints of school policies such as timetables and school facilities. Most of these are ongoing today. Possibly the biggest concern here is that all the curriculum documents of this time span refer to how the learner will become a Technologist rather than a designer (Round, 2014).

Between the years of 1992 and 2002 there was a sense of urgency around the need to prepare for a rapidly changing future (Round, 2014) and therefore a need for the teaching community to consider changing the entire education framework in New Zealand (Ferguson, 2009). Probably the biggest challenge was the need for teachers of Technology to rethink and relearn their philosophies and pedagogies towards education as their routines were impacted by a new curriculum which focused on standards based assessments (Round, 2014).

At this time there was some commentary around design and design thinking. A paper by Cross (1993) was published which considered the history of design methodology. This is extended and considers designerly ways of knowing (Round, 2014) which Joiner (1994) uses as the base for his work which considers how design is heard and ignored by academia. Joiner's point is that from a social perspective we need to develop and encourage people to think like designers as this will move us all forward creatively and intellectually. Making sure this designerly thinking is rooted within the Technology curriculum would seem quite necessary.

The 1995 curriculum document required a collaboration of sorts between industry professionals, experts, teachers and students alike (Round, 2014). The most apparent change was the shift in thinking from teachers as they needed to work across their own departments, but also other subject areas as cross curricular links needed to be made (Round, 2014). The rationale here was to boost and encourage the mana and motivation of students through the use of industry professions and the outside world to make these real-life connections more apparent to the students (Jones & Carr, 1992). There was a dramatic shift from the rote style learning taken place previously to a new inquiry type of pedagogy which encouraged the use of authentic or a real-life problem based approach. Teachers and students were learners together and was not considered the norm (Mawson, 1998).

The connection of mind and hand (Round, 2014) saw an attempt at mending the divide between artisan and the intellect (Gardner, 1995; Norman, 1998; Robertson, 1993).

According to Round (2014) there was a lot of potential for designerly thinking to be delivered based upon what the Technology curriculum was stating would happen, however it appears this opportunity was missed due to the curriculum being ambiguous and often relied on the interpretation of the teacher involved. Another aspect here was that the delivery of the Technology curriculum was done by an increasing number of Technical teachers, a shift away from the previous cohort of Science teachers. This has created issues starting with who should be a teacher of Technology, through to the implementation and facilitation (Guy, 1994).

The period of 2002 to today is really important regarding Technology education due to so much happening in the international arena around design coupled with significant philosophical changes here in New Zealand. The early 2000s saw many research projects contributing to the debate of design research and this resulted in an increase of material to consider how designers solve problems (Cross, 1993). Of interest is the impact which the United Kingdom's Technology curriculum had on ours. Norman (1998) critiques many aspects of the UK curriculum and produces some great suggestions through the connection of design authors with Technology education authors, resulting in a pathway forward to underpin the New Zealand curriculum which sadly was missed (Round, 2014).

The most apparent aspect of the latest curriculum document is how it is laid out and the language used. It is directive and clinical, a far cry from the inclusive and positive tone of previous documents. The language used is complex, difficult to read and understand and the expectations of what content the learners are expected to know is deep. There is a move away from 'project based learning' and 'generative learning' (Round, 2014) and this impacts designerly thinking negatively. This is a shame as research shows (Buchanan, 1992; Cross, 2011) that the best method to learn design practice and designerly thinking is through design projects. Quite possibly the biggest impact here is how the school environment constrains design and creativity through the timetable and curriculum development, both of these have been noted (Medway, 1989) and have been discussed for some time. The lesson time allocation dramatically affects what happens and how it happens in a Technology classroom due to the hands-on nature of the learning. To compound this is the structure or curriculum around what is considered pedagogically appropriate to cram into this small window

frame of time, and even how often the Technology subject is allowed to feature compared to more 'required' subjects such as English or Maths. Let's not forget, that to become literate in something, whether it be digital, written, numerical we must actively use it. To allow opportunities to design, create, demonstrate designerly thinking to lesser amounts and then try and assess it using the same assessment criteria indicates the lack of understanding towards designerly thinking which the curriculum developers have. Round (2014) states that it seems highly likely that Technology teachers were not consulted when the latest update of the Technology curriculum was drafted due to the obvious lack of reference to design, design thinking and design history.

In conclusion, the NZC is the landscape within which the Technology curriculum is found and there are several points of concern which make creating and delivering a Culinary programme difficult to do. Technology and Design as curriculum areas are not fully merged, and this is compounded by a lack of inclusive language which is directive in nature. This theme will be considered more fully shortly within the topic of Education in a broader sense, with elements of power over and hegemony being discussed. The school environment impacts and impedes designerly thinking through factors such as timetabling, preconceived notions towards Technology as a subject and short lesson times. Project based learning is not supported fully nor seen in a favourable light and this all results in a landscape which does not fully support design, creativity and designerly thinking

Quite simply, to follow a curriculum which encourages you to follow a systematic process through which you are able to generate creative and innovative ideas, appears to present a notion which Cross (2011) has shown to be largely incorrect. This notion, among others, will now be investigated more fully within the topic of Education.

Insight One: Education - back in the day.

My primary school days I remember with awe. I went to a small school on the country fringe in New Plymouth. I remember this time so clearly because every day I couldn't wait to start school, every day I didn't want to end. The last couple of years before I headed off to Intermediate were spent with Mr Bill Guild, a teacher with a radically different approach to educating young minds.

Upon looking back, terms such as collaboration, differentiation, inquiry learning, project based learning, these were all part of our day, they were how we approached our learning.

I remember projects such as studying the seashore where we visited rockpools and explored, gathering sea life which was placed into a seashore model which we made once we returned to school. We made that as a class, in groups, each group responsible for different tasks, various parts of the project. Or turning cream into butter in an old hand-cranked butter churner, or hand shaping clay into pots which we painted and fired on site.

Often Mr Guild would walk us into the nearby native bush and have us stand among the trees, eyes closed. He would ask us to smell, to listen. We would then write. Short stories, poems, haiku, with emphasis on how and what we felt, what we heard, what we smelt. We mastered calligraphy, complete with ink pens. We became potters, we painted, we sculptured. We listened, heads down in our arms, eyes closed, as he read to us and took us far away to magical places with fairies and goblins, princes and princesses.

I often think back to those times, of how he allowed us to take responsibility for our learning through ways such as tending the Japanese garden, a garden bed of pebbles which each child took turns daily to rake a pattern into. Of ringing the bell to signal break times, of organising the different tasks with different kids in various groups. We managed ourselves.

The biggest aspect of this was the inquiry, the 'why' and 'how'. We were encouraged, pushed, to delve into the 'why' and 'how'. He installed in us a zealous demand for the machinations of how and why things were the way they were, never stopping until we had disassembled a situation down to its final component, until we had exhausted every conversation down to its

last syllable.

After moving on to Intermediate School I remember the only learning space similar to this was French, and cooking. These subjects seemed to satisfy not only my creative interests, but they also supported my enjoyment of learning in a group, of sharing problems, solving tasks and finding innovative ways to learn with others. This validated my need to question and inquire as a normal task.

Needless to say, when I hit Secondary School it was a job, arduous and disciplined. I mostly remember running to different subjects, juggling timetables and activities related to Secondary School life. I was spoken to, and at, a lot. My thoughts and opinions did not matter. The odd teacher I did connect with valued my input. To them, what I thought mattered and was important. The right or wrong was superfluous, not necessary. It was the creative drive behind it all, the opening of ideas and practices and the delving into them.

Working as a Teacher now, these moments and memories impact on my own practice and methodology constantly. Welby Ings writes so clearly in his book 'Disobedient Teaching' when he claims that teachers have an enormous influence on students "...despite the rhetoric of accountability, it is the nature of humanity that lies at the centre of transformative learning and teaching" (Ings, p.82, 2017). With our students we must, quite simply, value authenticity and just trust them.



Image taken from myenglishlanguage.com

4 Education: The Knowledge of Power or The Power of Knowledge?

***“Educación es el primer vestido para la fiesta de la vida”
(Education is the first suit for the party of life)***

Jaidhy Erica Orozco Dacente.
Teacher. Bogotá, Colombia, 9th jan 2017.

“we don't grow into creativity, we grow out of it. Or rather, we get educated out of it”

Sir Ken Robinson
(https://www.brainyquote.com/quotes/ken_robinson_561870)

“Schools serve the same social functions as prisons and mental Institutions - to define, classify, control, and regulate people.”

Michel Foucault
(https://www.goodreads.com/author/quotes/1260.Michel_Foucault)

4.1 What's the point of school?

Depending on your position, schools can be awful places, full of dread, boredom and powerplay. Or they can be wonderful places full of enlightenment, intrigue and joy. In order to encourage design, creativity, and designerly thinking, one might assume that the latter is more beneficial.

In Guy Claxton's book 'What's the point of school?' (2008) he suggests that the time spent in school is the same as time spent in a factory. The student is like a factory worker whose main focus is to

get work done. There is an outcome or product, and everything is geared towards this. There is no opportunity to deviate or create or think, just to follow the production line (Claxton, 2008).

Most of us will align with this suggestion, and sadly this model is replicated within schools constantly. The school day is divided into lessons and often takes precedence to the learning, with learning being pieces cut to fit the timetable. The result is teaching being the design of activities to fit short spans of time (Claxton, 2008). Practical subjects such as Culinary Arts suffer as they can't be easily portioned into slices of academic wonder, paused ready to pick up again at a later date.

This type of "Lego-like learning" (Claxton, 2008) is probably one of the biggest barriers to developing design, creativity and designerly thinking within a Culinary Arts programme in a Secondary School. The stop start nature often sees the outcome pre-decided and subsequent steps pre-modified to suit the timetable. This rigidity strangles creativity and forces design to be something summarised from a mosaic of google sites.

The juxtaposition is that schools, and the teachers within them, focus on and encourage students to learn, think, and know in a certain way and in effect schools are promoting a type of epistemic apprenticeship. This ensures a long-term view of training in these skills and this mindset is obviously difficult to change (Apple, 1982; Claxton, 2008; Illich, 1971). These aspects are quite clear and evident, but it is the hidden curriculum of school which is possibly more concerning. We might hope that school should empower students, but it does the opposite and in fact has an anti-educational effect. We want students to be able to ask for help, talk to strangers, ask for directions, offer help to someone in need, try new things (Claxton, 2008). This is what we think education should be preparing students for. We want students "knowing what to do when you don't know what to do" (Claxton, 2008, p.61).

There is constant pressure on schools to produce better exam results each year. Metro magazine is one source that annually compiles and produces rankings from Secondary Schools around the country due to the strong interest that is generated. The mistake here is assuming that better results equates to better schooling. These results can cloud parental vision and influence decisions around subject choice, resulting in students being removed from perceived 'hard' subjects such as English, Maths or a language and placing them into something easy like Food Technology, PE or the Arts (Claxton, 2008). The point here is that to assume that Food Technology, PE or the Arts are easy subjects is extremely dangerous. They are all valid Secondary subjects, all endorsed and

moderated by NCEA, and all have credits to gain. Instead we need to consider pathways more relevant for learners, with coursework which allows students opportunities to demonstrate what they have learned creatively and leisurely. Real life learning is project based, it takes time and requires collaboration. It is not pre-perforated and pre-packaged. Therefore, school learning should mimic this (Warren, 2016).

Due to the practical element of Food Technology and the Culinary Arts (note element, not nature, as there is an equal division, or should be, between theory and practical work), there is usually enough subject and context around the class to ascertain what happens next. The difficult part is creating a learning space that allows students to see the world or a problem from someone else's point of view. To compound this is the fact that multiple realities can distort a student's perspective and objectivity (Hegarty, 2011).

To deepen this quagmire, there is a concept alive that the obligatory nature of school encourages two realms around education which therefore divides society. This sees some subjects as academic or pedagogic and others are not. This assists to divide society and their regard to skills based vs non- skills based subjects at school. This attitude is compounded by the ritualistic approach of schooling which kills the development of individual learning or the enhancement of social equality. Quite simply schooling promotes and prepares society for itself, it is not individualistic or equal. (Illich, 1971; Sahlberg, 2011).

To deal with this, educational practices need to come more into line with the business world, to prepare for the pressures and contradictions found within the workplace. In fact, the education landscape could be the perfect place to introduce measures which help the work place to be a better zone of social levelling which is less hegemonic. However, the hard truth is that schools are meritocratic and are used to create divisions of labour, they become university ready not trades ready (Apple, 1982; Ings, 2017). This sees school emphasise and focus on what input and output is needed in order for students to be ready for society. This predetermines often what students will 'do' to help the division of labour within society. Subject 'pathways' are discussed but is often achieved by pushing them into subject lines we deem appropriate for the child, not what the child is attracted to. Often, I have been requested to do this through placing 'smarter' students into Achievement Standard Food Technology lines and not so 'capable' students into Unit Standard Hospitality lines.

One alternative approach to manage the social conditioning experienced through our education system is to influence our education philosophy with aspects of Zen Buddhism (etv, 31 October 2017). Zen Buddhism is not based on dogma, it follows an intuitive understanding of the world and it supports the repeated practice of relevant exercises. There is a great emphasis on practical tasks because the philosophy believes that if you are just taught things you are only acquiring knowledge, but by putting them into practice you can realise those lessons. Zen Buddhism believes that one mind can never understand everything, so in other words the answer isn't the point. Buddhism philosophy is characterised by a search for understanding. It's a search that will never end. Zen Buddhism values the unknowable, and this approach really supports designerly thinking. How then does education fare when control and power have been mixed together?

In summary it would appear that the fixation with making sure every student is given the same education and then tested using the same test indicates we have no sincere appreciation of the differences each of us carry. The danger here is that in order to impose this system, we have become very controlling and ritualistic. This requires elements of power and control. The question is, are they in the best interest for Education?

4.2 Education and Power

Knowledge is power, it has been said (Aitken & Sinnema, 2008; Freire, 1985; Giroux, 1988). When you have it, what do you do? Do you give it away? Can you share it? Do teachers share this or do they wield their power, and enjoy the control it affords them? Where does this place the student? How does school view this?

Freire (1985) writes that 'The teacher confuses the authority of knowledge with his or her own professional authority...' (p.73) and this form of control and rigidity does nothing to develop designerly thinking. He continues to explain that the 'Banking' concept of education allows one, who knows all and who has the privilege of passing this knowledge on (teacher), to those who know nothing (student). He believes that because teachers verbally offload information to students this results in students mechanically memorising the information and therefore in reality, learning nothing. To make things worse students are merely containers and or empty vessels "...filled by the teacher." (Freire, 1985, p.72). This position of power allows the teacher to demonstrate to his students that he is their opposite, all knowing, which clarifies to them their position of knowing

nothing. To the teacher, this belief system finally justifies his very own existence. Sadly, there are many teachers who mean well but think that this is the best way.

The real concern here is that as students accept this notion more and more over time, their position of mere receivers of information fed by the 'know it all' teacher diminishes the students design and creativity desires. There is the possibility that these students will push back and question the teacher and the oppressive system that the teacher is using. The humanist knows from the start that if they want students to demonstrate critical thinking and creative power then they must walk away from the banking concept and to become partners with the students in their educational relationship (Fielding & Bragg, 2003). By slightly adjusting this approach, we can make students' own lives a point of comparison which supports access to new learning (Aitken & Sinnema, 2008).

One further scenario is that the role of teacher and student become blurred and a new concept is created where the teacher and student periodically swap roles, or blend roles. In New Zealand we understand this as the Maori concept of 'Ako'. 'Ako' simply means to teach and to learn. It acknowledges and recognises the learning that both teacher and learner bring to their learning interactions. These interactions are both reflective and deliberate. When teachers facilitate reciprocal roles in their learning space, students' achievement improves (Alton-Lee, 2003).

General census of the population will tell us that schools are viewed as neutral and apolitical, with the main purpose being to provide students with tools needed to contribute to and for society (Apple, 1982.) However, meritocracy looks at selecting and promoting high achieving kids and moving them forward and supporting them. These students are mostly from the dominant culture. To take this further, Bowles and Gintis (1976) argue that not only cognitive ability and skill but also social status and social behaviour is how social hierarchy is maintained. They believe the dominant culture controls the systems of hierarchy within a school, and that this is also stemmed from intelligence. The result is rungs of power on the ladder of society.

This concept is further explored in The Marxist Theory of Cultural Hegemony which is associated particularly with Antonio Gramsci. It states that the ruling class can manipulate the value system of a society, so that their view becomes the worldview. This is often seen in schools, which are a small version of society (Apple, 1982). Bowles, Gintis, Illich and Althausser have all contributed to this dialogue of schools being important agencies for social reproduction. Ings (2017) contributes here

also and suggests that schools are afraid to disobey due to them having a fear of failing, a trait that everyone in hierarchies has. A very valid point that he raises here though is that "...it is the nature of education that we should question, and it is the nature of professionalism that we should seek to improve on practice that we recognise as flawed." (p. 22).

The question still remains though around how does this manipulation affect design and creativity? One answer is found in Finland. They proposed an education programme which is future focused and progressive, with an ability to enhance social justice and equality (Sahlberg, 2011). This is achieved through each school being self-governing and supporting differentiation. Traditionally the system divided children and streamed them based on testing and social strengths. This ability grouping was abolished in 1985, which saw students put into the same education system regardless of socio economic background or ability, with differentiation of how the subjects were taught being implemented by the teacher (Sahlberg, 2011). Education policies are often intertwined with other policies and in general the political face of that particular country. This can become muddled, however in Finland's case there has been a strong knowledge economy which has performed well through its sensible governance and respected education system. This has resulted in amelioration – the act of making something better.

In Finland, education is seen as a public good and the nation has been able to build from this. This leads us to think globally and away from the Finnish culture and ask, is it possible to create an Education model that works for all cultures? Can culture weaken Education policy? Can one Education policy fit all cultures? It would appear that differentiating to all learners needs starting with accepting their own point of reference is a place to activate new learning. As Teachers we must facilitate reciprocal learning spaces and opportunities in order to break down tradition hegemonic attitudes towards Education in its purist form. It would appear that the Teacher as a lot of influence over the culture and climate in a classroom. What can be done therefore to minimize the amount Teacher influence and dominance?

4.3 Cultural Capital - How not to taint the well.

Darder (1991) writes that teachers often think they know a lot about their subject, but don't appreciate that they don't know everything. They need to appreciate that "...knowledge as an historical and cultural product is forever in a creative state of partiality' (Darder, 1991, p. 110).

It is accepted that curriculum is designed with content and knowledge that is considered to be legitimate and necessary by those in charge of curriculum development, yet the result is "...the perpetuation of values and social relations that produce and legitimate the dominant worldview at the expense of a vast number of citizens" (Darder, 1991, p.19).

It legitimises the dominant view and position and supports the dominant culture while supporting the idea that the subordinate citizens have knowledge forms and experiences that are subordinate, less worthy and not as valid. To place students in this position and then ask them to design and create is counter intuitive.

Foucault (Foucault, 1977) discusses how schools project or establish cultural democracy. Then within this democracy the amount of individual self-representation which the groups can show, is dependent upon how much power the groups are allowed to wield. This means for cultural democracy to be represented within an educational setting, the meanings and values which make up these groups "truths" must be recognised. Bourdieu (1984) discuss in his Theory of Reflexive Sociology, that in order to truly understand the social reality of those around us, we need to be mindful of our views and not let them dominate or bias our own social and cultural position.

We must be aware that we are often teaching from a platform of 'data stagnant', that which is a fact today will be gone tomorrow. To really develop designerly thinking we need to teach 'data in motion'. This is not the same as bouncing along cognitively underchallenged with endless worksheets going nowhere - we need non-routine tasks in a non-structured space. We need to teach 'what to do when you don't know what to do' (Claxton, 2008, p.61). This means embracing an educational philosophy that "...respects the capacity of teachers to redefine their roles as transformative intellectuals rather than simple dispensers of sterile and decomposing knowledge" (Darder, 1991, XV).

Recent commentary makes it clear that teacher education programs are well known for simplifying the role of teachers to that of technicians and that most programmes encourage an acceptance to rely on a predefined curriculum instead of helping the teachers to understand that they have a higher purpose as educators (Darder, 1991; Ings, 2017). If this is not worrying enough, Ings (2017) adds that teacher training in the 90's created a new breed who valued meeting performance indicators and deadlines while ticking off successes with little regard for the flexibility necessary for elevated levels of innovation. "In such environments innovative thinkers either pack up and leave or become someone they are not" (p. 127). Ings suggests that in the 80's and 90's when the business world

began to downsize and restructure, this influenced how schools were managed. Teachers were expected to have outcomes and meet performance indicators. One major problem here was that this approach started to constrain how schools dealt with potential. They were focused on meeting targets and "...there was little incentive to creatively engage with instability" (Ings, 2017, p. 126). Bishop & Glynn (1999), Claxton (2008) and Darder (1991), discuss the concept of teacher expectation, and in particular deficit theorising. They propose that if teachers presume low ability and low result (or the opposite), then these traits are demonstrated by the child. Claxton (2008) discusses this, labelled the Pygmalion Effect or Rosenthal-Jacobson study, where the concept that reality can be altered by providing positive (Pygmalion) or negative (Golem) comments to a situation. This can be offset through career guidance and counselling (manāki) which are a cornerstone as they are intended to minimise poor decisions made towards best subject choice and study. This has reduced poor grades and dropout rates as careers and guidance provide a bridge between study and the world of work.

New philosophy shows that all students can learn if given proper conditions and support with teachers differentiating to learner's needs by providing an inclusive environment. (Sahlberg, 2011). This philosophy also indicates that end of year testing is too stressful for students and teachers alike and that testing after each unit is better. Student and Teacher voice support this. An interesting paradox of globalising education is that we are by nature different so why try and use a 'same-same' approach. Differentiation is needed, and is what we are expected to do in the classroom. (Sahlberg, 2011). All of this leads us to the point where we must acknowledge how easy it is to infect the culture of a classroom with our own 'baggage', attitudes, prejudices, and mediocrity. To remove an attitude of 'data stagnant' from some who choose to be 'technicians' and download chunks of learning and throw them out with gay abandon is not easy to do. The safest and most legitimate tool is to gather and use learner feedback. But isn't this dangerous? Asking the student what they want? The next step therefore is to ask, what part does Student voice play in this discussion?

4.4 Student Voice – Is it really necessary?

Children can't contribute to a learning situation as they don't have the experience and skill (Freire, 1978) unless they have been invited into a dialogue which allows and affords them the critical engagement needed for development within democracy and the free world (Fielding & Bragg, 2003). Oppression in education is not about balance because communication does not truly exist. Giving

students a voice in their learning, and teachers the ability to challenge systems (school, political) and others that leech into schools is required (Aitken & Sinnema, 2008; Giroux, 1985). Giroux calls this 'The language of critique with the language of possibility'. He claims educational theorists support this as it looks into how and why the critical inquiry within students is hampered or shut down, "...Organise classroom relationships so that students can draw on and confirm those dimensions of their own histories and experiences that are deeply rooted in the surrounding community..." (Giroux, 1985, p.199). 'Students as Data Source' (Fielding & Bragg, 2003) requires a commitment from the Teacher to actively engage and pay attention to what students are saying.

There needs to be a more explicit account of relevant information from individual and group performance. This encourages students to be discussants rather than recipients. At least here we see some intrinsic motivation to attach design and creativity to. Creating a curriculum for students in which they have had a part to play is not only empowering, motivating and exciting, it is engaging, and this is the most important aspect. Student engagement is one of the hardest aspects to create and then maintain in a classroom (Aitken & Sinnema, 2008). If a student does not see the value in something they will not attempt it, and none more so than a learning opportunity requiring elements of design, creativity and designerly thinking especially as they are not always so transparent.

I think the message here though is that Student Voice initially allows the individual appropriation of knowledge individually rather than collectively. Natural movement within the learning space then facilitates the moving to collective appropriation later.

With the Teacher recognising the needs of the learner and the learner realising and appreciating this, the next step here is to consider how can the Teacher and Student together create an environment conducive to learning.

4.5 Communities of Practice - Can We Cultivate Them?

"...when I am working with someone who is no way near the ability they could be, I constantly tell them how amazing and great they are. I believe that if they always hear they are great, then they will eventually become great"

Lisa Simpson, The Simpsons, Saturday 8 April 2017.

To consider how best to develop design, creativity and designerly thinking within a classroom, with a focus on Culinary Arts, it is prudent to consider how communities of practice can provide support. Communities of practice are constructed around common interests and expertise, which then allows curriculum to be created and delivered.

From a learner perspective, a group of individuals come together for a timetabled class and then leave afterwards. Overtime, they develop a unique perspective on their topic as well as a body of common knowledge, practices, and approaches. More importantly here is that they have also developed established ways of interacting along with personal relationships. (Wenger, McDermott and Snyder, 2002). It is important to mention that this sheltered perspective on their topic, while allowing depth of knowledge and skill, restricts knowledge transfer due to its exclusiveness. Wenger (1998) writes that these communities were the basis for the guilds and artisans which became the apprenticeship model for training up to the industrial revolution. These guilds maybe seen as an example of a community of practice that evolved into something not so positive. Wenger speaks of them as “fortresses as much as they were stewards of knowledge” (1998, p. 139) in that they started to make membership a privilege passed from father to son which limited the knowledge flow and restricted new members bringing new attitudes and viewpoints.

Hattie and Yates (2014) also discuss the apprenticeship model which was developed in the Middle Ages for delivery of crafts however they question if this model is still needed, with particular focus on teacher training today. Wenger (1998) writes that in order to improve practitioners generally, and students in particular, they need the opportunity to interact and face situations together as this shared experience of creating knowledge is far more productive and powerful as it is a living process and not just an object. These communities of practice provide value as they implement existing strategies while creating new ones. This in turn promotes ‘Craft Intimacy’, a sense of commonality from close interactions forged from shared problems. The biggest asset here is that this in turn develops horizontal relationships which deters hierarchy. Sometimes negative spin offs can occur, the most common being cliques, with others such as narcissism, marginality and factionalism.

Fielding (1999) discusses how these communities are founded on collegiality not collaboration because above everything, any learning of significance is not possible unless it is connected to a narrative of deeper thinking as we struggle to understand together. The biggest aspect around creating a community of practice worth anything is to encourage schools to move away from the

deeply corrosive attitude of being 'high performance' and instead focus on being 'person-centred' Fielding (1999). However, the most important aspect of this consideration is how design, creativity and designerly thinking is encouraged. And to go deeper, what might this look like?

4.6 Visible Learning - the Science of How We Learn.

Hattie and Yates (2014) delve into aspects of learner motivation towards their learning. They discuss how a learner is motivated by a 'knowledge gap' but is deterred by a 'knowledge chasm'. It seems the effort is too high, and the learner believes their chance of success is too low. Hattie and Yates also discuss the 'Willingham thesis' which considers the student brain and how it is ready to avoid work and save themselves the effort of work. It is not ready to think in a way that school wants them to think and therefore the student relies on memory more than actively thinking. With this aspect of how a student is motivated to acquire knowledge and how their brain functions, we may need to look more closely at how a teacher delivers knowledge, in particular the quality of that knowledge and the quality of that teacher.

Hattie and Yates (2014) write that students do appreciate knowledgeable teachers but when the teacher is an expert it can cause problems. They discuss the "expert blind spot effect" whereby these experts make poor judgements around delivery of material and this in turn makes them less sensitive to their learner's needs. It appears that these people have the skill and discipline to do well, but don't have the ability to see and explain from another's point of view. They label this the 'empathy gap' which considers how knowing a lot about something doesn't mean you can teach it well. I have experienced this personally, demonstrating culinary techniques and then becoming frustrated as students can't replicate my amazing skills! I have learnt from my mistakes.

Delivering a sound Culinary Arts curriculum requires deliberate opportunities of knowledge transfer around theory and practical components. This therefore requires consideration of the 'Principle of Ostension' (Hattie and Yates, 2014) whereby the teacher demonstrates and focuses on good examples of practice of that skill. Students only seeing it or only being exposed to it is not enough. They need to 'do' if they are to understand and acquire. This also allows the student a degree of mimicry or copying which Hattie and Yates label as the 'chameleon effect' due to the close proximity of teacher and student.

The final concept discussed by Hattie and Yates (2014) is crucial for the successful delivery of a culinary curriculum with a focus on design and creativity. They discuss the 'IKEA' effect taken from the requirement to assemble the furniture product oneself. This example of extrinsic motivation considers how people generally value something more if they were required to put a lot of effort into it. The key is enabling this to happen. We need to allow these opportunities in that the application of time, skill, failure, design all are challenged and tested. However, we must also give feedback in order to give credibility to the learner and help justify the effort put in.

Lauren Resnick discusses learnable intelligence, in her article Making America Smarter (1999). If students are spoken to and treated as if they are intelligent, and are given demanding and challenging work, then they progress in their intellectual ability. One main reason for classroom failure is that the teacher has not planned the work with the student in mind, rather they have written with their own power, knowledge and views as the driver. They also write with language that the student does not understand (McWilliam, personal communication, 2017).

In order to allow design and creativity, or designerly thinking, to develop we must help teachers understand that the days of being Gulliver among the little people is coming to an end and that collaboration in the classroom for the classroom is necessary because none of us is as smart as all of us can be. Many of our Culinary Arts programmes are pedagogically anaemic. We could possibly learn something from Sahlberg's commentary (2011) in that more and more students are enrolling in the upper-secondary vocational schools than the upper-secondary general schools. This is possibly due to the way the subjects are offered in units/chunks of 'lego' learning. They are personalised and are not aligned to age or classes (social and school). I can attest to this from teaching Community Education cooking classes for two years. The buy in and engagement was exceptional, with the mix of genders, ages, all helping to extend the personalisation which was the base of my classes. Vocational schools are doing well, it would seem, with practice oriented or 'project based' programmes.

This type of programme allows the 'Principle of Ostension' to be realised more fully and is a pragmatic approach which should be utilised in our learning space more often. In order to promote more examples of a 'knowledge gap' and not a 'knowledge chasm', we need to produce more

intrinsic episodes such as the 'IKEA' mentioned previously. With this in mind, what does a 'project based' programme look like?

4.7 Human doing versus Human being?

The concept of Project Based Learning (PBL) is not new. For example, Kilpatrick (1918) promoted the use of purposeful and authentic projects which required students to engage in a deeper more meaningful way, closer to the interest found in real life environments. This approach is constructivist in manner and has evolved over the years to be an instructional model that puts the onus of learning back on the learner (Bonwell and Eison, 1991; Claxton, 2008; Warren, 2016).

The beauty of the PBL approach is that it requires the student to inquire, research, collaborate, document, analyse critically and seek solutions to problems, all the while working on a problem placed in a real- world setting (Warren, 2016).

To get traction with this concept Claxton (2008) gathered feedback from a group of learners who embarked on a unit of PBL for a period outside of the classroom. Feedback he gathered informed him how his students felt more confident to try new tasks, were more collaborative and more pensive. They were engaged and focused in a way far above what they demonstrated at school. He took with interest some quotes from the students, who said they wanted a school whose main focus was "...to teach me how to live" (Claxton, p.27). The students asked "...are they better equipped to understand and live with their fellow human beings..." and "...has their education encouraged them to think creatively and originally?" (Claxton, p. 27).

This strongly highlights how students need to acquire core content while mastering a vast repertoire of essentials if they are to be successful in the 21st century. We need to embrace a framework that promotes a cycle of inquiry and investigation which allows students to manage themselves. From this they enable themselves to acquire and learn through engaging with real life projects which require real life application (Trilling and Fadel, 2009; Warren, 2016).

The essentials and skills needed to be successful in life range from critical thinking, collaboration, analysing information, initiative, adaptability, curiosity to name a few. Rational behind this is the requirement to compete in a world which is technologically powered, and information driven.

To achieve this, we need a rigorous curriculum coupled with real life experiences (Wagner, 2010).

This 'learning by doing' approach is where design, creativity and designerly thinking is really fostered but it is a reform effort that does challenge more traditional attitudes where one would see dependency on books and teachers. The PBL approach is popular because it not only allows students to decide what they learn and how they learn it, it also encourages more collaboration between teachers and students. This means more of 'we' and less of 'me', hierarchical power structures are dissolved (Warren, 2016; Wolk, 1994).

With all this in mind, what exactly is a 'project'?

This is a contentious question and has arisen due to many practitioners using tasks or activities which require students to 'do' something with an outcome, (sometimes not) however there is often no learning taking place. Tobin, Tippins, & Galland (1994) state that just because students are working in a 'hands on' space, there is no guarantee they are in a 'minds on' space. Therefore, taking time to ascertain if the project is allowing the PBL traits to be developed is paramount. Understanding the context is also important. Promoting the use of PBL and allowing projects that are not responsive to the learning needs of the students is dangerous, and without knowing your students and their needs the learning experience is often misguided and disjointed (Teemant, Smith, Pinnegar, and Egan, 2005).

The bottom line here is that as educators we are expected to provide learning opportunities for our students which allow them and encourage them to succeed. This enables them to compete globally and is best done through an interdisciplinary approach. Students can learn what they are taught, however it is what is not taught that changes the game plan. This 'hidden curriculum' is almost impossible to navigate, however using PBL and its interdisciplinary approach this is now possible (Laur, 2013; Warren, 2016).

Time is probably one of the biggest factors with a PBL approach in that time allows students to develop a good understanding of the subject they are working on. Time allows students to apply this new learning to new situations plus time allows students to continue learning and develop a deeper desire to become lifelong learners (Laur, 2013; Warren, 2016).

In summary then it is clear that being a 'stand and deliver' teacher will not allow design, creativity and designerly thinking to be embedded. We must allow authentic learning experiences in our classrooms and PBL is an example which encourages student buy in and engagement quickly. Students know they are onto something valuable and start to reap the rewards immediately, as they

soon realise that the more they put in, the more they get out. This starts them thinking and reflecting on what they are doing as they are in the driving seat, more agency, more input. Time is a crucial factor here because it allows not only deeper connections and a higher quality of output, time also allows the student deeper levels of reflection as well.

The Knowledge of Power or the Power of Knowledge, chapter 4, has covered many aspects which affect curriculum generally, both in regard to what is written, and how it is delivered. This is the landscape that Culinary curricula finds itself, and the landscape that Culinary curricula is mostly affected by. Clearly this landscape is vast. It leaves the biggest mark on curriculum in general, Culinary in particular, due to the strong components of power, control, and autocratic dominance. Chapters 5 through to 10 also feature, but to a lesser degree. Possible as they can be massaged and managed far easier, with far less fallout if not implemented appropriately.

Therefore, considering if there is a pathway through this mine field of power is required. The concept of power is investigated within chapter 4 from both the student and the Teacher's perspective. Traditionally and historically we think of, and to a degree know that, schools are places of power play. Power play possibly from a student space only as they are forced to do, and be, at someone else's beck and call.

The reality is that the majority of Teachers experience the same pressures on a daily basis also. I speak from personal experience when I state this.

Chapter 4 therefore considers power from two main perspectives. Both impacting on the Teacher and the pupil. Firstly, how when one is blessed with power, what it affords them and how they use it. What cultural perspectives can influence a learning moment? Is power diminished or amplified when student voice is requested and used?

Secondly, when one is regarded as the 'all-knowing sage on the stage' what does this allow them to experience? And how do they manage this lofty position?

On a day to day basis Teachers ebb and flow between these two paradigms and managing them is no easy feat. On a day to day basis students are expected to understand, accept and manage this structure while at the same time acquire knowledge, learn, and be model citizens within an educational society.

The finishing concept to consider is that by changing our focus from 'human being' and the need to control, to 'human doing' and experiencing authentic real- life learning opportunities, how will 'doing'

affect our 'being'? I suggest that in order to consider this we firstly need to think or reflect on who we are, how we operate, and if sharing these insights will help us to evolve as create designers of food. This leads us now to how should these moments of reflexivity be managed, and more importantly, shared. Is there any benefit to the student sharing their insights and findings? What do they discover about themselves? Are their life experiences valid at all?

Insight Two: So, that worked. Why?

I was teaching at a school in 2016 with an even teaching load of junior and senior classes. The classes were progressing ok, however the two junior classes had never had any Food Technology curriculum delivered and therefore were extremely weak around Technology terms and understanding of the Technology process in a general sense. The senior classes were comprised of one year 11, with students who were undertaking the Unit Standard programme in an attempt to find some traction with their learning, and two year 13 classes with students, predominately ESOL, who had run out of options and just needed somewhere to park up until they could leave school. I was struggling with managing the two extremes. My juniors were bubbly, enthusiastic and lively but had no ownership or direction with their learning, and my seniors were apathetic, lazy and complacent. I needed to find a way through this murky haze.

The school had just introduced a school wide initiative around Reflective Practice which required us to meet in groups of 10-12 teachers from different subject areas. This would happen every Friday morning with the first period of the day used to meet. We were given challenges and homework to progress through and then share but the most effective aspect was the introduction of a Reflective Journal, and we were encouraged to note anything from our teaching that was worth reflecting on in order make changes with our pedagogy, methodology or both. Pretty soon I was starting to see my classes and the learners in them in a different way. I felt that I was allowing them to take more control over their learning space while I reflected on their learning. The next step for myself was to ask them to do the same and write reflections at the end of the lesson on their learning, what difficulties they encountered, why, and how they could find a way through them.

The big shift here was that I was able to spend time with each group (four students to a kitchen) and each student within each group, and start to have conversations which pushed their thinking to the next level and this in turn changed the way they saw themselves in the learning relationship. At the end of that term I put out an 'end of term' questionnaire to get some feedback on how the term's learning had finished for them, what they felt and thought about their learning and learning space. The responses were very positive, and were centered around them feeling more ownership and having a voice within the learning space. They spoke about being in a

partnership with not only their group members but also myself, everything was equal, and everything was collaborative. At the end of the year a small group of teachers and their students who found this to be a positive experience and who had produced positive examples of reflection worth sharing were invited to present their journey to the staff. We were proudly part of that group.

5 Reflective Practice



Image taken from <https://goo.gl/YvvBZf>

“Stories are light, light is so precious in a world so dark”

Despereaux, The tale of Despereaux.

(Written on the ceiling of the Goodfellow Centre, Saint Kentigern College)

5.1 The Reflective turn - a move to critical self-reflection

Reflexivity and storytelling bring power to the storyteller, and being a strategic storyteller is very influential. It helps dismiss cultures of disempowerment (Ings, 2017) and more importantly, it highlights how stories are a form of resistance (Okri, 1997). Critical pedagogy based on reflexivity began to emerge in the 1970s which was a social movement founded on critical theory and education (Kincheloe & Steinberg, 1997). This type of self-reflection can also be seen as an examination and critique of the self and therefore a professional awakening (Woodhouse, 2017). How then are Reflective Practice and Storytelling related and furthermore how can they be utilised to develop design, creativity and designerly thinking?

5.2 Reflective Practice and Storytelling: same but different?

Reflective Practice is a methodological tool to be valued, and as a tool is popular. It asks us to critically self-reflect and many students are encouraged to engage in reflective activities as a means to learn about themselves and their area of study. This coupled with life experiences helps make strong links with theory and practice. This also challenges traditional methods of learning because it separates ‘knowing what’ (theory) and ‘knowing how’ (practice) (McDrury & Alterio, 2016).

Reflective practice challenges, questions and often irritates the structure of education’s position (Hegarty, 2011). This may be due to the uncertainty of the outcome, as this is basically someone’s reality. To add another level to this position there are postmodernists who propose more uncertainty due to our realities being multiple (McLaren, 1994; Sleeter, 2011). So, is there anything to gain from reflective practice?

Critical reflection of one’s own practice encourages oneself to develop skills such as critical thinking and cultural imagination (Schon, 1991). In order to assist students to develop designerly thinking attributes they need to develop an ability to self-reflect, and then self-critique. It is a melding of inner and outer knowing, a fusing of inquiry and intuition, a “marriage between the rational and spiritual imagination” (Hegarty, 2011, p.30).

Reflective practice supports Polanyi (1967) and his idea of 'tacit knowledge' which is a concept by which practitioners 'know' and 'do' intuitively but are not able to share this material easily. Argyris and Schon (1974) write how reflective practice helps negotiate 'espoused theories' (what practitioners suppose is happening) with 'theories in use' (what is happening in reality).

Designerly thinking can appear abstract at times and can present different conversations stemmed from reflective practice but one commonality is that reflection involves ourselves and our viewpoint is often challenged and therefore is changed through reflection (Boyd and Fales, 1983; Kemmis, 1985;). Vygotsky's (1978) 'zone of proximal development' and work on socio-cultural perspectives of learning all contain a strong element of self- reflection. Basically, in order to really engage with and then acquire material there needs to be an element of inward reflection, coupled with a type of autobiographical lens held over everything we encounter. Reflective practice allows us to apply experience and disengage the theoretical, resulting in a balanced approach which allows our knowing to be seen through our action (Dilthey, 1977; Schon, 1983, 1991).

A similar alternative to this is storytelling and this can be used as a form of reflective practice which is a social and collaborative process. It pulls on Vygotsky's theory to support a constructivist approach where knowledge can be created from reflective dialogue all based from using a student's prior knowledge and experience. The Vygotskian angle is further developed due to the student tapping into cultural, social, historical, and ideological settings, all which further enrich the student's reflections which in turn further enrich the settings (McDrury & Alterio, 2016).

How does reflection assist learning? How does it support designerly thinking? And within a Culinary Arts landscape? There is no guarantee that learning occurs when a student has help from a teacher or peer, or from watching a demonstration or experiment in class (Kolb, 1984). True learning happens with reflection on the student's part of what happened, how this might relate to other situations, how to turn this reflection into action and then evaluate the outcome (Kolb, 1984). This true learning is a socio-emotional result from learning generally focusing on the intellectual and practical aspects while simultaneously neglecting feelings and emotions (Boud, Cohen & Walker, 1993). Research shows that learning most occurs during or after a really emotional or traumatic situation and reframing or reliving situations based on emotions experienced coupled with

professional creativity has powerful results around storytelling. Storytelling is an activity that occurs daily as we live through the action of narrating (McDrury & Alterio, 2016; Shon, 1993).

Designerly thinking is created by storytelling which is a day to day form of theorising and enables us to capture, code, and validate the generative knowledge born of experience, observation and intuition. It also validates our living in that we share our experiences in a holistic way which inquires into how we process frozen moments of experience (Didion, 1979; Reason & Hawkins; 1998, Stockhausen, 1992; Van Manen, 1997).

Bishop and Glynn (1999) propose that more opportunities for interactions be created through different methods around communication and storytelling is one excellent example. It allows learners to use personal experiences framed around their own cultural references which make powerful connections and learning outcomes that are co-created. This approach is also supported and recommended to educationalists with curriculum development in mind by constructivists such as Lauritzen and Jaeger (1997).

With all of this in mind, can design, creativity and designerly thinking be developed from storytelling and sharing our experiences? Alterio (1999a) suggests storytelling processes that are formalised allow for reflexive capacity. This means that through dialogue, which allows time to delve into experiences, multiple perspectives can be uncovered. Valle & von Eckartsberg (1981) puts this succinctly in that '...the underlying life of a story is its drama, not its accuracy' (p.178). He goes on further to say the best stories are those '...which stir people's minds, hearts and souls and by doing so gives them new insights into themselves, their problems, and their human conditions' (p.93).

This information clearly illustrates the power and necessity of using reflection and storytelling as a tool of methodology to support design, creativity and designerly thinking. It appears that if we care enough to stop and reflect, and care enough to share and re-live, this allows new growth. The question therefore, is can caring help develop designerly thinking?

Insight Three: Manāki/Care. Because we can?

“To the King of KTSJ Tutor.

Thank you for making me see that I can do anything I put my mind to if I believe in myself. Thank you for putting a smile on my face and to enjoy school when I was having a bad day. Thank you for looking after me and treating me with respect and kindness, I will go on and remember everything you have said to me and I will miss you dearly.

Please stay the way that you are because you make the world a better place”

From LeJean

(year 12 student)

Although the concept of Manāki or Care is unpacked below, and is comprised of several components, I wanted to consider one component in particular within this Insight. Manāki is given and received daily within the landscape of school. As a Teacher, it is what we do, it goes with the job, and there are different levels. I want to consider how, out of Manāki (caring, looking after) comes Mana (self- worth, self-belief, authority of self). I suggest that if you are cared for then you will carry some amount of self -worth. I suggest that when you feel worthy, you feel more able to try, more able to succeed.

Not long ago I taught Emma in a year 13 Hospitality class. She enjoyed the subject but had very low self- esteem. This meant that she was not brave enough to take chances with her cooking and general food design. She was afraid of making mistakes, of not being able to design or create exciting, tasty food, of failing.

Emma was also in my tutor class. I never followed the tutor programme provided, I preferred to do my own thing based on the kids in my room. Each day I would visit all my tutees, pull up a chair and have a chin wag. I would share their food, they would share mine, I always had something tasty left over, so we often had a communal table. It was a win-win situation.

As it was still summer I noticed that Emma always had a shirt or top with long sleeves. One day while washing up we were chatting, and I saw that her wrists were severely scarred. I could see they were knife cuts. I contacted the counsellors and mentioned what I saw, they informed me that they could not share information, but they had her on their radar and were dealing with it. Ok, I thought, keep your nose out, noted.

A week later she turned up with bandages around her wrists and announced she wouldn't be cooking and would do book work instead. At the end of the lesson she asked to talk to me. And, so she did. A little cagey at first but as my replies weren't judgemental or confronting she

continued sharing more of her life and pain and frustration and dysfunctional family that couldn't get, understand, or help her.

This became a regular thing, Emma and me. Chatting and sharing, putting stuff into boxes, stuff into perspective, stuff into the rubbish bin, even figuratively burning some of it. She started to come to class happier, smiling more and no more bandages. She turned into a bloody good little cook too.

I asked her one day why she never went to the counsellors whenever they sent a note for her. She said they were useless! They spoke in ways she didn't understand about things she didn't want to share.

The day I left the school I had class after class of kids lining up to say goodbye, give me hugs and have photos. I felt blessed, and honoured that these students felt so comfortable with me that hugs were 'compulsory Sir, so get over it!'

After the din had calmed I looked up to see Emma meekly peep into the room, a little unsure and shy. She came in and stood in front of me, nervously pulling at her jersey. She wanted to read something to me, because she couldn't 'just say it', so she read what she had written. She wanted to thank me for listening to her, for talking with her not at her, for sharing, and hearing, and not judging. For just accepting, her for who she was, nothing more. She felt 'seen' for the first time in her life and she wanted me to know that. I felt that in some way, somehow, something good had happened.

It was a very, very, pensive drive home that day.

6 Manāki



Image taken from <https://www.goodhousekeeping.com>

6.1 Culturally Responsive Pedagogy of Relations

Manāki, or care, is a Maori concept which advocates the support of students through the caring actions and interest from teachers. It is derived from the larger concept of Manākitanga – caring, hospitality, to look after. This sees the individual, in this case the student, being supported and reminded that they are culturally located. Because of this coupled with their cultural differences, they and their cultural differences are accepted. Originally this concept was created by Maori for Maori as part of the Te Kotahitanga initiative however in recent years in New Zealand the changing face of the nation has seen this term become a blanket term to include all learners. Basically it “...refers to the task of teachers building and nurturing a supportive and loving environment where Maori and all students can be themselves” (Bishop & Berryman, 2006, p. 271).

In order to support and develop designerly thinking one must consider aspects of Manāki within their culinary pedagogy. I believe that in order to care, one must firstly ‘see’ or acknowledge. Tame Iti approaches this and I discuss aspects of his viewpoint later through the consideration of multiple viewpoints and how this influences how we see the world, and ourselves in it. I wrote in my Bachelor of Culinary Arts final paper that basically “your point of view often depends on your field of view” as you form ideas and statements based on what *you* see, and I feel this concept is extremely relevant here.

Care that students receive during their time at Secondary school can radically improve their sense of wellbeing, academic achievement and motivation to be successful and well-located citizens (Bishop & Berryman, 2006). This concept underpins everything because without the ebb and flow of Manaaki within a learning environment, relationships which are needed, bonds that are required for the transfer of recognition and knowledge would be compromised thus hindering learning. As an educator with 10 years of experience within the Culinary Arts field at Secondary school level, I claim that Manāki is not recognised enough as a valuable component and platform for which design, creativity and designerly thinking can more positively drive Culinary Arts programmes.

The majority of time spent daily at school, and in particular Secondary school, students are focused on academic achievement and social standing. However, not a lot of time is spent developing or even discussing care. Students operate with an understanding of the first two concepts but not the last. It is common knowledge and place in most high schools across the country that in order to

change the culture of a school, the most powerful way is to let the students lead. They are very good at being agents of change, so it makes sense as educators and practitioners to leverage these learner's ability to make changes for them, by them (Fielding & Bragg, 2003). We know that students often become very supportive of their Teachers, so this reinforces and emphasises how Manāki, when allowed to function and support, can provide a solid platform for students to grow and develop as it gives them more reason to trust how Manāki can support their learning.

Manāki has many facets but here I am wanting to illustrate how creating the environment and developing communication strategies boosted by collaborative group tasks, shared values and differences are excellent stepping stones towards allowing design, creativity and designerly thinking take root and flourish within our learning spaces.

A recent TedX presentation (Mana: The power in knowing who you are, TEDxAuckland, 2015) showed Tame Iti discussing Manāki from a Maori perspective and invited us to share his kaupapa as he momentarily allowed us a glimpse into his world. A world where Manāki was diluted, and Mana was contested, questioned and sneered at. Tame Iti subtly painted a boardroom battleground where Mana was challenged, and quickly tossed aside under a cloak of 'power over'. Tame Iti speaks strongly of Manāki in that as a child he learnt the language of his people, his river, his mountain, a language that had purpose and connected people to people and their land and history. However, while attending primary school, he was forced to learn 'hey diddle diddle, the cat and the fiddle' and forced to stop speaking Maori (Iti, 2015).

This did not demonstrate or support the concept of Manāki, from a Maori perspective, which in turn did not support or develop his Mana. "Mana comes from knowing who you are, where you come from, your connection to the land. Mana grounds you and makes you solid, it connects you to your past, present and future" (Iti, 2015).

He humbly stated that just because someone has authority over you, it doesn't mean they have power over you. He urged us to not be afraid of challenging someone who has more authority over us, this doesn't mean they have more Mana. If someone is exerting their authority, they have to let go of respect and understanding of Mana to get their way, and you are no longer equal.

"If Mana can be tested than you have to be prepared to test it, and to defend it. No one can tell you that you are not important and that your experience does not matter. If they do, challenge them to say it to your face, where they can see your eyes and feel your breath" (Iti, TedX, 2015).

This apparent 'authority' over the population through controlling not so much what is said but how it is said is very Foucault (1977) in nature as he discusses the 'Examining Gaze' which stemmed from attitudes of control over the populace. Iti highlighted strongly that within this situation there is no discussion or consideration of the accepting of multiple realities and perspectives, as to do so one would need to acknowledge, or 'see' the other.

The Mana of the people is equal to that of any authority as it allows us to be seen.

This aspect is what I want to focus on so that both Teacher and Student can survive the turbulent school day. It reintroduces concepts of 'power over' which have been illustrated previously within 'Education and Power' and 'Student Voice' and is experienced daily within our school systems. How do we foster self-worth, mana, while caring? I feel it starts with being seen. This then allows us to "ka nohi ki te ka nohi" - deal with it eye to eye (Iti, 2015). Once done we know where we stand. We are then free to allow true divergency to be realised which in turn will permit design, creativity and designerly thinking to flow. Manāki in its purest form.

However, the concern is can the smooth and passive face of pure Manāki sit beside the coarse and bristly nature of divergency in its unbridled state? Will there be a juxtaposition, a stand-off, as these two entities jostle for higher ground?

We need to now consider a general and open Culinary landscape within which to place divergency and acquaint ourselves with an age-old battle of 'hand' versus 'head'. Within the world of Culinary Arts how will divergency fare?

Insight Four: We can't be Divergent. And your point is?

I was at a school where I was teaching solely from the Health and Life Sciences curriculum, totally all food nutrition, healthy food choices and healthy lifestyles. We had one kitchen which I shared with two other teachers so kitchen time was scarce. Lots of theory, little practice. My students were irritable as they wanted to cook. My classroom was a converted boy's toilet (urinal removed!), small and pokey. We were frustrated.

Earlier in the year I had spent some time with some education facilitators who were part of the Beacon Practice team, a Ministry of Education initiative. It saw myself and 11 other Technology teachers from around New Zealand work on developing resources to support Technology teaching. A meeting with myself, the facilitators and the school's Principal was required, and in the meeting the Principal was honest enough to admit that he had no idea why they would want to visit and was even a little bemused that a subject such as 'Food' would even have this type of support, the money could be better spent somewhere else, couldn't it? I remember the stunned silence as he said to us "I mean, surely, there is not much to just cooking some scones? Is there?"

Shortly after this I moved schools and found myself teaching junior Food Technology and senior Unit Standards (Hospitality and Catering) and I was struggling with a Head of Department who insisted on delivering the unit standards with no deviation from the workbook or injection of creativity. She believed that this was not required, and she was afraid that if we deviated too far from the centre line then the organisation whose units we deliver (Service IQ) will question our thinking and not sign off our assessing and moderation. She insisted that the units were to be delivered to industry standard, teaching baby chefs and it had to be done the way we were taught, typical Master/Apprentice approach.

I spent a lot of time painting myself into corners arguing with her, suggesting that we can deliver and assess the units to industry standards while allowing creativity to be demonstrated. After all, what does industry standards mean anyway? She was a trained Chef like myself and as I pointed out, replicating our training is not relevant as we are in a school plus that was many years ago.

I was basing a lot of my confidence on having recently completed a Bachelor of Culinary Arts from the Food Design Institute in Dunedin, and had experienced first-hand how project based

learning with a good injection of food design and creativity can be extremely rewarding and exciting, with the students still acquiring the prescribed skill set and learning intentions.

Time and time again this was knocked back with her stating that these units were not academic or 'creativity' based, they were never meant to be and that not everyone is intended to go to university. I really felt that we could deliver the units while allowing the students some agency when it came to delivery and assessing, that they could be part of how the assessing was arranged and managed.

We had just completed a unit on baking and I had all sorts of ideas for my classes to set up market day stalls or a food cart or some type of food outlet which would allow some creative freedom. The next unit was based around cooking and serving eggs in a number of ways to industry standards. I decided that for the two classes which I had, using the work-space provided, we could look into a breakfast bar/pop up type of concept, offering a selection of eggs with extras. This would see the students offering a selection of dishes catering for vegetarian customers as well, and the customer base would be the school staff. I put my proposal forward and it was argued. I think out of frustration she gave in but I was told in no uncertain terms that if it 'failed' and the students did not achieve then I would be placed in front of the Curriculum Committee and the Board of Trustees to explain the fallout.

I arranged a system in that the students would work in pairs, and would take turns cooking and taking orders, clearing plates and dishes. Each class would run the breakfast service and the customers would be the staff. This was a great opportunity to showcase what we do in our area plus for staff to meet informally before school, and possibly see learners they teach in another light. Each student would cook on selected days, and would be given orders from their partner, who sat the teachers and gave them cutlery. There was a maximum of 8 customers over a 45-minute service period.

The first couple of services were a bit messy due to the expected pressure getting to the students, and even some of the teachers were dazed as this was so new. However, it did not take long before word got out and the services were not only booked out days in advance, but I was having to turn staff away in their droves. The emails and comments which

came in were amazing. Staff were happy, excited and felt occasions like this were needed to not only see what is happening in other areas of the school, but it was helping to strengthen the culture and collegiality between staff.

Needless to say, all the students passed, but it was their feedback which was really interesting. They spoke of feeling more knowledgeable and capable, more confident, and how they were able to reflect on their learning and how to attack their learning in a stronger way than before. They really enjoyed the experience because they could see that it was closer to the real world than work they had completed to date.

So, no meeting with anyone for me!

7 The Culinary Classroom experience - Normal or Divergent?

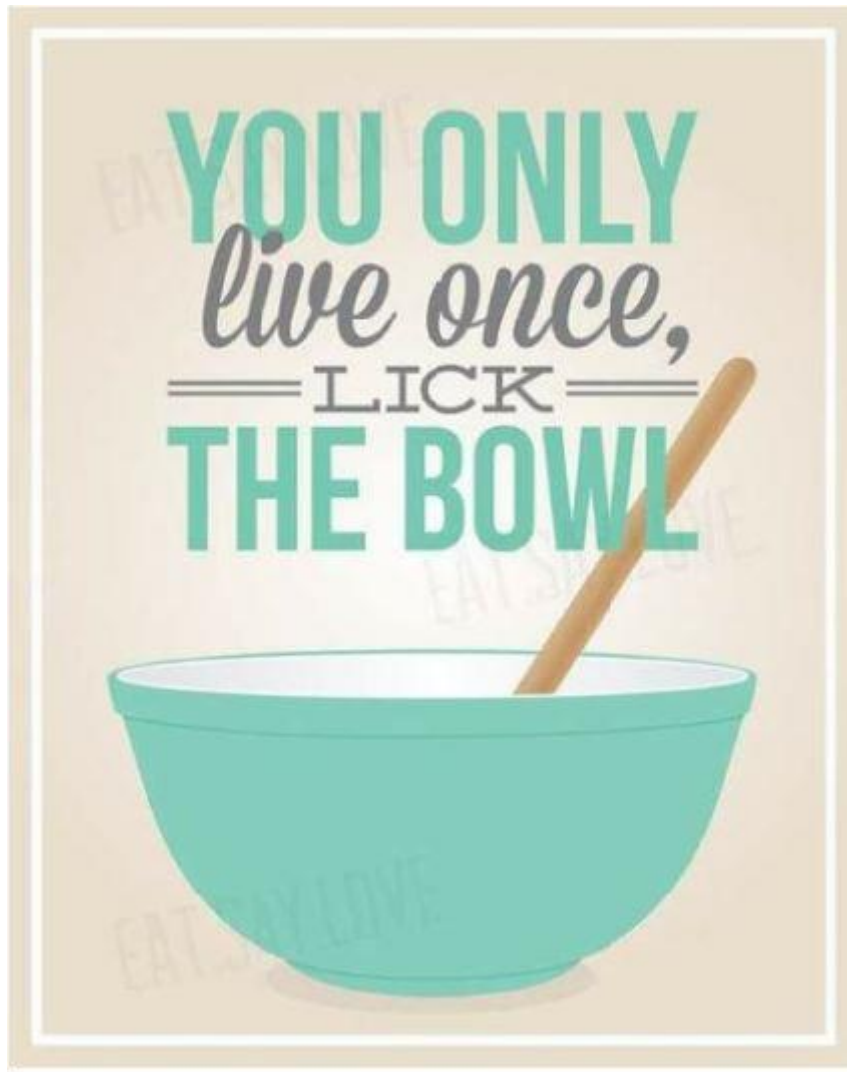


Image taken from <https://goo.gl/MZzdWQ>

7.1 Culinary Arts Education – The Battle between Head and Hand?

Returning to the New Zealand Technology Curriculum and how this shapes Culinary Arts and designerly thinking, we need to also consider Culinary Arts in a more general sense and examine how the teaching of this subject has evolved over recent years. In order to fully understand the impact on designerly thinking Culinary Arts delivery must be unpacked.

In his book 'Standing the Heat: Assuring Curriculum Quality in Culinary Arts and Gastronomy' (2004) Joseph Hegarty brings to our attention how attaining Culinary Arts and Hospitality qualifications at undergraduate level has been difficult until recently. I am focusing on Secondary level however much of what transpires at tertiary back flows to Secondary as a reference point or even foundation before moving on to Tertiary. Hegarty suggests the availability to such qualifications in Culinary Arts and Hospitality is due not only to the wider public's appreciation of how they form part of the history of civilisation, but also the strong 'hand' versus 'head' debate in that the hand is a discipline and the head is an education subject. (Hegarty, 2004).

This has resulted in a large part of the academic community stating that Culinary study has no place in the higher education timetable. He continues to offer two paradigms, one being liberal which is knowledge for the sake of learning, the other is vocational and is knowledge relevant only to that discipline or practice. Until recently Culinary curriculum has been taught and learned without any attention to the understanding of the material or knowledge production. Normally a Culinary apprentice will gauge aspects such as his skill demonstrated, and his terminology used, against his peers to check his development and standing (Hegarty, 2004). He goes further to suggest that often due to a political element in planning and designing a curriculum, society influences subject importance and choice at school resulting in some subjects being privileged and others marginalised. Culinary Arts education is taught from a practical point of view and is therefore worthy of classification as liberal. The problem in understanding this is that the knowledge production and inquiry aspect are not done individually as is the traditional approach (Hegarty, 2004).

At this point one may ask what is a curriculum for? Generally speaking, educational aims are the basis for curriculum objectives. These aims are broad statements of intent while objectives are specific targets (Nicolls and Nicolls, 1978). Another view is they are a basic concept of what is to be gained, the objectives, material used, how to implement them, how testing is prepared (Claxton,

2008). In traditional craft-based, apprentice vocational training in Culinary Arts, the emphasis has been on instrumental task performance which is regarded as mechanistic and reductionist (Hegarty, 2004).

As Culinary Arts is now available at undergraduate level there needs to be a reduction of the perceived knowledge gap in order to better prepare students for this type of rigorous study (Hegarty, 2004). There are a number of critics of the traditional competence approach who state that this process has not worked and that the original thinking to direct and assist in shaping the workforce has been misdirected (Bates and Dunston, 1995; Gleeson and Hodgkinson, 1996). Hegarty cites Bates (1999) and Hyland (1994) who criticise competence based education as it runs opposite to the spirit of education and that we should treat learning "...as a creative process" (Hegarty, 2004, pg. 27). He goes further to illustrate how this system breaks the learning into measurable pieces rather than creating a valuing experience and process.

Within a Secondary school setting it would seem that curriculum developers are creating Culinary programmes to suit the skills of the present Secondary teaching fraternity, who are by and large traditional Home Economics teachers. Toohey (1999) and Hegarty (2004) consider the Master Performer who can be used not just for competence based roles but other disciplines such as philosopher or historian. Lawton (1998) suggests that programmes should intellectually challenge our students and function within a professional community such as a school but need to be tested by persons skilled in specified functions who are able to justify using a set of intelligible standards. The common trait here is that they exemplify the characteristics of an educated person.

Considering the learning environment, Hegarty (2004) writes that to create conditions of optimal learning not only do the appropriate combination of conditions need to be present but the reduction of constraints such as content too vast, testing too narrow and prescriptive, teaching methods confined by class numbers or timetabling. These all greatly reduce student engagement. Moving forward to the assessment of these students Hegarty (2004) cites Law (1984) in that "traditional methods of assessment have shackled the curriculum by forcing teachers to pay attention to what they know is going to be assessed" (pg. 58). On this topic Hegarty himself writes "my own sense is that Culinary Arts education is metamorphosing towards a position of scholarly activity, emerging along with a core of highly educated specialists from which new lecturers can be required" (2004, pg. 31).

With all of this in mind, how can we put rubber on the road and start to get some traction to create Culinary programmes which are authentic, engaging and purposeful? How do we go about creating purpose?

Insight Five: Creating Purpose.

In 2008 I was teaching at a high school in Manurewa, South Auckland and was struggling with the associated side effects of working in this postcode. High unemployment, gang life and crime saw many of my students working twice as hard to engage and achieve. It was common to have the Police helicopter hovering over the school, as was seeing a student sprinting past the large glass windows, with a police dog and handler close behind.

While these scenes were commonplace and part of the culture of the school, they were far from ideal and quite simply supported concepts of deficit theorising.

The school had decided to try a concept called 'three- day episodes' in that all teaching of the prescribed curriculum was suspended for three days, while a programme of alternative teaching and learning took place. The idea was to think outside the box and to offer opportunities to engage learners in different material in different ways. My episodes were normally based around food for obvious reasons, however I worked to connect with other areas of the school and often provided the three-course meal which accompanied the Drama and Music departments who created performances created from their disciplines.

It was during one of these episodes in which my group decided to create a pizza business, that I really got to see how working on a project, over a period of time, really allowed learners to engage and produce deeper examples of learning to be visible.

The learners decided to feed the other students who were undertaking the other three-day episodes. They created a pizza menu, costed each pizza out (cost and sale price), wrote the advertising blurb, delivered advertising material. We arranged a visit to the supermarket to purchase ingredients, while others stayed and set up the kitchen into areas for preparation and cooking. Some worked on how to deliver, some arranged a float for handling of money. A couple of tech savvy kids created an email address which orders could be placed through. The biggest 'big in' was informing them of my intention to run it as a business, and that they needed to pay for the cost of the ingredients themselves. This was split evenly, as was the profits. They all walked away with \$170 each after spending about \$30 on ingredients!!

I was able to revisit this theme of working on a 'project' in 2016 when I decided to create a unit of work for my year 10 classes. I wanted to extend the time frame and so ran the unit for

approximately 10 weeks, and tied it to the Food Technology curriculum so the students were creating a specified product for an identified client. This saw the students given a brief that required them to provide a ‘high tea’ event for other students who were in the school’s special needs department. The Food students spent their weeks creating a menu based on their client’s wants, and then worked through a series of trials of the recipes with client feedback driving changes. This was totally student centred, with me booking in meeting times to get them to present their work and what they will do and why.

The end result was amazing, with different groups catering for their clients with a vast array of colours, smells and culinary wizardry. Feedback was off the wall, from both my students plus their clients. It was clear the amount of ownership present, but the biggest factor was the comments regarding how the time allowance really helped them understand so much more around intelligent failure, planning, talking, asking good questions and how trialling and evaluating recipes taught them so much. Quite clearly designerly thinking was alive and well.

8 Within Culinary Arts Education - Is there an alternative?



Image from personal collection

“...But if we get somebody who doesn’t know how to work with other people, how to think differently or how to create original ideas and somebody who is afraid of making a mistake, there is nothing we can do here. Do what you have to do to keep our education system up-to-date but don’t take away creativity and open-mindedness...”

(Sahlberg, 2011, p. 120)

8.1 Abandoning the vacherin.

To give you, the reader, some perspective of how the Culinary landscape within a Secondary School looks and issues around how to deliver a Culinary programme which is engaging and encourages designerly thinking you need to firstly be introduced to what a Culinary student basically looks like.

To illustrate this, I will use a paper written by Dr Richard Mitchell and Adrian Woodhouse from the Food Design Institute in Dunedin. The paper, labelled '*Fostering Culinary Identities Through Education – Abandoning the Vacherin and embracing Phyllis' Pavlova*' (Mitchell & Woodhouse, 2017) was presented at the Australian Gastronomy Symposium in 2016 and presents a scenario which I experience frequently through my work as a teacher of Food Technology, Hospitality, and Culinary Arts.

The paper presents two culinary students, Jono and Chloe, and through the use of a vignette it provides some insight into their world as culinary students and some influences which have shaped their food philosophies upon their arrival to the Food Design Institute. The reflections used are written in a reflexive or diary form, by the student. Jono presents his point of view in a coarse manner, with outbursts of language, text English and the frequent use of swear words. Chloe on the other hand writes clearly, with full sentences and articulates herself well. Jono shares with the reader his dislike of learning and school, compared to Chloe who writes of her love of learning and studying creative subjects.

A few points of interest that emerge out of this portrayal is that while at school poor academic results saw Jono placed in a 'doing' subject (food, offering trade based unit standards), compared to Chloe who was mentored into an academic stream (food, offering university accepted achievement standards). This portrayal shows both ends of the spectrum of the type of student who undertakes Culinary study at secondary school. As these two contrasting characters unfold, the picture is painted quite clearly that students with no interest in school, or learning, are therefore better suited for a menial or trade path while other more creative and learning focused are intended for tertiary study.

Jono is an example of 'Deficit Theorising' where we profile a student by their weaknesses not their strengths. Both these students have an interest in food, however one is destined for a trade course of study within the culinary field (chef training) while the other is destined for an academic course of study within the Culinary field (University, Food Science, Food Technology, Food Design).

Or are they?

Deficit Theorising (Bishop & Berryman, 2006) considers how a school and community assume and decide the social and academic level of a student based on their perception of that student. These perceptions we conclude according to the way they speak, learn, and interact.

Achieving full objectivity is difficult without reading the vignette in full. I am attempting to highlight that both students are facing a tertiary level of Culinary study, however the pedagogy and methodology which both have been exposed to as Secondary School students are very different. A Project Based Learning methodology is being used at the Food Design Institute which sees Jono struggle as he has been conditioned to receive information and experience a traditional Master/Apprentice model, and he can't find a way to tap into his creative side. Chloe on the other hand is able to deal with this landscape far easier as she at least understands and is aware of her own creative capabilities and is able to at least attempt to use them to solve culinary problems given to her.

In using this vignette, I am attempting to highlight how the different methodologies of the two Secondary Schools have created two vastly opposite approaches to learning within a Culinary Arts Landscape. Jono's focus is working on developing his skill base to produce a predetermined outcome, he is carrying a concept that his outcome will be assessed in a summative manner. Chloe's focus and understanding on the other hand is that her process is the assessment, not the outcome. She understands that learning is an ongoing concept, considered and assessed continuously. There are many students like Jono and Chloe and many in between who struggle with Food Design and being creative with food when the outcome is not provided for them. What advice can be given to them? Are there any tools which will help 'zhush' up their approach to creating amazing food products while working to a brief? Are we setting them up to fail? Is Food Design over-rated?

Insight Six: Is Design and Creativity over rated?

It was the mid 1990's and I had just resigned from working at Milton Park Resort in Bowral, NSW, Australia. It was a 5-star Relais and Chateau property, and I was a Senior Chef de Partie. I had become disillusioned with the focus on technique and repetition. The pressure to produce the same quality and presentation day in day out was wearing me down and wearing me out. I remember discussing with the Sous Chef my belief that if we feel differently every day, and how we feel is reflected in our food, isn't it unrealistic to try and produce food experiences that are constant, day in, day out?

I had decided to take a chance on a funky little cafe in the city of Wollongong where I was living. Lorenzo's cafe had a good name in the local food community, and plenty of patronage from people willing to tackle the 45-minute drive down from the south of Sydney.

I had visited the cafe for dinner some months before and had been really impressed at the intensity and freshness of the food. Lorenzo was an Australian born Italian and his food was a lovely blend of traditional Italian with modern Australian, with a quirky twist of Asian thrown in.

Once I started I was overwhelmed with the range of menu items we produced.

A blackboard menu which changed daily, often during service, as we ran out of items and then had to create new ones on the spot. Lorenzo's Choice was popular, we just fed you until you said stop, and you paid for what you ate! Nothing was pre-made, we made everything during service. We had plastic tubs lined up with all our mise-en-place (food preparation) ready to take on anything. This was madness and unlike anything I had experienced before. I loved it!

I then realised that I had based all my food philosophies on food traditions, repeating traditional recipes and copying what was established. I loved being part of a food gang, a chef, I had accepted the ethos that to replicate and honour the original dish was the aim as this displayed your knowledge and skill, this was the driver, this was what was being tested and critiqued. The ability to replicate was powerful, to deviate was contentious. Being a chef meant that you were following a line of tradition and history. But what about my food tradition and history? What about my journey?

It was at this point, mid 1990s, I realised that even though I loved the tradition of food, injecting some personal influence and adjusting the tradition was ok. I stopped reading other Chef's menus and comparing and criticising. I also stopped stressing over trying to achieve the same Mondrian-ish crystal clear culinary lines and instead I started allowing myself to smudge and blend with a taste of Monet, my palette acknowledging that the essence was still present, but it had been delivered through a different perspective.

9 Design and Creativity - thinking outside the

box

“If you want to build a ship, don’t drum up people to collect wood and don’t assign them tasks and work, but rather teach them to long for the endless immensity of the sea”

Quote from Antoine de Saint-Exupéry,
written in my teacher portfolio from Teacher Training.



Image taken from <https://goo.gl/sBiXqE>

“Food is not rational. Food is culture, habit, craving and identity”

Jonathan Safran Foer

9.1 Design as pedagogy – giving students agency.

9.1.1 Key Influences on Design as Pedagogy 1: Food Design Institute.

The first Key Influence that I have decided to illustrate is a methodology of culinary delivery currently in operation at the Food Design Institute (FDI) at Otago Polytechnic in Dunedin, New Zealand. While this is a tertiary level of study, I felt it was an example of best practice within the teaching of culinary arts and supports my current methodology which I operate within a secondary landscape.

The FDI use Schon's notion (1992) of 'design as pedagogy' to deliver their Bachelor of Culinary Arts programme and have done so since 2011. This approach is learner centred and is constructivist at its core and uses 'project based learning' (PBL) to deliver authentic programmes which allow the learner to experience some agency over their learning (Mitchell & Woodhouse, 2016). The FDI are attempting, and succeeding it would appear, at breaking free from the traditional power structures of a behaviourist model of Master/Apprentice used to deliver culinary programmes (Hegarty, 2011).

In the past, this saw a competency based type of assessment where the outcome was assessed along with skills and knowledge needed to support the outcome. However, the change to project based learning has seen the process as a whole being assessed along with the outcome, and this has had a huge impact on how the learner sees their learning, the agency they experience plus the reflection allowed to them (Mitchell, R. & Woodhouse, A. 2016).

The FDI at Otago Polytechnic has been recognised in the tertiary sector (2015 New Zealand National Tertiary Teaching Sustained Excellence awardees) for their innovative approach. They pull current methodologies from design and then allow students to utilise their knowledge to date coupled with experience garnered from new culinary investigations which the student can chose from. This effectually allows the lecturer to move from a position of Master to Facilitator, and instead of leading the student, walks beside them (Mitchell, R. & Woodhouse, A. 2016). Learning that is constructed by the student is more relevant and meaningful to them, plus the range of outcomes is endless as each student designs in different ways with different constraints. Assessing is done through a mixture of collaboration which involves the individual student plus groups of students and lecturers, with a strong element of self- reflection and critical inquiry (Mitchell, R. & Woodhouse, A. 2016).

9.1.2 Key Influences on Design as Pedagogy 2: Teacher profile - Christine Wintle.

To support Key Influence 1, I am presenting an example of this methodology in practice. It is demonstrated in a paper written by Christine Wintle named “Beyond the thinking used in MasterChef Australia: How can I promote creative solutions in response to design problems?” (Wintle, 2011).

Wintle is a teacher of Food Technology/Home Economics in Melbourne, Australia. In her paper she presents her reflections and strategies around increasing learner engagement towards design and creativity within their food design projects. In particular she delved into how she could take the ‘mystery box’ concept from Australian MasterChef and infuse her lessons to allow her students to experience deeper connections and learning opportunities within their food programme. Like myself, she found that “...students are less prepared to explore creative ideas because of the immediate gratification that they seek and their fear of failure in exploring the unknown” (Wintle, 2011, p.3).

With this in mind, she then considered how is creativity embedded in our thinking. She cited Mackay (2010) who presents data around how the want to be creative drives us and encourages us to have better experiences. It is the ability to really focus on the task and be in a creative zone which allows the emergence of creative ideas to surface. This then allows students to apply what they know to an unknown and unfamiliar situation to achieve a positive creative result, albeit somewhat subjective. She discusses how a vegemite pizza may excite an International student but won’t have the same culinary punch for a regular Australian student.

Apart from allowing the creative juices to develop and flow from being allowed time to connect with the design landscape, it is also time for the creativity which is embedded in our thinking to be realised because our students don’t know everything (Wintle, 2011). We need to allow time to research and experiment, something which project based learning allows.

One of the biggest realisations for Wintle was that using the mystery box allowed students to practice making big culinary leaps outside their known food philosophy and history. They are scaffolded gradually and encouraged to break away from their culinary ‘norms’ and consider a different perspective when designing and creating. Basically, this time experimenting with food is crucial as it allows our students to realise what they know. From this point they can build on that knowledge.

9.2 So, what exactly is Designerly Thinking?

Quite simply designerly thinking is the foundation stone within education and in particular Culinary Arts education as it promotes problem solving through its ability to endorse risk taking and intelligent failure. It allows us to question why and how we work while finding new ways to solve old problems and simultaneously allowing students to demonstrate empathy through solving design issues at a domestic, national and global level (Cross, 1993; Cusens & Byrd, 2013; Hegarty, 2011).

The Teaching and Learning Research Initiative written by Moreland, Cowie, Otrrel-Cass & Jones on behalf of the Crown presents the concept of designerly thinking. They explain how students need to be considerate of not only the materials and structures of what they are designing but also the function and form. This allows them to articulate their design concepts with others, this in turn aids them in learning how to refine, develop and fine tune their design skills.

Professor Nigel Cross supports this and offers a slight alternative in his book 'Designerly Ways of Knowing'. He presented this concept in a journal called Design Studies in 1982. While this concept has been around for some time it has only come to the forefront in recent years. Cusens and Byrd (2013) present designerly thinking as being composed of two main components, the first being cyclic and iterative which allows the designer to arrive at an efficient and effective outcome. Once the information has been fed into the design process a logical outcome is produced. Historically this relates back to work done around optimisation theory by Simon (1996) and Rowe (1991). The second approach emphasises how Teal (2010) has suggested that it is the uncertainty and messy nature of design that allows the true essence to flow, this is where awesome solutions are manifested through the ambiguity. Cusens & Byrd (2013) quite rightly illuminate how well-established work by philosophers such as Ponty-Merleau and Heideggear really highlight the dilemma between solution, problem and designer.

In her book, 'Managing Innovation, Design and Creativity' (2008), Bettina von Stamm writes of five key areas needed to offer a holistic environment for the growth of design and creativity.

They are:

1. A strategy and vision of where the company and people within it are heading.
2. A sincere leadership style which supports design and creativity.

3. Processes that are enablers to encourage design and creativity.
4. A company culture that is collaborative, challenges the status quo and promotes design and creativity.
5. A work environment that encourages colleagues to have social crossover which allows design and creativity to be discussed and developed.

Design and creativity are two words which are often overused and abused in the business world due to business leaders understanding that in order to be successful, they must endorse these words. These business leaders are, however, still predominantly dissatisfied with the level of success around implementing these two words due to how they are managed, implemented, and even understood. The majority of business leaders still place design and creativity in the R&D basket which effectively puts them in silos and keeps them segregated, exactly the opposite of what they need to grow (von Stamm, 2008).

Aspects that can dramatically affect how design and creativity is understood and implemented within a work environment not only comes down to the company culture and vision statement, but also the individual's frame of mind and those that populate the company. If you suggested that 'innovation and creativity are vital to growth', nine out of ten people agree with the statement. But when you ask people if they know how to practise and inspire creativity in their day to day life, nine out of ten people say they don't know (Murrin, 2001). Quite simply, those that populate the company need to be curious, brave enough to experiment and be dissatisfied with the status quo. (von Stamm, 2008).

9.2.1 Insight – Introducing Designerly Thinking into my Teaching Practice.

Background:

In recent years there has been mixed vision and direction with regard to what a Culinary Arts programme looks like within a Secondary school context. As curriculum creation has had the opportunity to source and gain direction from many avenues, this has allowed too many possibilities of curricula to be developed. In the end the combination of units often comes down to the academic aspirations of the school, the teacher creating the material, or both.

In recent years I have been part of conversations with colleagues as to why this is happening and how best to manage it, and it seems that there are many voices which are echoing my concerns. More of us feel that there needs to be a change with how and what we deliver within our Culinary Arts programmes within a Secondary School. The available research and this ongoing investigation

has provided me with a broad view of the current literature that currently disseminates scholarly research in relation to Culinary education within Secondary school in New Zealand. With all of his in mind I want to present and discuss the current curriculum which I deliver at my current school. I am delivering a programme which is very similar at its heart to that of the programme offered at FDI in Dunedin.

9.2.2 Programme:

I am implementing a methodology which is centered around design, Food Design in particular, and from this student's learning and practice emerges. The methodology is supported by projects of learning (project based learning) which sees students facilitate their learning with a framework of inquiry through participating in a food event or project.

The Food Technology classes which I teach are a blend of Achievement Standards and Unit Standards. I stated earlier in this practitioner thesis that traditionally within the education sector Achievement Standards are considered to be more academic compared to Unit Standards, which are skills based and considered not as challenging. We simply need to overcome the false and sterile opposition between academic and vocational learning. Many outside Education have complained about this characteristic of educational thinking. Curricula should be designed with a view to eliminate the distinctions between academic and vocational; young people needs aspects of both traditions and therefore we need a curriculum which moves past thinking in academic and vocational terms (Lawton, 1998).

My approach is that the two sides of the coin are as valid as each other, and in fact complement each other as they both require elements of 'head' and 'hand'. The standards I teach are delivered through a Project Based Learning (PBL) model which are valid, authentic and offer real life learning. This allows the student to fully engage with the concept and allows them to test and trial food design concepts, seek feedback from peers and stakeholders which then inform and provide critical decisions around 'where to next'. The student has total agency in what they design, the main constraint is that they must work to a brief and a rubric which has been written based upon key assessment criteria taken from the Achievement or Unit standard providers (NZQA registered).

As I am using a constructivist approach these projects are powerful, especially if delivered from a food design point of view where designerly thinking is forged.

By dovetailing the Unit Standards with the Achievement Standards, the progression of learning is ongoing and seamless. One type of standard supports the other as it is not delivered and assessed separately as is the case in many schools.

Continuing with this project based learning model I can allow and develop a theme, event or project which will be engaging for my students. The reason is twofold, firstly because they are constantly designing food which sits within the theme, event or project landscape, but also because I allow their Student Voice to contribute to the selection of the event or project. It is a shared process. As Hegarty mentioned earlier, creating a valuing experience and process is invaluable. I can then write the Unit Standard or Achievement Standard rubric around this which ensures engagement is strong and assessment is clear.

My alternative model of subject delivery in Secondary Schools. The design stage runs through the units on offer, picking up what is needed, finishing with the creation of the designed concept.

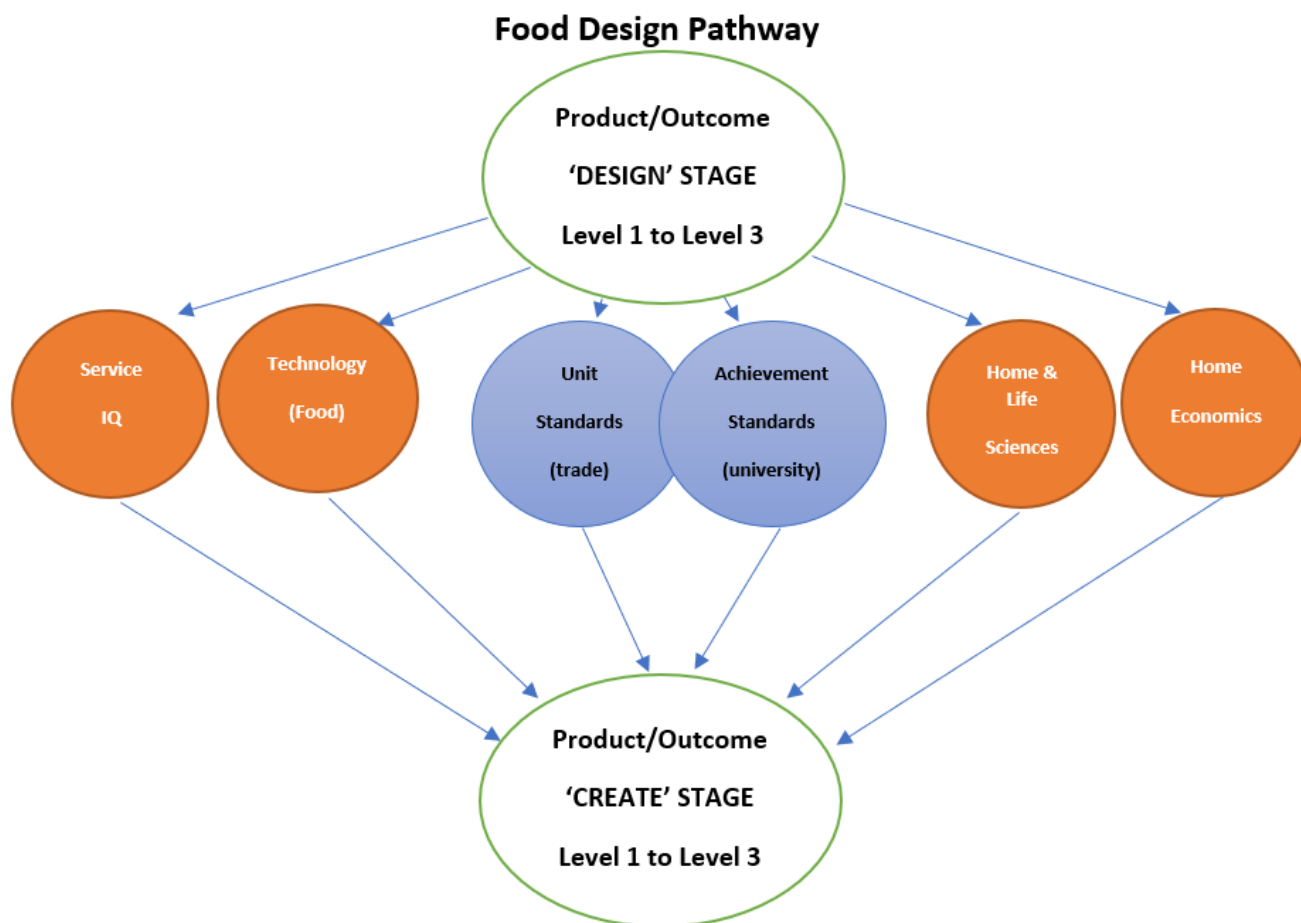


Figure 2 - author's own

I have provided some examples of the projects delivered this year:



Figure 3 Artisan Market.

Standard: AS 91047

(1.4) Undertake development to make a prototype to address a brief.

Traditional – Food Technology.

Many schools often deliver this standard using a product such as profiteroles or sausage rolls. This is justified through most students being happy to eat them, the products are fairly cheap to make, and there is enough room for the development, prototype aspect and brief to be met at level 1. The culinary landscape to sit this in is often a product that is suitable for a morning tea or buffet, however in reality the morning tea or buffet never comes to fruition. The product is often just eaten in the foods room at the end of the final lesson.

Contemporary – Food Design.

Event: Artisan Market.

Brief: Students are asked to create a saleable item of their choice for an Artisan Market. They develop a business model which requires them to create a spread sheet to track profit and loss. They create a business identity (branding, label with nutritional information, ingredients). Using the spread sheet, they calculate the cost of the ingredients and pay this back to the school and they keep any profit left over. The Artisan Market is an exciting event, with often up to 50 students selling their products, and generates a lot of interest and patronage from the wider school community.

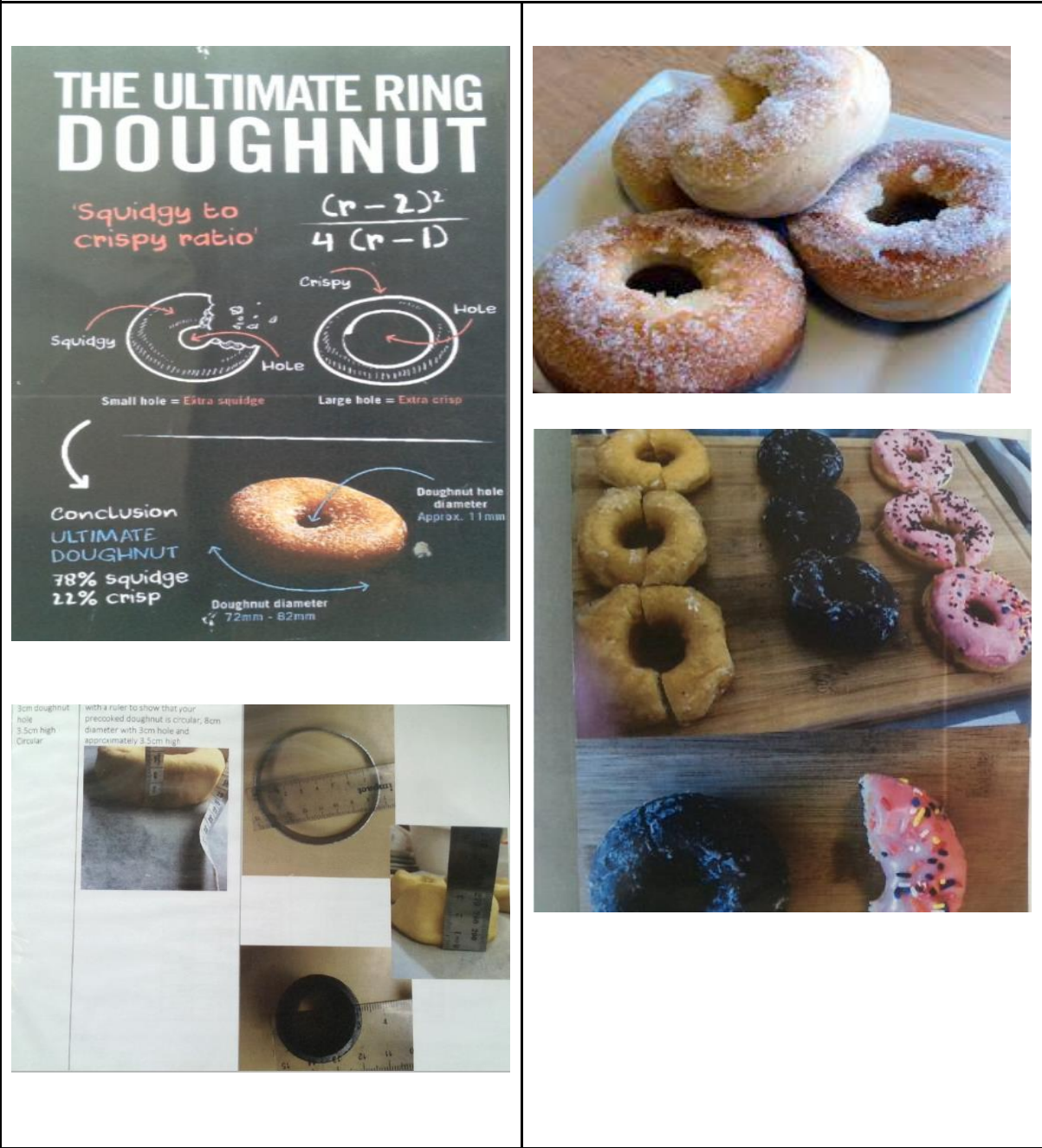


Figure 4 Pop up Morning Tea.

Standard: AS 91082

(1.60) Implement basic procedures to process a specified product.

Traditional – Food Technology.

Many schools often deliver this standard using a product such as a preserve or a custard. This is justified through the high amount of obvious procedures needed to create a preserve or a dessert sauce and ingredients are not greatly expensive. There is enough room for the implementation of the procedures needed to meet the brief at level 1. The culinary landscape to sit this in is often the concept of a product that is made from an over-supply of fruit, a product made for a Farmer's market, or a product to be served with a café item such as a slice of flan, cake or similar. Normally the product is taken home by the student at the end of the final lesson.

Contemporary – Food Design.

Event: Pop up morning tea.

Brief: Students are asked to create 6 doughnuts for a pop up morning tea, served in paper bags with a takeaway coffee. The product is pre-decided as it is the first Achievement Standard of the year and the format of how to follow a brief, how to record evidence and understand certain Technology vocabulary needs to be established. Also, a doughnut provides plenty of opportunity to appreciate the testing aspects of the procedures required to meet the standard plus it enables the students to engage fairly quickly. This is confirmed through them all wanting to know how to make a killer doughnut!

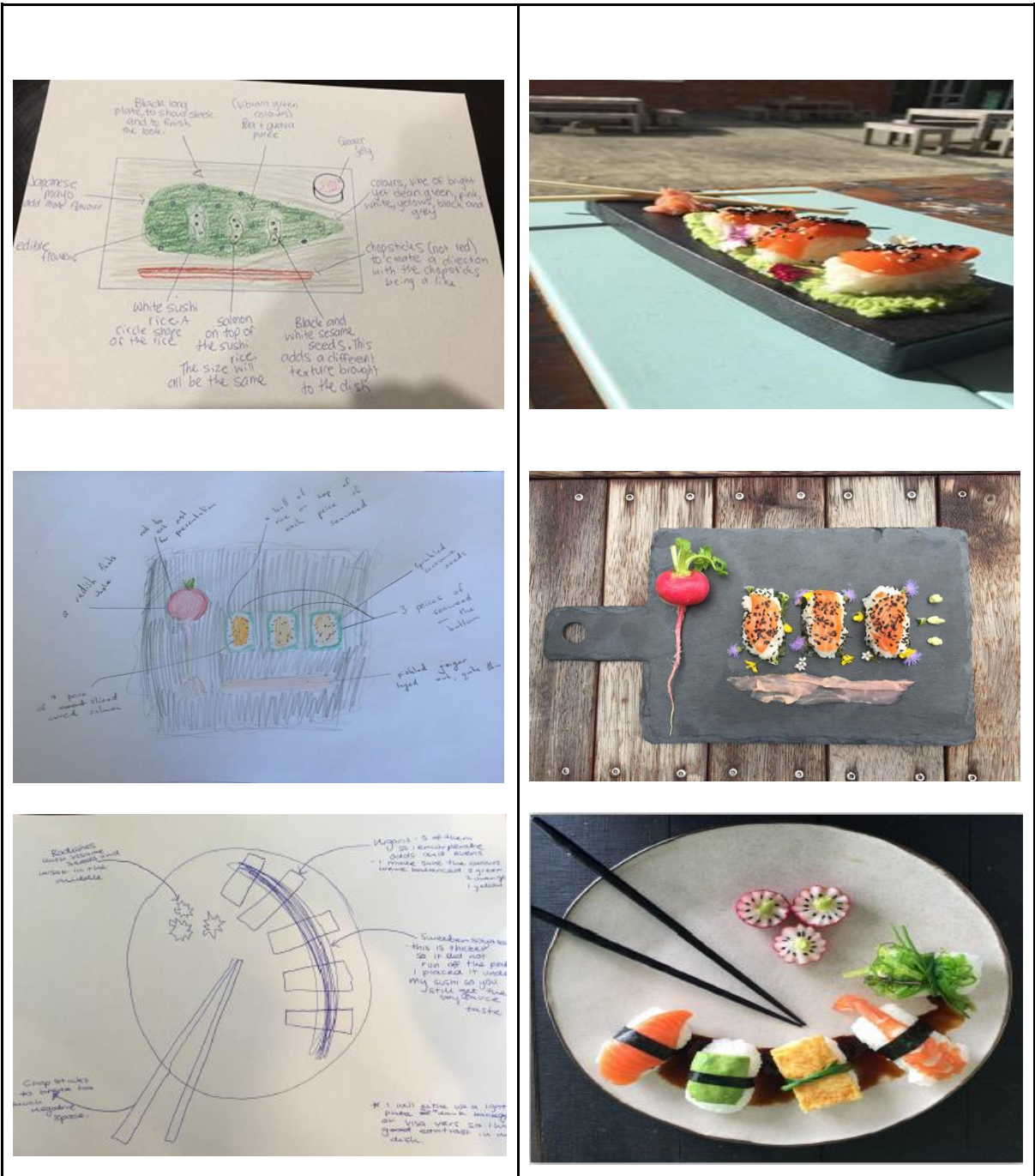


Figure 5 Design Elements.

Standard: AS 91045

(1.2) Use planning tools to guide the technological development of an outcome to address a brief.

Standard: AS 91053

(1.10) Demonstrate understanding of Design Elements *EXTERNAL report writing*

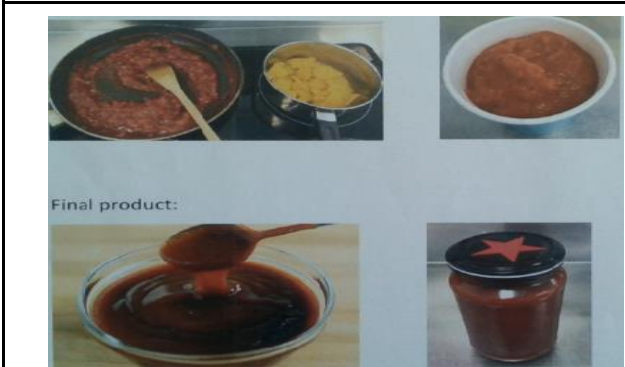
Traditional – Food Technology.

Many schools don't deliver these standards in a food context. The first standard is difficult to deliver as the planning component creates problems for food students and is difficult to manage. If it is delivered, it is often a meal which is planned for, such as a lunch for Teachers. The planning aspect normally well and truly takes over the event as the students need to use, explain, and demonstrate understanding of at least three tools such as a Gantt chart, bubble maps, diary, calendar, and the meal component becomes a bit of an after-thought and gets lost.

The second standard is also not delivered often for similar reasons as the planning standard however in this case it is because many Teachers struggle with understanding the design elements aspect and putting this in a context that is clear for the student. This standard is delivered more in the Textiles and Resistant Materials/Product Design domains.

Contemporary – Food Design.**Project/Event: Food Photography 'One Shot Wonder'**

Brief: These two standards are delivered simultaneously and are dovetailed. The first standard is based around using planning tools to manage the planning, design and production of a Japanese inspired, aesthetically pleasing meal. Elements and principles of design must be understood. Each student must take the best photo possible showing their amazing dish, which goes into their portfolio, and is judged. The second standard requires the students to write a report (which is externally marked) demonstrating their understanding of design elements in general, plus the design elements which they used specifically in their product.

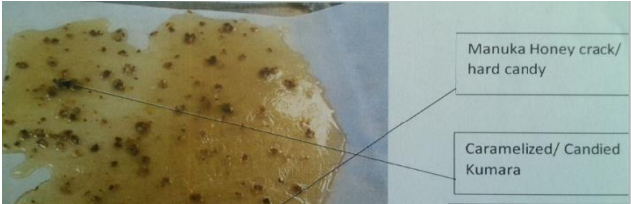


Final product:

Smoked Manuka & Kumara Tomato Sauce



Final product: Kumara chips with Salsa Kawakawa Verde



Manuka Honey & Caramalised Kumara Candy

Kawakawa Ginger Beer



When beginning to develop my product for the Aotearoa house project, I looked in to New Zealand's Seafood Empire as they have a lot of sustainable and efficient ways of regulating the waters and ensuring our fisheries are one of the best in the world. I looked at products such as seafood chowder including green lip mussels as my indigenous ingredient however when digging deeper in to sustainability as a whole, I realized that the cost of production and ingredients as well as a sustainable way of packaging for this product was too difficult. As I stated above in part one, I was fascinated by the growing popularity of craft beer in New Zealand as well as natural drinks such as Kombucha. This was an interesting investigation as I discovered many different products and companies already taking advantage of this as well as using indigenous New Zealand ingredients. I decided that I would trial a Ginger Beer infused with

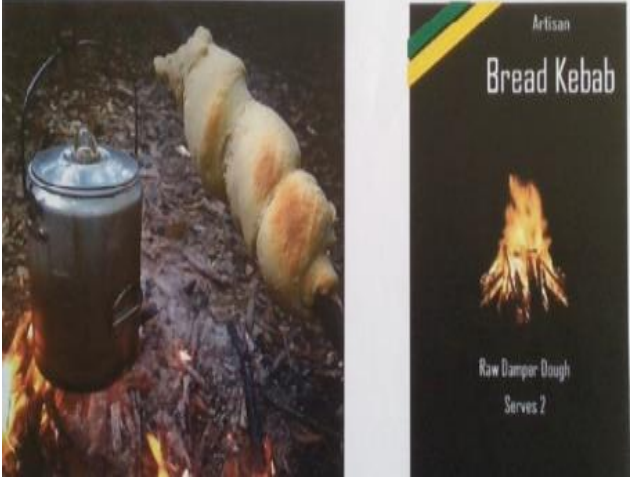


Figure 6 Aotearoa House Project.

Standard: AS 91351

(2.4) Undertake effective development to make and trial a prototype.

Standard: AS 91363

(2.10) Demonstrate Understanding of Sustainability in Design *EXTERNAL report writing.*

Traditional – Food Technology.

These standards are at level 2. They are similar to AS 91047 and AS 91053.

(1.4) Undertake development to make a prototype to address a brief and

(1.10) Demonstrate understanding of Design Elements *EXTERNAL report writing.*

Many schools don't deliver this standard in a food context as ascertaining what exactly 'effective development' is can be problematic. In fact, there are no food exemplars in the NZQA website. If it is delivered, it is often a stand-alone product such as bread or pasta or maybe a cake. The culinary landscape this sits in is often a product for a café/restaurant, or home.

The second standard is also not delivered often for similar reasons as the previous one. This is because the standard is delivered at the end of the year as a credit top and the sustainable theme can be difficult and dry, with often just written material about sustainable practices which the students use to write from. This standard is more likely to be delivered in the Textiles and Resistant Materials/Product Design domains.

Contemporary – Food Design.**Project/Event: Aotearoa House Project**

Brief: These two standards are delivered simultaneously and are dovetailed. The first standard, 'Aotearoa House Project', the students are asked to create a new, innovative and sustainable product using native New Zealand ingredients. The food product is targeted at the artisan food market with the potential for overseas export. There is a strong element of sustainability and product life cycle analysis which sets up the students strongly for the written external standard. To deepen the experience, other subjects within the JPC (Art, Product, Textiles) also deliver this standard and at the end of the project there is an exhibition of sorts displaying all the work produced.

The second standard requires the students to write a report (which is externally marked) demonstrating their understanding of sustainability in design. The students use the Aotearoa House project as their platform to demonstrate their understanding.

Figure 7 Best in Show Competition.



Standard: AS 91351

(2.60) Implement advanced procedures to process a specified product.

Traditional – Food Technology.

This standard is at level 2. It is similar to AS 91082.

(1.60) Implement basic procedures to process a specified product.

This standard is delivered a lot as it is quite easy to make the step from level 3 down to level 2 in that at level 3 quite often a lemon meringue pie is used (flan base, curd, and meringue, three components). The advanced procedures aspect is met through creating a lemon meringue pie minus the meringue, which in effect becomes a flan or tart.

The culinary landscape to sit this in is often the concept of a product that is made for a café, and often for the student coffee service. Normally the product is taken home by the student at the end of the final lesson or eaten.

Contemporary – Food Design.**Project/Event: Best in Show competition.**

Brief: This standard is delivered through an A & P type competition whereby students are asked to create Marco Pierre White's classic citron tart. Students all work to the same recipe and therefore the focus is on individual skill to ascertain who the best entries are. There is a lot of testing in this standard, something quite new to many students and at times is challenging as they struggle to see in the point. Once the specifications are realised by the students as the part to test, they are normally fine. All the tarts are placed on judging tables and generates a lot of interest from the wider school community. There is a big emphasis on the awards, with 1st, 2nd, and 3rd place awarded plus five Highly Commended ribbons.



Figure 8 Barista Service.

US 17285

Demonstrate knowledge of commercial espresso coffee equipment and prepare espresso beverages under supervision.

Traditional – Food Technology.

This unit standard is becoming more and more popular in Secondary schools as a fun and engaging way to learn industry credits which are valid and valued. Often there is a café of sorts set up with a coffee machine which allows the students to undertake the Barista programme offered by Service IQ. Managing this however can be problematic as many of the school's canteens restrict what actual business the students can generate, citing that this interferes with their own business and reduces their revenue. Every Secondary school I have worked in I have set up a Barista training programme and in each school the canteen manager has complained and restricted the amount of business we can create. This reduces the amount of hands on experience that the students can be exposed to.

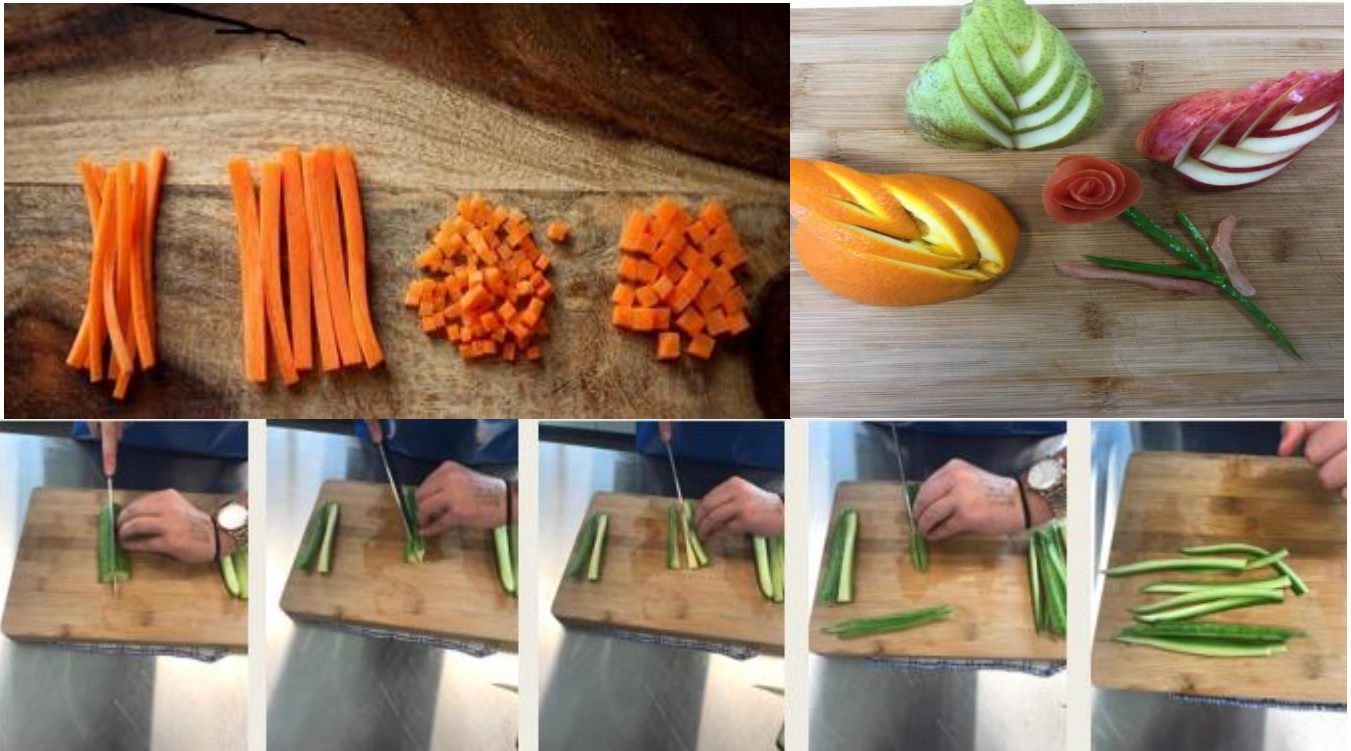
Contemporary – Food Design.

Year 12 students provide a Barista service in two locations within the College. One is in the JPC where they train and practise their Barista skills. They also provide assistance during the lunchtime coffee service by mentoring the year 10 Barista students who study a mini Barista unit on coffee history, skills, and roasting.

In the other location, the college library or Goodfellow Centre, year 13 Food Technology students who are deemed qualified, and competent year 12 students offer a Barista service before school (7.30 to 8.30) and then at lunchtime. This enables them to record and attain a good range of hours, and it is this practice which reinforces that their competence is being met before they are signed off at the end of the year.

US 13285

Handle and maintain knives in a commercial kitchen.



Traditional – Food Technology.

This unit frequently sees students at the start of the year spending around two weeks making different vegetable cuts which are assessed through making a soup or maybe a salad.

The rationale is that you must learn to use a knife first before you are capable of attempting to cut and cook anything. While the students by and large appreciate this explanation, after a couple of lessons they are quickly dis-interested and often off task as they struggle to stay engaged cutting up vegetable after vegetable, and then packing up and going to their next lesson.

Contemporary – Food Design.

My approach is to ask students to gather evidence of every 'project' undertaken throughout the year with photos and reflections placed in a journal which demonstrates their learning around knife safety, use, and skills acquired. There are some specific demonstrations provided but the demonstration aspect is mostly individual, sometimes class based. The main concept is to learn by doing, not by imitating, and as each student will often have a different food product that they are creating, they will have different needs and knife cut requirements.

This journal is then assessed at the end of the year. A point to note here is that Unit Standards can be assessed, and should be, when the learner is ready, not when the College wants the grades entered. With this in mind it allows me to have a deeper appreciation (as do they) of their progression with regard to skill and knowledge.

Figure 9 Knife Safety.

US167

Practise food safety methods in a food business under supervision.



Traditional – Food Technology.

This unit is often dry and uneventful with students learning food safety information around storage, preparation, cooking and serving of food safely. They have a work book which they work through, individually or in groups and they read a lot of material and then complete tasks to check understanding at the end of each chapter. They are assessed with a meal that requires temperature recording, plus the student evidencing the safe storage/preparation/cooking and serving of that meal.

Contemporary – Food Design.

I am using a Food Styling Burger & Fries Challenge which students compete in. They need to photograph their meal, one shot only, and the photo is judged (appropriate for a food magazine). The assessment requires the students to record temperatures of the mince at different stages in accordance with the food safety requirements, and extra evidence for the Knife Safety unit is created also. The students create their own method to evidence the storage, preparation, cooking and serving which ranges from graphs through to photos. This assessment is fun, it is authentic, and it is multi-disciplinary.

Figure 10 Food Safety.

10 The Proof is in the Pudding: Student Voice Survey.

10.1 Rationale and Methodology.

As mentioned earlier in this practitioner thesis, student voice is a powerful tool and a quick method of gauging validity and meaning in anything that requires student interest. When discussing curricula creation, particularly curricula which fosters designerly thinking, there are many different opinions and inputs, as there are data sources. If not careful, one can create a pedagogic nightmare.

I needed to test my alternative model and I wanted to do so using student voice as I believed that by considering my student's wants and needs and using the information gathered I could create something worthwhile as they could easily see the buy in. I needed to test if they would engage faster, deeper, and for longer.

I realised that I needed a source of data that would support and test my model while also gaining unbiased student feedback which ultimately would drive my project. It needed to be easy for them to access and provide their perspectives due to our time together in class being so limited and focused on their routine learning. I also realised that I needed a method that allowed them to remain anonymous as they were Secondary School students.

I wrote and gave each student an invitation letter of participation in my project which also contained and explained relevant ethical considerations. I also explained to them the purpose and the aims of my project in order for them to fully understand my intentions, while explaining the method of data collection through an online survey. The invitation to my project contained ethical approval for the project along with Maori consultation. Of particular importance to ensure anonymity, I informed the cohort that I would use a gate keeper who would send out the survey and gather in the responses. This person was my Head of Technology, Miriam Aikten.

With all this in mind, the online survey allowed me to gather underlying reasons, thoughts and motivations as to whether or not they supported my alternative model. I asked my year 11 and year 12 students to contribute to this inquiry with a particular focus on design and creativity, and if the curriculum delivered to them was valid or not. I also asked how engaging the curriculum was as this would help connect them to the learning opportunities and projects.

This main part of the survey asked 9 survey questions, asking for a range of feedback around design and creativity within a food design programme.

Questions 1 – 8 allowed an answer range of:

Strongly agree/Agree/Slightly agree/Slightly disagree/Disagree/Strongly disagree

and the students were able to select only one response. I used the survey tool to collate these responses and I was able to generate percentages. This permitted me an element of quantitative research whereby I could consider and investigate the amount of percentage measurement received for each question.

Question 9 allowed the students to free write comments which not only provided me with more in-depth feedback and understanding from the students towards my alternative model, it brought a qualitative aspect of understanding to and for the project which over all I feel was a good balance.

22 students responded to this survey out of a possible 30.

The 8 who did not were away, sick, or completed the survey after it had been closed.

10.2 Feedback on my alternative model to current curriculum delivery.

Analysis and Reflection of survey responses.

This was a small, exploratory survey with no comparable group elsewhere for me to work with. In order to understand the responses of the survey I needed to manage the data and group it in a way that allowed me to quickly and easily understand it. This would allow me to utilise the data and adjust my project where needed. For this reason, I placed the questions with responses into themes as I felt it more appropriate to consider a grouping of questions with similar considerations.

With this in mind, the four themes I created were:

- Project Based Learning/Events/Authentic Business Models.
- Developing Design and Creativity.
- Future Focused: Creating Relevant Pathways.
- Student Voice.

The importance of each theme is that they allowed me to group and consider information that related directly to the overall direction of my project, while simultaneously looking at responses which influenced two main concepts within my practitioner thesis. These concepts were major and minor in nature, major being design, creativity and designerly thinking, and minor being power play within Education, reflective practice, manāki, divergency, and design as pedagogy, all which influence the major concepts.

It is worth noting here that further work could be done across schools comparing different Culinary curricula and also non- Culinary curricula with regard to different approaches to programme delivery and how that influenced engagement and interest towards the particular programme of study.

10.2.1 Theme: Project Based Learning/Events/Authentic Business Models

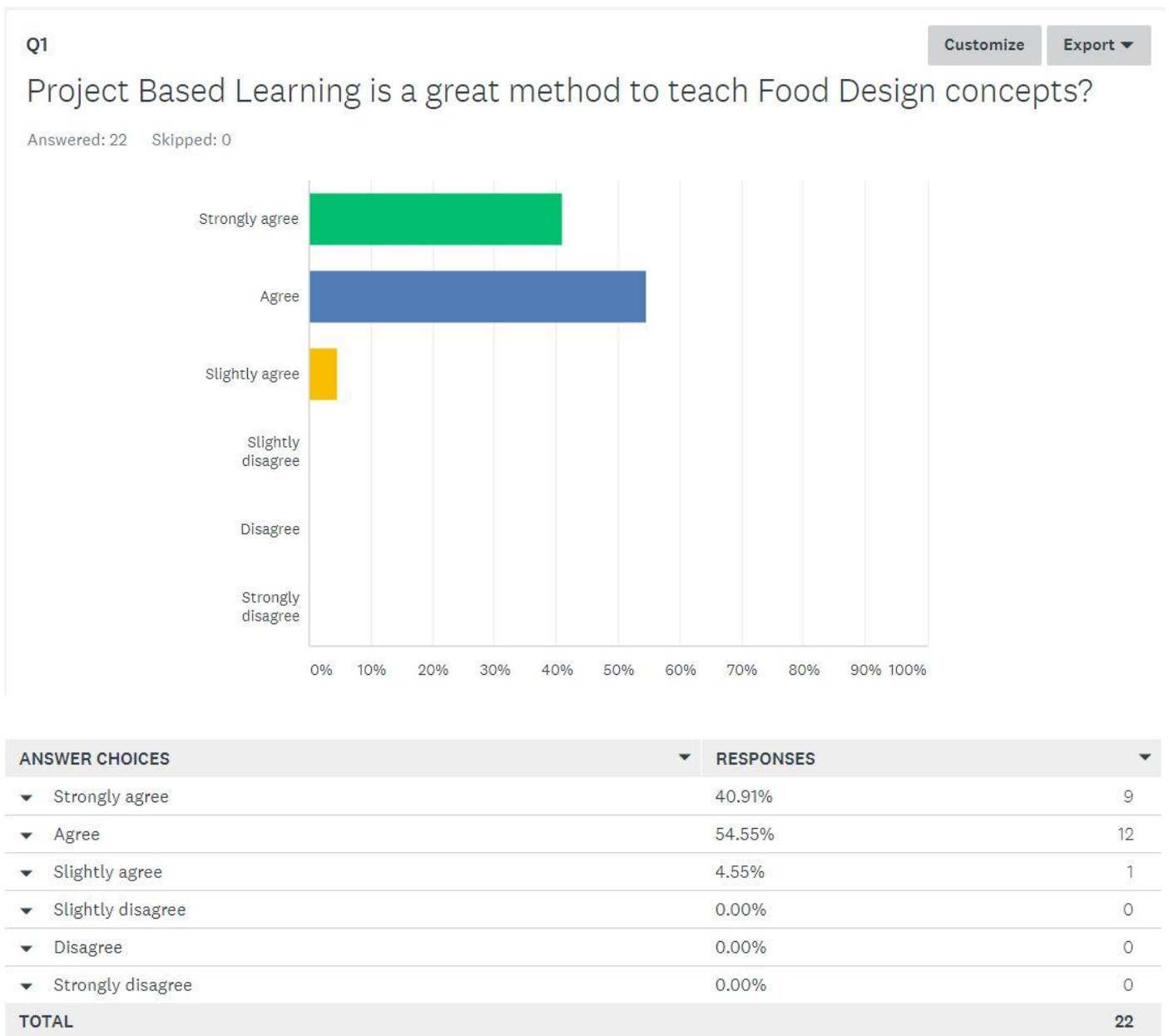


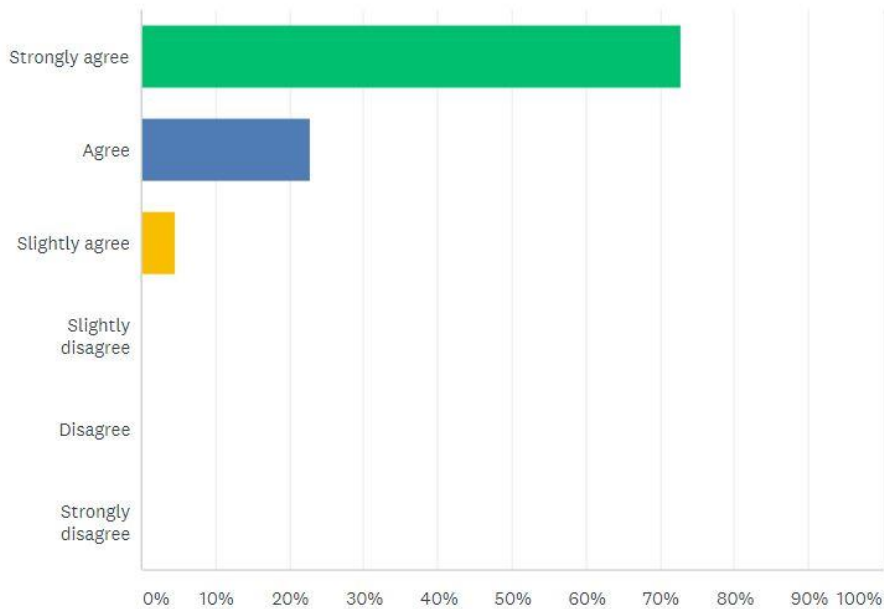
Figure 11 Question 1 with responses.

Q2

Customize Export

Using events at year 11 such as the Doughnut brief, Artisan market, Sushi design & planning and at year 12 such as Best in Show Competition, Aotearoa House, Orphan's Kitchen visit, plus a food truck coming to SKC, is all a great method to teach the concept of Food Design?

Answered: 22 Skipped: 0



| ANSWER CHOICES | RESPONSES |
|-------------------|-----------|
| Strongly agree | 72.73% 16 |
| Agree | 22.73% 5 |
| Slightly agree | 4.55% 1 |
| Slightly disagree | 0.00% 0 |
| Disagree | 0.00% 0 |
| Strongly disagree | 0.00% 0 |
| TOTAL | 22 |

Figure 12 Question 2 with responses.

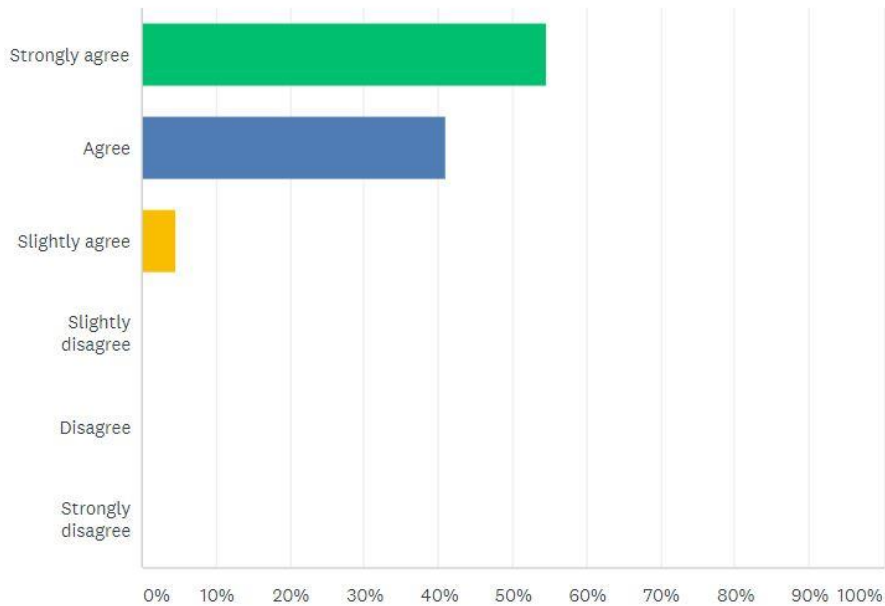
Q3

Customize

Export

Putting real life business models into your Food Design learning is a great idea? (eg when year 11 sell food at the Artisan market, they pay back the cost of the ingredients but keep the profit) or Year 12 visited Orphan's Kitchen.

Answered: 22 Skipped: 0



ANSWER CHOICES

RESPONSES

| | | |
|-------------------|--------|-----------|
| Strongly agree | 54.55% | 12 |
| Agree | 40.91% | 9 |
| Slightly agree | 4.55% | 1 |
| Slightly disagree | 0.00% | 0 |
| Disagree | 0.00% | 0 |
| Strongly disagree | 0.00% | 0 |
| TOTAL | | 22 |

Figure 13 Question 3 with responses.

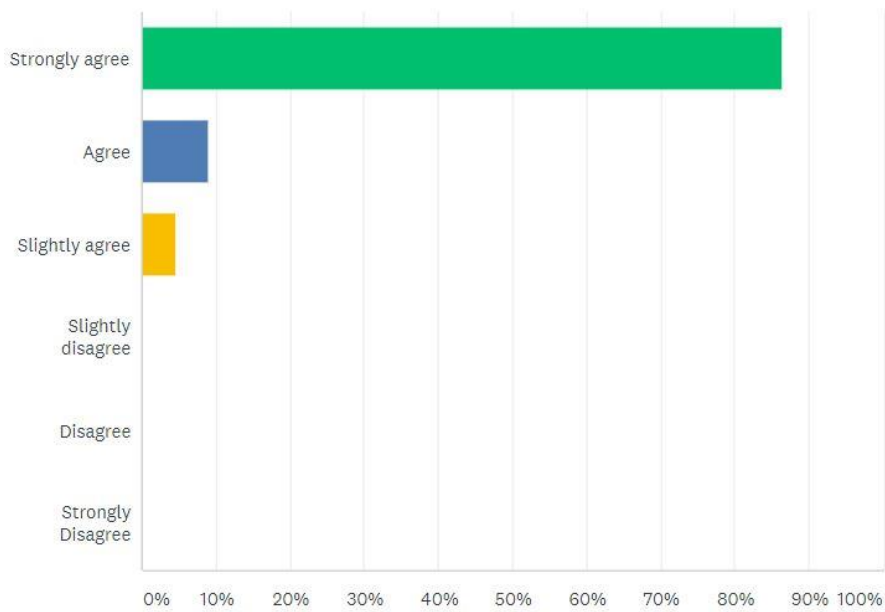
Q4

Customize

Export

Generally, providing you with lots of opportunities to be creative and to design food products is a great idea?

Answered: 22 Skipped: 0



| ANSWER CHOICES | RESPONSES |
|-------------------|-----------|
| Strongly agree | 86.36% 19 |
| Agree | 9.09% 2 |
| Slightly agree | 4.55% 1 |
| Slightly disagree | 0.00% 0 |
| Disagree | 0.00% 0 |
| Strongly Disagree | 0.00% 0 |
| TOTAL | 22 |

Figure 14 Question 4 with responses.

Example quotes:

“The aspect of my food design work that I have enjoyed the most would probably have been the Artisan Market because it gave me an opportunity to become creative and get in the mindset to think of a really good product to sell. I haven’t had anything that I have least enjoyed, for I have enjoyed every part of food tech that we have done this year.”

“The variety found in project and learning about certain cultures that can impact the dish.”

“I have really enjoyed the product development and the artisan market part of the course.”

Interpretation:

Questions from 1 to 4 which I posed to my cohort were asking for their thoughts around the theme of Project Based Learning, events and authentic business models. I wanted to know if spending longer periods of time working on a project was rewarding and engaging for them. I also wanted to know if they felt having a landscape or scene such as a market or competition was authentic and worthwhile and if this really did allow design and creativity to be developed while producing an original food design concept. The example quotes show the cohort found this approach to be positive, rewarding and supportive of projective based learning.

10.2.2 Theme: Developing Design and Creativity.

Results:

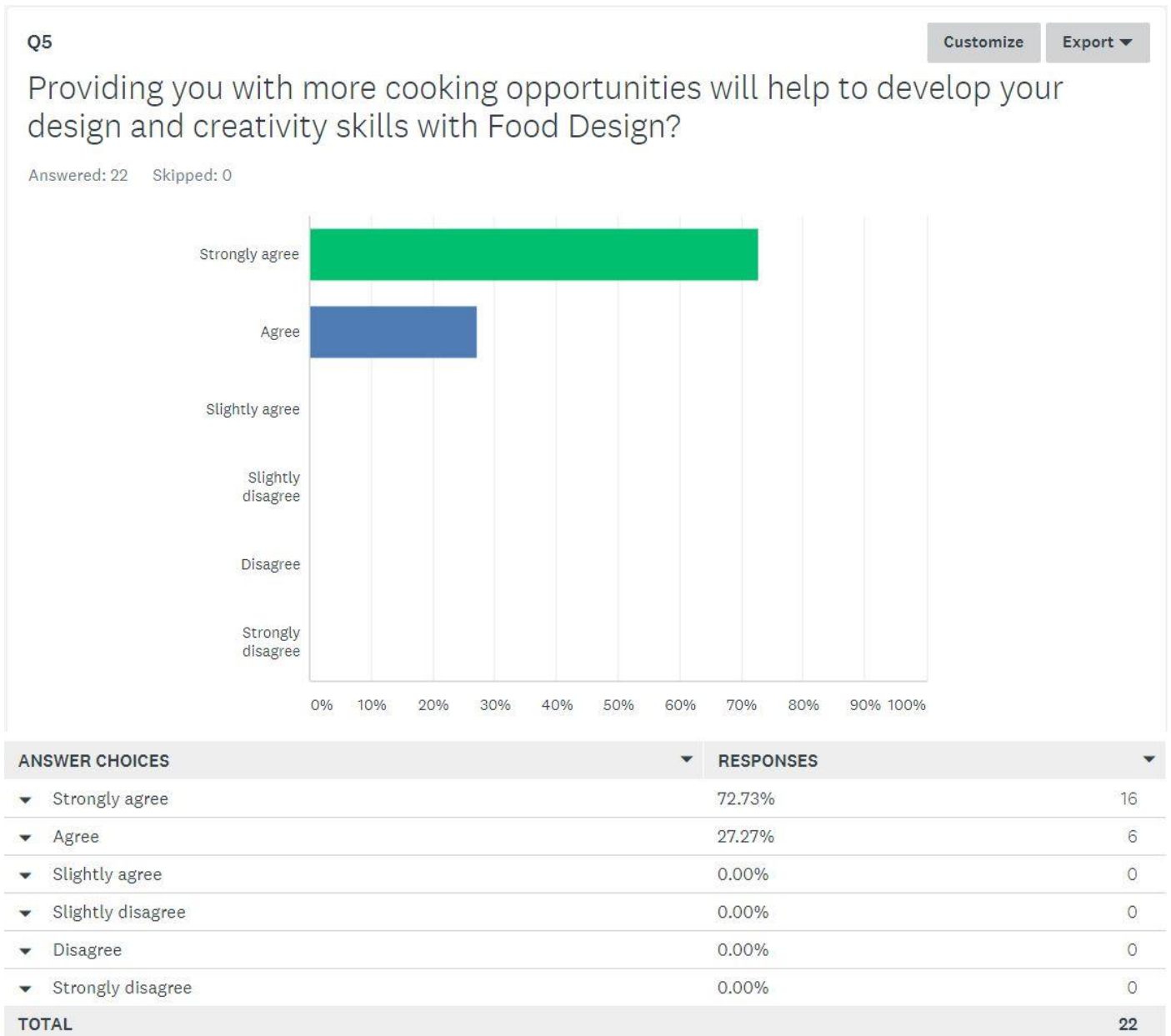


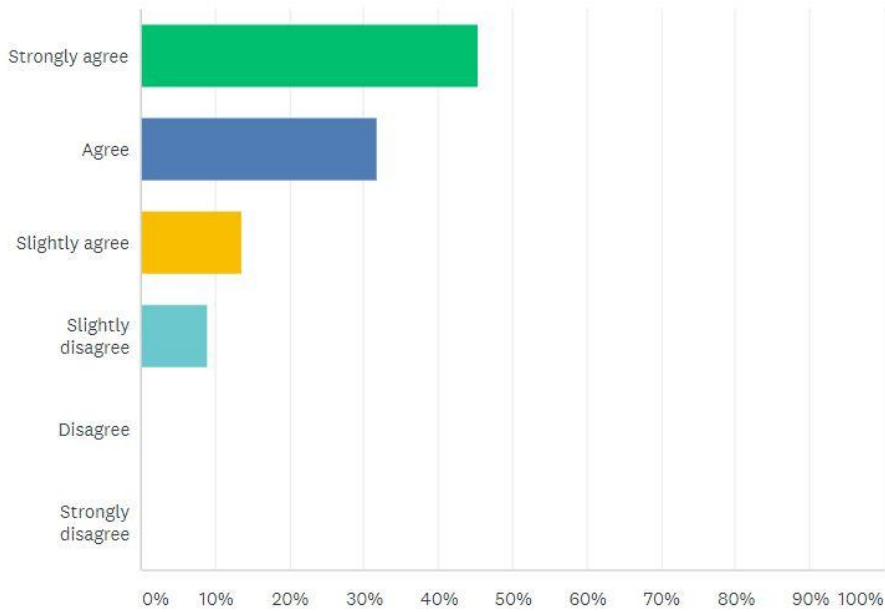
Figure 15 Question 5 with responses.

Q6

Customize Export

All Food Technology High School students should have a Food Design programme like ours to help them develop design and creativity? (many don't)

Answered: 22 Skipped: 0



| ANSWER CHOICES | RESPONSES |
|-------------------|-----------|
| Strongly agree | 45.45% 10 |
| Agree | 31.82% 7 |
| Slightly agree | 13.64% 3 |
| Slightly disagree | 9.09% 2 |
| Disagree | 0.00% 0 |
| Strongly disagree | 0.00% 0 |
| TOTAL | 22 |

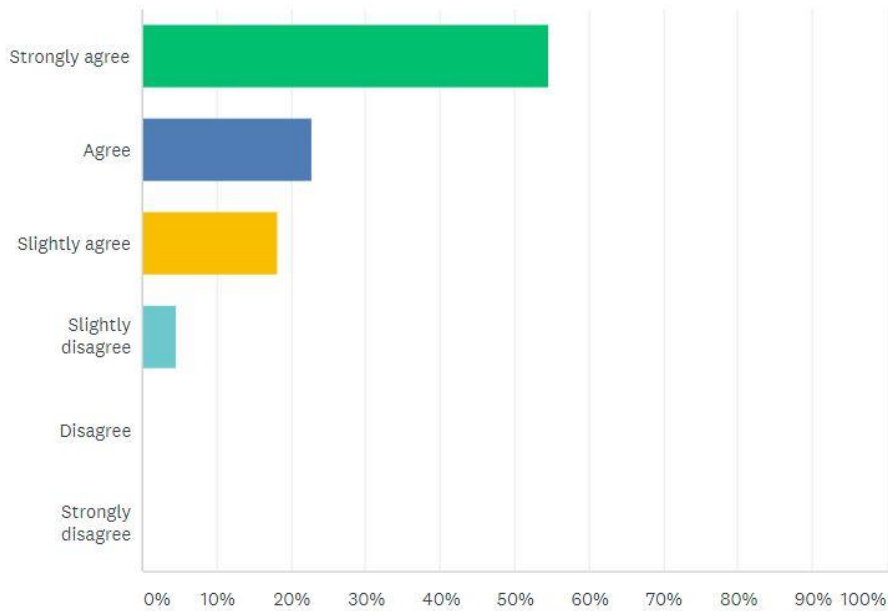
Figure 16 Question 6 with responses

Q7

Customize Export

All Food Technology classes need to be longer than 45 minutes if design and creativity are to be really developed, this time is far too short.

Answered: 22 Skipped: 0



| ANSWER CHOICES | RESPONSES |
|-------------------|-----------|
| Strongly agree | 54.55% 12 |
| Agree | 22.73% 5 |
| Slightly agree | 18.18% 4 |
| Slightly disagree | 4.55% 1 |
| Disagree | 0.00% 0 |
| Strongly disagree | 0.00% 0 |
| TOTAL | 22 |

Figure 17 Question 7 with responses

Example quotes:

“I like when we have a few lessons [sic] to discuss and brainstorm ideas of things to make and how to design and plate our food, before we make the actual food. Also having picture [sic] of every step is helpful but taking the photos while making/preparing the food is a challenge that gets very annoying especially when you miss taking a photo of one step as it usually results in you having to make the dish all over again.”

“I enjoy being creative and putting my personally on a plate and having fun. I don't like the writing of it but I learn from it so it is not so bad.”

“I have enjoyed the creative elements involved with the food design. The aspect I have least enjoyed is the time constraints in place.”

Interpretation:

Questions 5 to 7 which I posed to my cohort were asking for their thoughts around the theme of developing design and creativity. I wanted to know if they feel they have enough opportunities to not only cook but engage with food design. Also, when in the class, is there is enough time to design and be creative and if this creative way of delivering the curriculum works for them.

To have more opportunities to cook scored highly and is no real surprise. The example quotes add another layer in that there is a strong interest in designing food also. To have a lesson longer than 45 minutes also scored highly, however there was a small response percentage of 04.55% for 'slightly disagree' for longer lesson time which was a surprise. I can only put this down to a couple of students who don't struggle with the time constraints of only 45 minutes and therefore don't see this as a real concern.

I did expect a higher response to suggesting all high school students should have a food design programme like ours. I feel this is due to some students not really appreciating that most schools are not private, decile 10 schools who are willing and able to present a different approach and put a different value on food design. These students only know this approach and therefore asking them to consider an alternative and contribute would be difficult. The example quotes show the cohort found this approach to be positive, rewarding and supportive of developing design and creativity.

10.2.3 Theme: Future Focused: Creating Relevant Pathways.

Results:

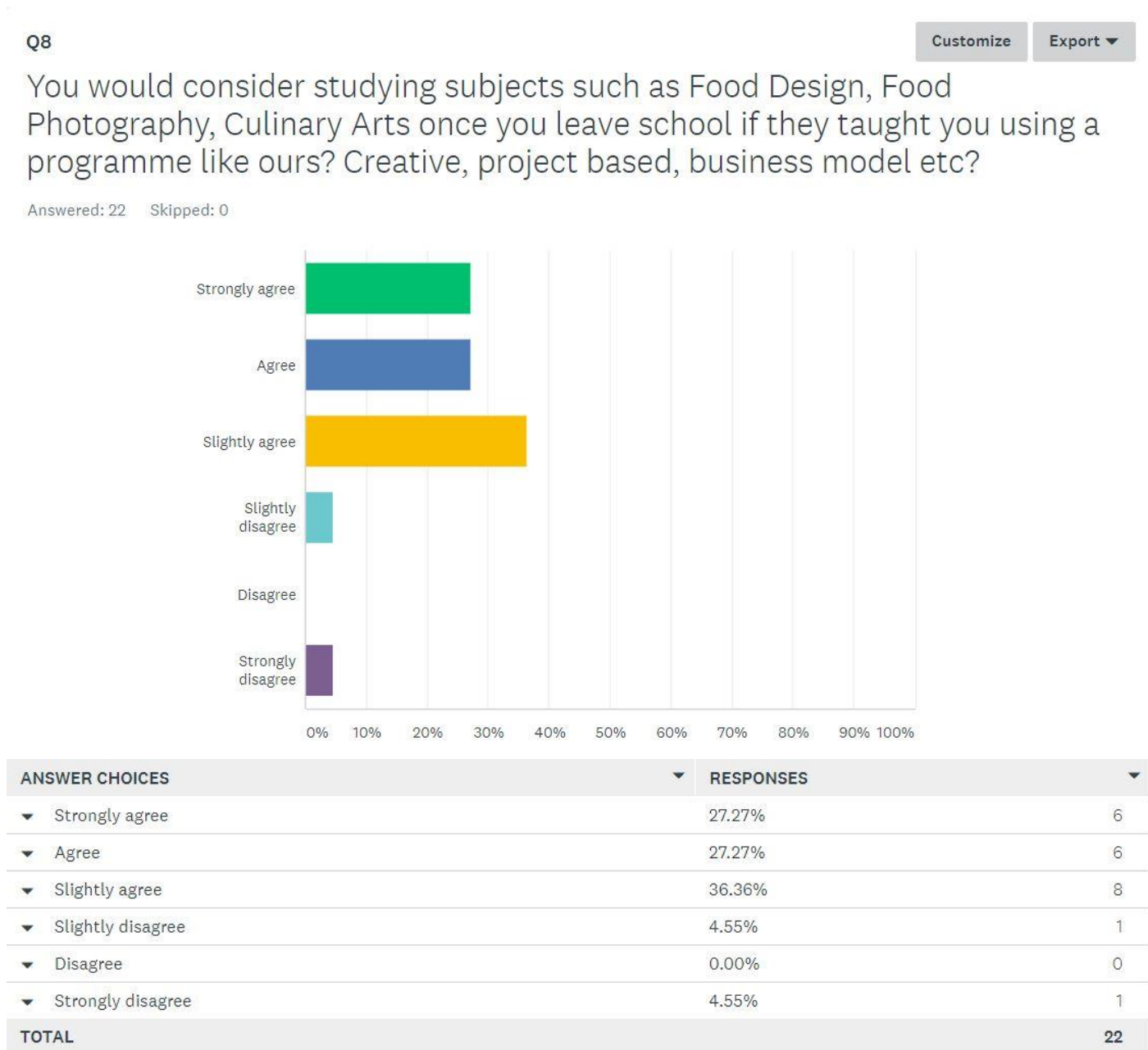


Figure 18 Question 8 with responses

Example quotes:

“I have enjoyed the visit to Orphans Kitchen because it gives me more of an insight into what I could make and what different techniques there are to making [sic] a great tasting food product. I least enjoyed the ‘Best in Show’ because we had to make a specific tart that meet [sic] every requirement to considered perfect. This is because having everyone make the same thing doesn’t promote creativity. We should be allowed to make a tart but choose the flavour.”

“I have most enjoyed learning about aspects of food and how they contribute culturally to society, I have least enjoyed taking photos but they must be done to ensure evidence is kept.”

“Coffee cart and practical lessons.”

Interpretation:

Questions 8 I posed to my cohort as I wanted to hear their thoughts around the theme of being future focused and how we can create relevant pathways.

I wanted to know not only how valid they felt food based subjects would be for them at Tertiary level, but also if they valued the creative PBL type of learning which I am using. Current data informs us that creating curricula that is future focused and user friendly is extremely important as we are teaching for the unknown, with the majority of jobs not yet being realised. Therefore, designerly thinking is needed when dealing with the unknown. The percentages were fairly even across the range, with about a 90% combination across the ‘Strongly agree/Agree/Slightly agree’ response option. This 90% does not surprise me but I did expect a higher percentage.

The ‘Disagree’ response range presented at 9% and also actually does not surprise me as there is still some misconception around food related study options at Tertiary level and students discuss options at home with family who give advice, often with no real understanding of what is involved with this new breed of subject. There is also the small percentage that don’t value food related study at all and have no intention of following that path anyway and they see no value, worth or future in it.

The example quotes show the cohort found this approach to be relevant, focused on skills needed for future study and supportive of ‘future focused’ pathways.

10.2.4 Theme: Student Voice

Q9.

What aspect of your Food Design work have you most enjoyed? Please explain.

What aspect of your Food Design work have you least enjoyed? Please explain.

Example quotes:

“The most enjoyable is creating products and trialling [sic] in the kitchen such as the lemon tart as the idea that they are all the same ingredients and recipe but turn out differently. What I don't like is the idea of lots of class work and the limits that are set on the project such as having cooking with native ingredients, yet New Zealand has no access to them plus there is a very limited range. This idea is almost to [sic] specific.”

“I have enjoyed the unit of Aotearoa House Project as this provides student with the ability to create a product with the means of following a brief. This unit is a good way for students to be creative and test their wider food knowledge. If I were to be honest, as a year 12 student I liked the year 11 course much more. I am the type of person who likes to be creative and come up with ideas and put that into a product. Last year the units of Artisan Market and sushi focused on how creative you can be to determine for success.”

“Practical learning and being interactive is very enjoyable in the classroom. However, I'm not a fan of the spacing and scheduling of internals, rather than doing several things (barista, knife skills, lemon tart) all at once, just doing one thing at a time would be better.”

Interpretation:

Question 9 I posed to my cohort as I wanted to hear their thoughts around the theme of Student Voice. I wanted to offer them the opportunity to provide feedback which was open and completely free from constraints, focusing on aspects which they have enjoyed most, least, and why. This allowed an extensive and wide range of comments. The main things that really stood out were the positive comments around food design, working on designing and creating a product over time and being able to create something different to each other.

The normal complaints around writing too much and needing to record the process with photographic evidence I expected due to students often not really appreciating why we need to document their evidence for assessment.

The comments from the Aotearoa House Project highlighted how some students struggled with the constraint aspect of the brief, in that they needed to use native ingredients and complained that there were none or they were difficult to get. The comment regarding too many standards at once just shows the difficulty some students have with the jump from year 11 to 12. The example quotes show the cohort found this style of curriculum, content and delivery, to be a positive and rewarding experience and supportive of a learning landscape with allow the support and development of design, creativity and designerly thinking.

10.3 Summary of Feedback:

Overall the student feedback has confirmed to me that starting a unit or units of learning with projects or events within which the student can assume a decent amount of agency to plan, design and create a product or outcome which sits within this project or event is a valuable method and is a great way of raising student engagement. I am persuaded that my goal of finding a recipe for success for curriculum development and delivery of Secondary Culinary Arts programmes has been completed. My students supported my alternative model and were motivated and engaged by the challenges presented through:

- Project based assessments with real life application.
- Tasks which were broad and creative rather than narrow and prescriptive.
- More opportunities to experience practical cooking classes.
-

The feedback has also highlighted to me some of the pitfalls with this model such as struggling to gather evidence, the difficulty in managing multiple tasks and at times multiple units of study in a term. There is also evidence of how at times student misunderstanding of key vocabulary and terms (brief, specifications, constraints, to name a few) needed for these particular projects weakened the quality of their project outcome. The underlying message is clear though. Students want more time

to design and create food products. Through using an event or project some magic is put into the unit of work and using a blended approach of 'Head' and 'Hand' is not only requested, it is required. With all of this in mind and from the feedback in particular, I realised that I needed to modify my alternative model of curriculum delivery so that I made it clearer that the starting point needed to be an event or project, from which the student can then decide on their own product. My first model (figure 2) did not make this clear enough, and was focusing on the 'design' and then 'create' aspects, with the different combinations of Unit Standards and Achievement Standards phasing in and out as needed.

My alternative model needed to show the event or project as the starting point, and then more of a circular and horizontal movement to tap into the blend of subjects which run holistically to each other, offering multi-dimensional and multi-directional pathways.

11 Curriculum Development and Delivery of Secondary Culinary Arts Programmes: Is there a Recipe for Success?

Food based curricula within Secondary Schools is changing, for many reasons. Influence from the industry, media, current trends and lifestyle choices have all impacted upon how food subjects are perceived, recognised and therefore delivered within Secondary Schools. This challenges us to approach how we create our Culinary programmes, and this model is one sound alternative to the challenge.

The following model (figure 19) is my response to the above question, which initiated this MPP project.

This final model has evolved. It is not the model which I originally gave to my cohort of students to trial, test and provide me feedback on. I am happy to say that, using student feedback, I was able to take my suggested model and upgrade it to a better form. Let us consider the changes that the models which I have provided have gone through.

Figure 1 on page 14 illustrates the current state of play in most Secondary Schools with the student working within a model that supports a predetermined outcome, decided by the Teacher. It is not student directed and there is a strong emphasis on outcome. Students align themselves within a separate line or pathway based upon either Unit Standards or Achievement Standards, and there is no cross over. The Unit or Achievement Standards are also Teacher selected.

Figure 2 on page 73 illustrates my first suggested model in which the student plays a bigger part in, and has more control over. There is a move through three clear stages with the student firstly deciding on a product or outcome. They are informed of a theme, often a project or event in order to provide some framework to work within. There is some class discussion and mutual consultation here in order to achieve an amount of student voice, but this is within a general context and is not extremely overt. The choice of Unit or Achievement Standards will be decided upon, but is mostly a Teacher decision which will be the most appropriate type of support. This will then guide the student as to what type of evidence they need, and this ties into the framework just mentioned. Then they will focus on the designing of that product. The final stage is the creation of the product or outcome, checking to see it is fit for purpose against the Unit or Achievement Standard paperwork.

Figure 19 on page 107 is my amended and final model and has been adapted using feedback from the student survey. The feedback has allowed me to realise that the students appreciated an event or a project as the starting discussion point and main framework to work from. This event or project is discussed to allow an element of student voice as this quickly and clearly allows the student to realise the culinary space they can work within. As with figure 2, the Teacher will decide on the blend of Unit or Achievement Standards due to them knowing what is the most appropriate support.

In this case though by allowing a blend of Unit and Achievement Standards after consultation the **student** is able to use the rubric as a guiding document for **them** to provide the necessary evidence for **their product** to meet assessment, while simultaneously tying in to the framework to **design** and **create** a food product suitable for the event or project. They can use a circular approach to move clockwise or anti-clockwise as necessary. The event or project allows the student more time to design and create, and truly supports the Project Based Learning theme which I have discussed in this practitioner thesis. This is also validated through the student's responses to having lesson time longer than 45 minutes, with over 50% responding positively.

This amended 'Food Design' alternative model shows quite clearly a pool or a blend of Unit and Achievement Standards, and from this pool an event or a project can be suggested, negotiated and then created. The student, working within a framework supported by their own agency, works to either design an outcome which is placed within the event or project, or uses the event or project as their outcome.

Of further note and benefit is the horizontal and blended cross alignment of subjects which run holistically to, and with, each other. This sees students progressing with a multi-dimensional and multi-directional pathway.

My final model of subject delivery in Secondary Schools. Note the horizontal and circular blend of subjects which run holistically to each other, offering multi-dimensional and multi-directional pathways.

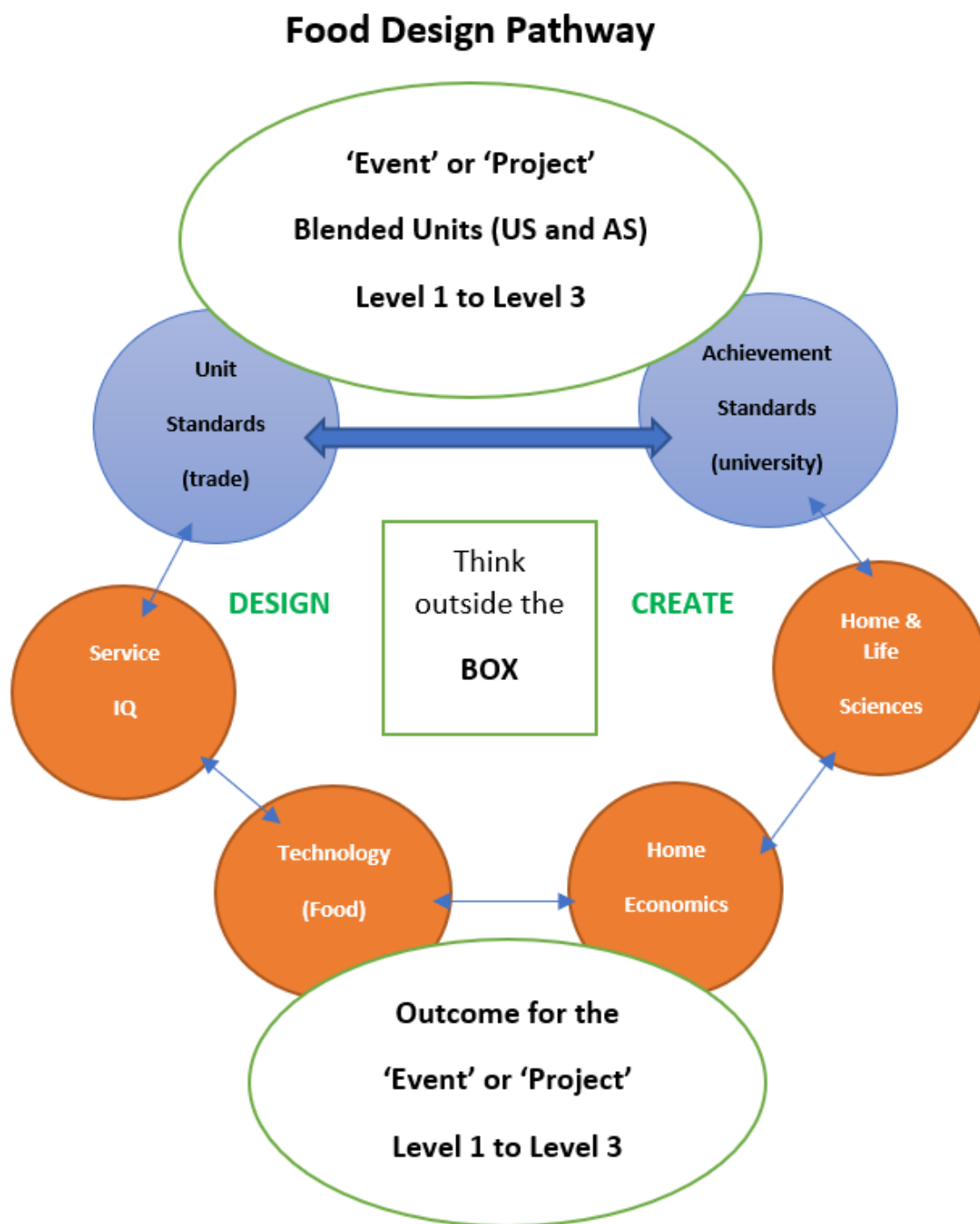


Figure 19 – author's own

12 Reflection on the MPP process

This practitioner thesis is written using work-based project design and work-based research. It proposes that the current creation and delivery of Culinary curricula in Secondary Schools lacks principles of design and creativity and is in fact affecting the opportunities for designerly thinking to occur. Throughout this MPP process I have demonstrated factors which negatively impact on designerly thinking while illustrating elements which support and promote it. I have suggested that there is an alternative to the current delivery of Culinary Arts curricula in Secondary Schools and have gone on to create an alternative model which delivers an alternative Culinary programme through the acknowledgement and encouragement of design, creativity and designerly thinking.

This inquiry is not intended to be the only way forward around how Secondary Schools can better deliver Culinary programmes, as this would render it guilty of some pieces of educational work looked at in this practitioner thesis - one-eyed, one dimensional and the latest update to a series of previous updates. Instead, this inquiry is intended to offer an alternative which may assist some practitioners within the Culinary landscape who are willing and able to look outside the box and be brave enough to encourage those previously unknown students to be acknowledged, those unseen to be recognised, and those unwilling to try.

The decision to use Autoethnography as a platform for my practitioner thesis and a framework to work from was a sound one. These last 18 months have been a period of constant reflexivity and this has been a process extremely well supported through using an Autoethnography approach. Throughout the year I have delivered my alternative Culinary programme and daily I have discussed, shared, debated, listened, acquiesced, co-constructed and assessed the programme with my students. I have shared my findings, thoughts and concerns with colleagues and I have been amazed at the amount of support and interest given to myself and my project. They have been impressed at the braveness demonstrated in using an Autoethnographic methodology.

The use of a Reflective survey which my students completed to provide feedback and their thoughts on this alternative model were, in essence, a true and honest use of their Reflexivity and Student Voice to create a learning programme that not only provided them with a genuine pathway that is relevant and contemporary but also demonstrated how Manāki can be utilised and implemented

with Student Voice to achieve a learning landscape that is ultimately created for students, by students.

This MPP journey started after completing a Bachelor of Culinary Arts (BCA) from the Food Design Institute in Dunedin in 2016. Being asked to share not only my life experiences from my Culinary world, but also how those experiences influence my practice on a daily basis was new, and definitely invaluable. In ten years of teaching Food Technology in Secondary Schools my Culinary journey has never been asked about (until recently), let alone used as a base from which to design and deliver a Culinary unit of study. One is normally informed of what they are teaching, and what the expected outcome is. If the journey is asked for it is usually as a conversation starter in a Staff meeting, maybe around some scones that didn't rise or some other equally tricky Culinary dilemma. This is normally quickly followed by the results of the latest MasterChef episode. Food is still entertainment it would seem.

At cluster meetings and conferences where groups of Food Teachers congregate, the opening question of "are you a Chef?" can now be seen coming a mile away. Apparently being in the minority (male) is a give-away, and once affirmed, the conversation slides away to some other part of the room that is more 'Science and Technology' in flavour and not no Ramsey, rough, and 'F-word' tainted. Sigh.

Receiving the BCA changed many aspects of my day. The biggest aspect was finally having my Culinary life, experience and qualifications recognised by the Ministry of Education. My pay grade increased and was backdated! The biggest aspect was that I finally held a degree in my field of practice and employment. Previously, holding a BA in Linguistics and Language Teaching just confused everyone. Now, colleagues are amazed that holding degree status in a culinary field is a reality and question the institute of study, asking "you can get a degree in cooking?!!".

Academically though it has meant that I can continue with being a life-long learner within a field of study that has never had any real presence or respect within a school environment. I achieved my BCA with distinction and this allowed me to consider that maybe I could go one step further and once again challenge my academic profile through entering into the Master of Professional Practice (MPP) programme.

Completing this MPP has empowered me in several ways. First and foremost, it has enabled me to create and trial an alternative to the current model of how Culinary programmes are delivered in Secondary School. It has simultaneously confirmed suspicions long held over the hierarchical and antiquated attitudes towards values and beliefs around schooling and how learning opportunities are created and how material is delivered and tested. I have for a long time believed that there is another way of working with and for our Culinary students and that we can offer a food programme that is not only relevant, exciting and challenging, but also encouraging of design, creativity, and designerly thinking. We have for too long focused on *what* we are delivering and if it meets the requirements for the strict moderation process which the Ministry of Education impart on us. We have neglected *how* we are delivering, and with a subject as rich and vibrant as food, this needs to be addressed.

It is long overdue that Culinary curricula be recognised as needing different conditions to operate, which necessitates an alternative for delivery and assessment.

Secondary Schools have a responsibility to deliver the different curricula not only to the best of their ability, but with equal regard to each subject while simultaneously supporting any differentiating requirements that each subject requires. This is no easy feat.

This MPP journey has changed my practice. This has been achieved through the amount of reflecting that I have needed to do. The themes which I have presented, especially in Chapter 4 – Education: The Knowledge of Power or The Power of Knowledge, have all been presented not just because I felt they would support my practitioner thesis, but also because I had issues with them. Chapters 5-10 present themes that need a ‘shout-out’, such as Manāki, Student Voice, Storying and being Culturally Responsive.

When I wrote ‘because someone has authority over you, it doesn’t mean they have power over you’ (Iti, 2015), I realised that I experience this constantly within the school landscape but until now had not understood why I carry issues around authority in the education sector. I understand this now because I tend to push back when told “because I said so”. Those further up the ladder often feel that Mana and ‘being the boss’ are the same concept.

I have nearly come full circle. This MPP has helped restore my faith, belief and passion in a profession that I have for many years given up on. I started my Culinary journey proud and eager

to don the white jacket. Throughout the journey things slowly changed. The long hours, the low pay, no professional voice, it all became just a bit too hard. I thought teaching Food Technology would fire things back up, and at first it did. However, I did not expect to be pigeon holed to the extent as I have been because those 'Educationalists' in charge are limited in their thinking and can't see food design and designerly thinking as a value-added option because it requires failure. And sadly, in their eyes, failure is not an option. I have come to realise that I am a Chef first and a Teacher second, my 'blue collar' bones are my foundation which every day demonstrate elements of tradition and respect not present in most schools. I am nearly there, restored of faith, belief and passion.

As my practice has been tested, so has my attitude towards what and how we deliver. I have a deeper confidence as I can now really see and believe that there are multiple ways of culinary output, not just one. Can this programme be rolled out in any school?

I believe it can because it is not dependent on money. It is more a belief in this type of programme and how to deliver it, and the belief that an alternative is not only possible but worth it. My practice now gives students agency in that they use their own work to create their own culinary identity. I stand beside Wintle who spoke of using the mystery box because it allowed her students to practice making culinary leaps outside their known food philosophy and history. This is very powerful at Secondary level.

My practice has been developed through being a part of a culinary pool of voices and dialogue, academic discussions which for a change are not just hegemonic conversations with dated Home Economics Teachers threatened by what they don't know and understand. I love how there is a sense of excitement, borderline urgency as more and more Culinary material is written. On this topic Hegarty himself writes "my own sense is that Culinary Arts education is metamorphosing towards a position of scholarly activity, emerging along with a core of highly educated specialists from which new lecturers can be required" (2004, p.31). It is a privilege to be part of this.

I have come to realise that we must focus and develop the skills and qualities that can't be measured through testing or assessing. I have always felt this, and each day I put strong emphasis upon it, much to my peril. However, the readings that I have digested and the MPP process I have journeyed through have confirmed to me that not only will my students benefit from us allowing them every opportunity to let design and creativity roar, they will allow us as practitioners to endorse designerly

thinking and encourage failure as a true path to the purity found from design and creativity permitted with no limitations. We must 'trade beyond experience' (Ings, 2017). Creativity develops when new horizons are looked at and unfamiliar places are investigated, all unmapped and uncharted. We know this causes problems as schools operate on the expected and the known, the measurable and predictable. We must push through this.

13 Where to from here?

The next stage is a little unclear. I have discussed this project with a couple of Food and Technology Teachers and while their interest is immediately stimulated, they rapidly quieten and finish with comments around their school not being brave enough to try, that the parents and the Board of Trustees wouldn't buy it, it is too risky. I feel my time as a Secondary School Teacher is coming to a close. I can't see a change in the near future. I am lucky at my present College, I can deliver this programme and it is welcomed. But what about the other schools where this type of programme is really needed? How can I disseminate this learning and my alternative? The Chaplain in my College spoke this week in Chapel service. He pushed a message for Teacher and Student alike. "...with our busy schedules, focus not on what has to be done, but rather what you want to become" (Reverend David Smith, Saint Kentigern College, personal conversation)

It is this 'becoming' that concerns me as it can be stifled, fragmented and suppressed in an educational setting. The truth of it is, we have too many rules. Arnold Schwarzenegger inspired me this week when he said "...we have so many rules in life about everything, the only way that I ever got anywhere was by breaking some of the rules. It is impossible to be a maverick or a true original if you are too well behaved...you have to think outside the box"

<https://www.youtube.com/watch?v=xFbZNHeM4cQ>

14 Final words

Sir Ken Robinson sums my position up succinctly with the following statement:

“School systems should base their curriculum not on the idea of separate subjects, but on the much more fertile idea of disciplines... which makes possible a fluid and dynamic curriculum that is interdisciplinary”

(https://www.brainyquote.com/quotes/ken_robinson_561874)

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<http://www.tlri.org.nz/sites/default/files/projects/InsiteDesignThinking.pdf>

16 Appendix

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Result of Plagiarism check.

Review of Learning – Masters – shortened version in preparation for Paper Two (the new learning)

Jeff Thomas

Overview of learning with Profession life.

‘food can be regarded as the most direct cultural reflection of human activity’

The Bachelor of Culinary Arts programme from Otago Polytechnic was the catalyst for me in deciding to pursue and engage in further study. Through this process of study, a confirmation and an affirmation of enjoyment gained through academic challenge were found which led me to enrol in the Master of Professional Practice.

I completed the BCA in 2015 and it was the probably the most relevant and pertinent qualification in my working life to date. It managed to summarise so much of the knowledge which I carry daily, knowledge which I depend upon to carry out my duties as a Teacher of Food Technology and Culinary Arts. However, it also summarised so much of my approach and philosophy towards food and my core beliefs of food. I graduated with a Distinction grade plus a realisation that I enjoy articulating my food philosophy and culinary beliefs.

My first taste of Hospitality study was when I was offered a Hotel Management traineeship after leaving school and completing a year at the Central Institute of Technology (CIT) in Wellington, studying Front Office Management. This traineeship was with the Tourist Hotel Corporation (THC). The traineeship required me to spend time working in each department and learn each

job role, which was invaluable. The foundations of my overall interest in well-being and caring, which in later years I came to understand as 'manāki', was formed. However, it was my time spent in the kitchens of THC Waitangi that engaged my interest in profession cookery. Once my traineeship was completed I decided to move to the UK to further my career in Hospitality. After some travelling I was able to secure work in the bar and restaurant of a hotel where a Chef buddy worked. I was offered a Chef apprenticeship as my interest in food and strong work ethic was noticed by the Head Chef. I completed a three-year chef apprenticeship, working five days a week in the hotel and then attending the local Plymouth College of Further Education on one of my days off.

I then spent the next 12 years working as a Chef before returning to NZ. This period saw me in the UK, Italy, Turkey, USA, the Channel Islands and Australia. Each place further built on the foundation years of my apprenticeship in the UK. This saw me developing and deepening my cooking skills, but also exploring trends, playing with flavour matching, learning food styles and traditions from colleagues. My training was quite traditional and instilled in me a certain 'thinking' towards food – a certain culinary attitude as to who does what, who knows what and who (guest? Chef?) is allowed to consume what. I now realise that each place of employment confronted my culinary traditions and thinking towards food, and what was 'right' in a culinary sense. I grew to consider the question "but from whose point of view?" Each place also allowed me, and even encouraged me if I allowed it, to experience new ways of thinking, working and sharing food with work colleagues and customers alike. Although my management of kitchens, menus, budgets and people was challenged as it should have been from the normal pressures to make a business profitable, it was from these years that my interest and attention was held by the notion of food created for and by communities and families. Historic food stories and recipes, meals which tied a person or connected them to a place, time and people really started to make me question and look beyond the dish and the crush of service.

Upon returning to New Zealand my life direction was challenged through my marriage abruptly falling apart. The result was my first love of food being replaced by my second love of language as I just needed to walk a different path for a while, something new, but something that would give me purpose. So I decided to train as an ESOL teacher and commence on this new journey. The next four years were spent teaching, a vocation which I really loved. During this phase I learnt how to manage a classroom plus the many cultural aspects which international students bring.

Teaching grammar unveiled a keenness for systems and order which I hadn't appreciated before. Teaching language rekindled an excitement for imagery, metaphor and basic communication. It justified my need to connect and share firstly through language, and then food. It helped me make sense of the world around me which was full of language and food but more importantly how I dealt with it and saw myself within it. I started to value how doing a good job, caring, being compassionate and empathetic really did carry some weight. The knock on was huge and humbling. The range of students who came through my door was expansive and I came to bank on the common things we all shared, love of food, love of music, love of family, and the want to communicate and share this. I was also encouraged to look at and through different cultural lenses which started to question my own place within all this global influx. My love of food never disappeared so I started to think of ways that would incorporate both this love of food and my love of teaching.

At that time TeachNZ were advertising for Food Teachers.

I took 12 months (!) to investigate and decide to do the Teacher Training programme. This was partly because of the study commitment and financial struggle and then the low starting pay rate. It was also partly because many family members are Teachers and the job seemed onerous – long hours, lots of assessments, meetings and infighting. However, it is something I never regret because I got to meet Alastair Wells who was my Technology curriculum lecturer. I mention Alastair because it was him that helped confirm my ability to work creatively outside the main stream, something which I have struggled with many times over my career. From this I have come to realise and appreciate my ability to design and create, but more so my approach and process of design. This was demonstrated through my portfolio work while completing my BCA.

I am now into my 9th year of teaching Food Technology and Culinary Arts in Secondary Schools within New Zealand, ranging from low decile South Auckland, mid decile North Shore and now mid-high East Auckland. As each school has a different character, culture and 'face' I have needed to use my ability to adapt and accommodate new thinking. This has been around curriculum delivery with pedagogy and methodology underpinning everything while maintaining a platform of Hospitality – my work 'Cultural Capital' within my day. This is challenging as colleagues carry a different understanding and appreciation towards my subject, many consider it a timetable filler, or not a real subject or one that doesn't hold any real value as it is not a UE subject. Many are surprised to learn that it can be studied to degree level.

Skills I have acquired to date are a sound ability to commit and push and challenge and question but the biggest skill I feel is the ability to be empathetic towards people I deal with daily, whether they are customers or learners. I spend an enormous amount of time considering and wondering how situations which I may be part of, or even create, are experienced for people who pass through them. I put a lot of effort into shaping and moulding the learners who pass through my classroom, not through any ego driven need but through a community based wish of support and fostering of that community. This reaffirms my decision to teach, to offer 'manāki', my decision to serve or 'cater' in another form whereby I am providing 'sustenance' albeit through a different approach.

Theory and Knowledge.

My past learning is a combination of Professional Cookery, Hotel Management (Hospitality) and University study (Academic). I feel I carry two very different learning aspects to my day. Hospitality is my trade and work 'teaching and learning' aspect while Academic is my knowledge base 'teaching and learning' aspect. I don't consider one any more important than the other, and I often debate this. I feel all learning is valid and the different stages of learning which one moves through often supports, develops and extends the other stages.

Within the classroom my perspectives are very much about creating an independent learner led space which is offering learning opportunities that are differentiated and have been created through student voice. Through my recent years based in Secondary Schools I have been part of many programmes which are all focused on improving student outcomes and achievement. Programmes such as Te Kotahitanga, all require a massive buy in and a huge time commitment both in the classroom and outside it with many required readings, professional development sessions and meetings for feedback and feed forward.

Knowledge attained is firstly through and from a life spent in Hospitality, formative years of long hours in Hotels, sometimes behind the front desk, sometimes behind the scenes. One learns a lot about people and the systems which people work with. Secondly my knowledge base has moved into one of teaching and learning, the acquiring and passing of knowledge through my role as a Teacher and the constant expectation to upskill and undergo professional development.

Attributes are a result of combining my skill and knowledge base and this has seen me move into different learning spaces within my career as I have challenged myself with different study areas ranging from Hospitality and Professional Cookery through to University study.

Practice.

Food Philosophy:

Food as a subject and as a concept is massive. I believe that food can be regarded as the most direct cultural reflection of human activity. With this in mind I enjoy creating a food experience promoting food that takes you to a place, a cultural reference point. This could either be providing a moment which allows you to remember food from a specific place and time – a past experience, or by providing memorable food and creating a new one.

I am very passionate about the simple things, the honest marriage between flavour, colour and smell. My food values support my belief of family friendly, peasant style comfort food. I never underestimate how a simple healthy meal can bring people together, especially family and friends. When people allow themselves the time to stop and support each other through a shared culinary experience, great things are discussed, connections are deepened, and memories are made.

I attempt to create and promote food that is healthy, rustic, flavoursome and uncomplicated. This forces me to endeavour to leave my culinary fingerprint on all meals being handmade, traditionally based but constructed with a contemporary twist.

I find the concept of 'slow food' inspiring. Focusing on good quality local produce that is not over manipulated, with time taken in the preparation and cooking. I really love oven to table cuisine and find it extremely comforting. To me these are often heirloom dishes, keeping our past ever present.

The links between my past learning and now are many and varied. Some have been introduced earlier. Looking at the big picture I don't consider any part more important than another, they are all important pieces of the rich and colourful 'life' tapestry which I display. However the most significant has been attaining my Bachelor of Culinary Arts degree as it allowed me to combine so much of my previous life into a really strong, tangible and useable qualification that is recognised in my everyday life. The Ministry of Education and NZQA have never acknowledged or recognised my Hospitality life or qualifications as I trained as a Chef in the UK, at least this degree provides some professional status.

My professional capabilities and responsibilities have been varied over the years. The reality is the job requirements are huge and finding the extra time for upskilling qualifications or furthering your work portfolio is difficult. Even being part of the community is challenging as a Teacher is now expected to provide time after school with more meetings and the expectation to assist with co-curricular activities and sports. My position as a Foods Teacher comes with the standard responsibility of one who needs to create and manage units of learning, meet NCEA and NZQA standards for delivery and moderation while meeting the expectations and philosophy of the school employed at.

The challenge for me has been to evolve from a “Yes Chef!” to a “Why Chef?” There is an ebb and flow daily of how I move back and forwards in the classroom blending the image and knowledge of a Teacher and that of a Chef. This often causes stress and frustration, on both myself and the student’s part. I feel I am herding cats, directing them towards something non-tangible that has been such a big part of my life while the students are nervously twitching as they try and decide which way to go. Attempting to model and then assess these skills and knowledge is so difficult as not each person in the room wants to be there.

New Learning.

The area of practice that I wish to enquire into is the place of creativity and ‘manāki’ within curriculum delivery of Culinary Arts at secondary level. Part of this enquiry would investigate and consider different concepts such as student voice, ‘ako’, differentiation, and student led projects and whether or not they can support creativity and if this challenges aspects of ‘manāki’.

My future intentions, specifically studying the MPP, will take my prior learning from within the Hospitality and Academic worlds, and then extend them. My hope is to further deepen my awareness and understanding of these areas and move towards a space whereby I can better use and implement that learning. I have a particular interest in the role and allowance (or not) of creativity within Culinary Arts curriculum delivery and how ‘manāki’ can underpin this. I feel that the current curriculum structure at secondary and possibly tertiary does not appreciate and therefore allow the development and growth of creativity and ‘manāki’ to be at the core of culinary arts study.

Jeff Thomas.



4 September 2017

Jeffrey Thomas
35a Shortt Avenue
Mangere Bridge
Manukau
Auckland 2022

Dear Jeffrey

Re: Application for Ethics Consent
Reference Number: 740
Application Title: Sustaining Education

Thank you for your application for ethics approval for this project.

The review panel has considered your revised application including responses to questions and issues raised. We are pleased to inform you that we are satisfied with the revisions made and confirm ethical approval for the project.

Many thanks for your careful responses to our recommendations.

We wish you well with your work and remind you that at the conclusion of your research you should send a brief report with findings and/or conclusions to the Ethics Committee. All correspondence regarding this application should include the reference number assigned to it.

Regards

Richard Humphrey
Chair
Ethics Committee Otago
Polytechnic

Otago Polytechnic
Forth Street
Private Bag 1910
Dunedin 9058

Freephone 0800 762 786
Phone +64 3 477 3014

Email: info@op.ac.nz

Curriculum Vitae

Jeffrey Thomas

35A Shortt Avenue,
Mangere Bridge,
Auckland ,
New Zealand.

Personal Details

Name: Jeffrey Francis Huia Thomas
Address: 35A Shortt Avenue, Mangere Bridge, Auckland, New Zealand
Telephones: (00 64 09) 634 3326 (home), (021) 943 236 (cellular)

Email: jeff.thomas19@gmail.com

Qualifications

- ❖ Otago Polytechnic,
Master of Professional Practice (current)

- ❖ Food Design Institute, Otago Polytechnic,
Bachelor of Culinary Arts (Distinction)
October 2015.

- ❖ Faculty of Education, University of Auckland.
Graduate Diploma in Teaching (Secondary) Technology and ESOL.
2007.

- ❖ Faculty of Arts, University of Auckland.
Bachelor of Arts (Double Major)
Major in Linguistics and English Language Teaching
Major in Italian (minors French and Spanish)
2005.

- ❖ Faculty of Education, University of Auckland.
Teacher Professional Development Languages (TPDL)
French and Spanish (1 year programme)
tpdl@auckland.ac.nz
2014.

- ❖ Cervantes Institute,
Diploma in Spanish (DELE)
A1,
2014.

- ❖ Alliance Française,
Diploma in French (DELF)
A2,
2014.

- ❖ Hospitality Standards Institute, New Zealand.
NZQA 4098 Assessor's Certificate,
September 9 2009.

- ❖ Manukau Institute of Technology, New Zealand.
Barista Trainer Certificate,
February 2008.

- ❖ Shane Global Village English Centre,
Trinity certTESOL,
2002.

- ❖ Endeavour College,
Diploma Sports Medicine (2 years part time)
1996.

City & Guilds of London,
**Professional Cooking Certificates, 706/1 & 706/2
(3 years)**
Cooking for the Catering Industry.
1991.

❖ Tourist Hotel Corporation of New Zealand,
Hotel Management Traineeship (3 years)
1989.

❖ Central Institute of Technology, Wellington.
Certificate of Hotel Front Office Management and Reception.
1985.

Key Skill and Knowledge Base

Key Skills

- Leadership
- Managing – resources and people
- Motivating
- Consulting
- Problem solving
- Negotiating
- Communication
- Facilitating
- Designing
- Creativity
- Strategic thinking

Knowledge Base

- Current educational philosophies eg Te Kotahitanga, Inquiry Learning, Restorative Practice.
- Learning processes and strategies
- Language Development
- Curriculum resources
- Inspirational pedagogy
- Programme design

Core Competencies

LEADERSHIP

- Experience in recognising and valuing diversity of talents
- Ability to use appropriate interpersonal styles and methods to contribute to and develop team work collaboration
- Outstanding skills in building relationships
- Strong skills in coaching others in and ensuring quality delivery of education
- Business acumen coupled with a drive to achieve results

FINANCIAL MANAGEMENT

- Financial planning skills – able to ensure spending in financial year is within budget parameters
- Experience in managing a budget

PEOPLE DEVELOPMENT AND PERFORMANCE MANAGEMENT

- Encourage the promotion of ongoing opportunities and recognition for the learning and development of colleagues.
- Possess an innate talent for developing and coaching people
- Sincere attitude to help and serve people
- Ability to enhance the performance of others

Career Profile

| | |
|-----------------|---|
| 2017 to present | Saint Kentigern College, Pakuranga, Auckland. Teacher in Charge – Culinary Arts. Teacher of year 7 Technology Teacher of year 9 Technology Teacher of year 10 Food Technology Teacher of year 11 Culinary Arts Teacher of year 12 Culinary Arts Teacher of year 13 Culinary Arts (Culinary Arts is a blend of Unit and Achievement stds) |
| 2016 | Pakuranga College, Pakuranga, Auckland. Teacher of Hospitality and Food Technology. Department of Technology. Teacher of year 10 Food Technology Teacher of year 11 Food Technology & Culinary Arts Teacher of year 13 Culinary Arts (Service IQ Unit Standards) |
| 2013 – 2015 | Birkenhead College, Birkenhead, Auckland. Teacher of Hospitality and Food and Nutrition. Department of Technology. Teacher of year 9 French Teacher of year 10 Food Technology Teacher of year 11 Food and Nutrition Teacher of year 12 Hospitality/ Food and Nutrition (Service IQ Cookery Schools 2) Teacher of year 13 Hospitality. (Service IQ and MIT Art of Coffee Barista training) Finalist with Auckland Secondary Schools Art of Coffee competition held at Certificate and Bronze medal received (2014). |
| 2008 - 2013 | Alfriston College, Manurewa, Auckland. Learning Leader of Technology and Hospitality, Department of Technology. Teacher of year 9/10/11 Food Technology Teacher of year 11/12/13 Hospitality (HSI and MIT unit standards) Teacher of year 9 Enterprise Technology |

| | |
|---------------------------------|---|
| | <p>Teacher of Art of Coffee Barista training Finalist with student in Secondary Schools Burger Competition held at MIT (2011) Finalist with Auckland Secondary Schools Art of Coffee competition held at MIT (2011) Bronze and Gold medals received (2012).</p> |
| Professional Memberships | <p>HETTANZ (Home Economics and Technology Teachers' Association of New Zealand Inc.) TENZ (Technology Education New Zealand)</p> |
| Professional Development | |
| 7-9/10/13 | Learning theory and pedagogy across Technology and Home Economics courses at Wellington. 3 full days. |
| 30/08/13 | Reviewing senior programmes in Health and Home Economics, Team Solution at University of Auckland. 1 full day. |
| 2012/2013 | <p>Ministry of Education Beacon Practice Technology Phase 3 One of 12 lead teachers contracted to develop and trial teaching approaches within Technology (Food) programmes. http://technology.tki.org.nz/Resources/Teaching-snapshots/Middle-Years-7-10/Making-the-most-of-classroom-walls http://technology.tki.org.nz/Resources/Teaching-snapshots/Middle-Years-7-10/production-in-food-practical-classes</p> |
| 2012 | <p>NZQA Level one Marker Technology</p> |
| 17/11/12 | L1 Technology Markers Training at Mission Heights Junior College - full day |
| 20/08/12 | Technology knowledge of materials/ingredients at Kohia Education Centre – half day |
| 23/02/12 | Formulating Food Structures at Auckland Tourism, Events & Economics Development Ltd – full day |
| 13/04/11 | Best practice Home Economics workshop at Auckland Central - full day |
| 12/04/11 HSI | Cluster meeting at Central Auckland – half day |
| 2011 | <p>Guest Chef Judge of inaugural National Chef Championships In Bogota, Colombia. Organised by the World Association of Chefs (WAC) at Los Lagartos.</p> |
| 30/03/10 | Technology Cluster Meeting at Sancta Maria College - half day |
| February 2009 | Mt Roskill Grammar – Community Education |
| December 2009 | <p>ACE Tutor Employed to deliver cooking classes as part of the Community Education programme.</p> |
| 20-21/08/09 | Assessor 4098 Training at MIT - 2 full days |
| 14/11/08 | Moderation for Unit Standards at Ellerslie Race Course - full day |
| 11/11/08 | Food Technology training with Carolyn Norquay - full day |

6-9/07/08 Home Economics Conference in Christchurch - 4 full days
21-22/04/08 Kitchen Health/Hygiene and Basic Kitchen Skills at MIT - 2 full days

Hospitality Experience

May 1998 JMC/Neilson Holidays (Thomas Cook LTD) Based in Italy,
February 2001 France, Turkey, USA.
Chef/Chef Trainer
Resort Manager/Representative

July 1997 Royal Channel Islands Yacht Club, Jersey, Channel Islands.
February 1998 **Head Chef**

May 1997 The Duke of Cornwall Hotel, Plymouth, Devon, England.
July 1997 **Pastry Chef**

June 1996 Practical Education Training Centre, New Plymouth, NZ.
May 1997 **Chef Tutor, STAR programme and NZQA 75/1 and 75/2**
cooking certificates

October 1995 Here's Cheers Restaurant and Nightclub, Wollongong, Australia.
April 1996 **Head Chef**

January 1995 Brasserie on Crown, Wollongong, Australia.
October 1995 **Second Chef**

September 1993 Lorenzo's, Wollongong, Australia.
December 1994 **Second Chef**

March 1993 Milton Park Relais & Chateaux (5 star), Bowral,
August 1993 Australia
Senior Chef de Partie (Saucier)

March 1992 New Zealand Offshore Services LTD
December 1992 **Second Chef (Sedco Forex 702 Oil Rig)**

November 1991 Wendells Offshore Services LTD
January 1992 **Second Chef**

October 1989 The Grand Hotel, Plymouth, Devon, England (4 star)
October 1991 **Commis Chef**

December 1985 Tourist Hotel Corporation of New Zealand
January 1989 **Trainee Hotel Manager**

Further Personal Details

Interests: Music, food, travel, languages, golf, gym, swimming, painting, reading, level 1 coach, girl's 2nd XI Football coach.

Languages: Italian, Intermediate Spanish, Pre- Intermediate French, basic Maori.

Referees:

Alastair Wells
www.hedspace.net.nz
Imagin8iv@gmail.com
Phone: 021 211 2572

Demelza Cusens
Creative Director
Saint Kentigern College
0274 150 468

Gary Brinsden
Head of Faculty – Technology
Pakuranga College
027800425

MPP Presentation Photos:

Myself, Education and my place within it.



Design & Creativity: A snap shot of my practice, and the landscape it sits within.

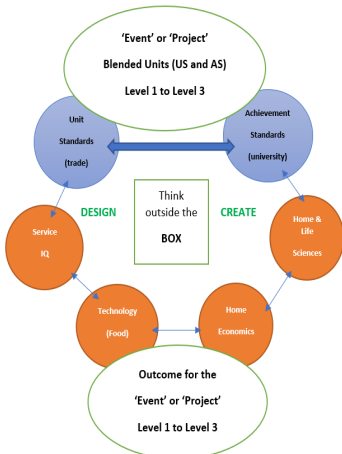
Creative Divergence & Reflexivity: I think they are under-utilised, but why?



Design and Creativity – Thinking outside the box



Food Design Pathway



Food Design Pathway



My model. Is this the end?



Master of Professional Practice

Course 2: Advanced Practitioner Inquiry Learning Agreement Jeffrey Francis Huia Thomas

Learning Agreement

This Learning Agreement is between a Master of Professional Practice candidate, Otago Polytechnic, and the learner's workplace. The purpose of the Learning Agreement is to help ensure work-based projects are completed in line with student learning goals.

Name of learner:

Jeffrey Francis Huia Thomas

Facilitator:

Glenys Forsyth

Academic Mentor:

Glenys Forsyth

Title of project:

Curriculum development and delivery of Secondary culinary arts programmes - is there a recipe for success?

Learner's Aspirational Professional Practice/Identity/Framework Statement:

I carry a career goal which is that the concept of Designerly Thinking is recognised and accepted as the foundation stone of all culinary art curriculum programmes within secondary schools.

This goal gives me the aspiration and inspiration to design and implement a project that will investigate issues around the delivery of culinary arts programmes within secondary schools, with a consideration on what Designerly Thinking is. I will endeavour to present concepts that will encourage secondary schools to re-think how they currently operate their culinary programme delivery. Within my curriculum area of culinary arts I wish to focus on how we can embed Designerly Thinking and allow it to underpin the culinary curriculum. I believe, once established, this approach can then allow the concepts of Design and Creativity to surface and be acknowledged as key drivers of food design.

Business Objective:

The overall goal of your MPP

The overall goal of my MPP is to create a piece of work which culinary educators, curriculum leaders and learners within the culinary arts field will find tangible, usable and thought provoking. I hope to create radical collegiality which may ignite within educators a spark which drives new approaches and consideration towards how Design and Creativity are derived in relation to culinary arts methodology and pedagogy.

In order to allow Design and Creativity to be valued however, I believe we need to add the human touch to Food Education and that starts with the concept of Designerly Thinking.

Designerly Thinking is the foundation stone within education and in particular culinary arts education as it promotes problem solving through its ability to endorse risk taking and intelligent failure, to question why and how we work , finding new ways to solve old problems while simultaneously allowing students to demonstrate empathy through solving design issues at a domestic, national and global level.

Context and background to my project

Provide the rationale for this project, the background and industry context, suggested length, 500 words

My inquiry for this project has been initiated through my employment as an educator within the culinary arts field at secondary level. On a daily basis I experience the issue of designing and delivering authentic and relevant Culinary Arts curricula, curricula that provides learners with the knowledge and skill set which will enable them to segue into a Tertiary Culinary Arts programme or straight to industry with little or no lag. Frequently when discussing planning, design and creativity are not mentioned. It appears that they are not valued and realised as valuable components where in fact they are the unsung and undervalued heroes of our culinary arts programmes.

Curriculum design within the culinary arts field at secondary level has for years struggled with the issue of being torn between three subject areas, namely Food Technology, Home Economics and Hospitality & Catering. All three subjects are driven by a credit system created and endorsed by the Ministry of Education (MOE), called the National Certificate of Educational Achievement (NCEA). NCEA generally offers secondary students the chance to study and achieve credits geared towards leading the student towards a career path comprised of university study (Achievement Standards) or a career path leading towards a trade (Unit standards). Food Technology and Home Economics fall into the Achievement Standards camp while Hospitality & Catering sits in the other option of Unit standards. Furthermore, within Food Technology & Home Economics there is also extra turmoil generated as the Achievement Standards offered can be sourced from the Technology curriculum, the Home Economics curriculum or the Health and Life Sciences curriculum. This can cause a

tremendous amount of stress for culinary arts teachers to not only deliver these mixed curricula, but to keep up to date with changes and updates released by the MOE.

It is a sad indictment that the acknowledgment of the importance of design and creativity in an area that centres around problem solving won't happen easily. Design and creativity are the key ingredients that synthesises thinking, ideation and practical skills. Design and creativity have to be a valued part of our culture if we are to move forward as a nation of creative and critical problem solvers, with a nation of lifelong learners. Designerly Thinking will start this change. The empowering aspect here though is that once established, this model can be replicated and applied to all other learning areas at secondary, and even tertiary level.

Design and creativity are what come to mind when asked what one needs to be successful in food design. But what does design and creativity look like? How does Designerly Thinking allow design and creativity to be realised? Is one person's perspective better than another? How do we approach design and creativity within a food design space? This project will delve into this, and it will also consider how design and creativity is not being allowed to develop to it's full potential because we are still focussing on a master/apprentice approach with our culinary pedagogy and methodology. I intend to investigate contributors such as Kraft (2005) who wrote that "...when there is a curriculum that has a dominant process/component structure, students are forced into solving the problem correctly not creatively." (Kraft, 2005, pg. 31).

As a reflective practitioner I am constantly questioning and reflecting on how to create environments for students that are conducive to learning. I have a particular interest in the role and allowance (or not) of design and creativity within Culinary Arts curriculum delivery and how Designerly Thinking can underpin this. I feel that the current curriculum structure at secondary and possibly tertiary does not appreciate and therefore allow the development and growth of design and creativity with Designerly Thinking featuring at the core of culinary arts programmes.

For this project I wish to investigate and identify current pedagogies towards Culinary Arts programme delivery with a particular focus on:

1. the degree to which Designerly Thinking features as a core component of Culinary Arts programmes.
2. Design and Creativity:
 - a. What does design and creativity look like (examples of different schools) within Culinary Arts programmes?
 - b. How do we approach design and creativity within a food design space?
3. Establish the relationship between Designerly Thinking and Design and Creativity.
4. What does this mean in terms of curricula delivery. Is there a better way to deliver?

Overall, I am wanting to look deeper into how creating the environment and developing communication strategies boosted by collaborative group tasks, shared values and differences are

an excellent stepping stone towards allowing design and creativity to take root and flourish within our learning space. I believe that the academic focus for my project will provide credible justification for changes to be made. I believe that my project will challenge existing practice in my workplace.

Main audience for my project

- *Describe the groups who will be interested or benefit from your project*
 1. Middle Management, Senior Leadership Team within Secondary School.
 2. Teachers/Educators of Culinary Arts programmes within Secondary Schools.
 3. Teachers/Educators of Culinary Arts programmes in general.
 4. Students of these culinary programmes.

- *Consider what you will contribute to your industry or professional audience.*
 1. I intend to contribute to the education profession and the culinary arts world a piece of work which challenges the community of practice around culinary arts teaching. This will be based within a secondary school and will be achieved by illustrating the importance and validity of Designerly Thinking through which design and creativity can be explored and fostered.
 2. I intend to contribute examples of reflective practice which demonstrate current delivery of culinary arts programmes alongside an alternative approach. From this I intend to show positive movement in learner achievement. This will be demonstrated through establishing platforms of Designerly Thinking from which design and creativity can flow. This will be achieved by discussing practitioner tools such as Ako, student voice, Manaaki, differentiation and project based work.
 3. I intend to provide a critical analysis of current practices in delivering culinary arts programmes at secondary level. This will see me providing data to assist clarification and understanding of a subject area that is often misunderstood. My analysis will pull apart the 'Head versus Hand' debate to examine why this notion exists and how detrimental it is to the culinary curricula which are offered and also how this curricula is promoted and acknowledged within secondary level.

My learning outcomes

Name key learning outcomes for you in this project, as well as other areas of personal, professional or academic learning you expect from this project

- I will develop a deeper understanding of Designerly Thinking and its potential need to underpin culinary curriculum design.

- I will have a greater understanding of the link between Designerly Thinking and design and creativity and hence what this means in terms of the development and delivery of Culinary Arts curricula.
- The concept of Reflective Practice will be implemented to illustrate that when we are contemplative we can facilitate positive learner achievement through taking advantage of Designerly Thinking opportunities. I will therefore gain a better understanding of how and why this approach challenges the community of practice around teaching culinary arts programmes in secondary school.
- Through this work I intend to develop a pathway for knowledge transfer for educators within the culinary arts field – although geared for secondary level, tertiary can be included.
- I believe my personal, professional and academic attitudes will all be challenged by producing these outcomes derived from reflective practice and that my own community of practice will be developed. This is because I will need to investigate and identify current pedagogies towards culinary arts programme delivery, all with a particular focus on how and where Designerly Thinking plus design and creativity sit within this landscape.

Main learning outcomes for my audience

My intended audience are composed of three sectors. Firstly culinary educators, secondly middle management at secondary level whose focus is on curriculum creation and delivery, and lastly culinary students. The main learning outcomes that I intend to achieve for my audience in this project is for them to gain insights into other possible frameworks and approaches that may underpin or challenge the current delivery and expectations of culinary arts programmes, both at secondary schools and possibly tertiary level. This is through them gaining a better understanding of how relevant my focus topics of Designerly Thinking, design and creativity are in regard to positive culinary arts study.

This MPP project will also assist these school leaders, educators and students alike to move through current implications and perceptions towards these focus topics. Not only will it provide them with clarification of the focus topics and why they are important, but also clarification of how and why these implications and perceptions have been formulated and established. This will ultimately support my professional practice and will allow me to realise my goal that design and creativity are underpinned by Designerly Thinking, which in turn allows culinary arts to be delivered cognitively and physically.

I would also expect the student element of my audience to reinforce my inquiry and findings through them experiencing a certain amount of empowerment and ownership as they read my project. From this I would anticipate that a positive growth mindset will ensue.

Main outputs from my study

What will be produced and assessed? What will you submit for assessment e.g., report, model, resources, artifacts?

The main output I will produce for assessment will be an academic review of literature surrounding my inquiry and a critical commentary about culinary arts education in secondary schools currently. This in-depth literature review will be based from a Reflective Practice approach and have a particular focus on how Designerly Thinking promotes design and creativity, while also critiquing other associated learning tools. This commentary will be supported and displayed through a reflective practice lens. This will be based upon my past workplaces and community of practice within the culinary arts field. The main theme here is to showcase how, generally, culinary arts have traditionally been taught within secondary school programmes in New Zealand to the detriment of design and creativity.

I will also provide a second report on my journey. It will take the form of an alternative framework for knowledge transfer which will present an alternative approach to culinary arts education. This will present a more recent and diverse approach to culinary arts education based upon my current workplace and community of practice. This will be presented as a reflective journal of personal reflections, comments and findings gathered from my teaching. The main theme here is to highlight how a radically different approach to teaching culinary arts in secondary can be beneficial.

I intend to submit these reports to my education organisation, and also to the wider education community.

Key Milestones:

Include key milestones and provisional dates for the completion of your project.

| | | |
|---|----------|---------------|
| Learning Agreement completed and submitted: | March | 2017 |
| Reflective journal started | April | 2017 |
| Reflective journal ended | August | 2017 |
| Draft of oral presentation for desk review by Facilitator and Academic Mentor | November | 2017 |
| Follow up any feed back from desk review | | November 2017 |
| MPP Oral Presentation | December | 2017 |

Project Methodology

What type of research will you be doing and what is the process you will undertake? (i.e., how will you go about achieving your learning outcomes and outputs?)

I will use Reflective Practice as the primary form of research and then use a Reflective Journal to record my learning outcomes. This will allow me to reflect on my work life to date while considering relevant education terms such as:

- Project Based Learning
- Ako
- Differentiation
- Te Kotahitanga
- self actualisation

The journal will allow student voice to be gathered through my reflections from class activities such as:

- Exit cards
- Reflection tasks
- One to one/group conversations

and allow me to:

- Investigate the relevant education terms listed above plus topic areas from my literature review listed below. These will be scaffolded to my reflections taken from class.
- Critique the terms and areas and compare them to the reflections, do they align? If not, why not?
- Evaluate the comparisons and misalignments and find readings to support or dispute them.

Literature Summary:

Provide a summary or short review of the literature and research that is relevant to your project, and indicate areas that you will investigate further and review as part of this project (suggested length 1000 -1500 words)

Introduction

This Literature Summary is a review of the scholarly commentaries in relation to culinary arts curriculum design, particularly in secondary school. The purpose of this literature review is to establish and identify who currently provides academic commentary in relation to my research questions, what understandings have been established to date and what research methodologies do they engage in. This initial list also assists me by providing a fundamental body of knowledge from which to draw from in my research project.

Background

In recent years there has been mixed vision and direction with regard to what a culinary arts programme looks like within a secondary school context. As curriculum creation has had the opportunity to source and gain direction from many avenues, this has allowed too many possibilities of curricula to be developed. In the end this often comes down to the academic aspirations of the school, the teacher creating the material, or both. In recent years I have been part of conversations with colleagues as to why this is happening and how best to manage it, and it seems that there are many voices which are echoing my concerns. More of us feel that there needs to be a change with how and what we deliver within our culinary arts programmes within secondary school. The common

approach of seeking direction from the present framework is of using either the Food Technology or Home Economics curriculum, which is chosen to promote an academic pathway, or the ServiceIQ model for vocational/trade purposes. Therefore, the available research and ongoing investigation has provided me with a broad view of the current literature that currently disseminates scholarly research in relation to culinary education within secondary school in New Zealand.

For the purpose of this literature review I will be grouping my readings into the following list of topic areas:

Education, Culinary arts pedagogy and curriculum design, Project Based Learning, Reflective Practice, Manaaki, Design & Creativity.

1. Education

I want to consider readings that will help explain how we generally, as people, approach the act of knowledge transfer but also specifically how we deal with the systems of hierarchy found within an education setting. In particular I will look into work by Paulo Freire, namely Pedagogy of Oppression as I want to investigate the concept of oppression within an education setting. I also want to know more about his approach towards treating the student as an empty vessel ready to be filled with knowledge and why he rejects this approach. Further on the theme of oppression I will explore some work by Michel Foucault around the concepts of 'power over' and authority having a 'top down' flow. Both these themes feature strongly within an education landscape. He states "*In its function, the power to punish is not essentially different from that of curing or educating.*" and "*Schools serve the same social functions as prisons and mental institutions- to define, classify, control, and regulate people.*" (https://www.goodreads.com/author/quotes/1260.Michel_Foucault)

Victor Papanek has some interesting views around how we can essentially design our way around issues to do with social change which I feel will support how design can support creating positive learning environments. This will lead me to how learning environments can be approached, what are they and how can they be adjusted in a positive and sensible manner, work by Etienne Wenger and Dan C. Lortie will help me establish this.

2. Culinary arts pedagogy and curriculum design

The main commentators regarding culinary arts pedagogy which I will focus on are from a selection of culinary educators. I have attempted to source a selection of commentators from around the globe as I want to use information which will give me a good cross section of academic writing based around culinary pedagogy. With this in mind I have tried to find data from New Zealand/Australia, Asia, Europe, and the USA.

New Zealand/Australia:

I will use work published from Otago Polytechnic and Auckland University of Technology as the commentators concerned have influenced my recent study towards the Bachelor of Culinary Arts attained through Otago Polytechnic. Mitchell, Woodhouse, Heptinstall, & Camp. (2013) have

contributed an interesting piece which considers societal changes and the place of design lead curriculum.

Sherlock and Williamson. (2014), propose some interesting conflicts with regards to educating chefs in that they question how chef educators process or deal with chef training. Do we assume that the learner knows nothing, and that they need to learn how to learn before embarking on culinary study, which may not be the case.

Cam Woolcock (Woolcock, 2011) writes about chefs choosing not to engage with further study later in life due to poor learning encounters experienced during chef training. I want to consider this and how it may influence my ideas around the concept of establishing care to create a solid learning platform which could be carried into a learner's work life. Another piece of work I will look into is written by Christine Wintle (Wintle, 2011) and is based within a secondary school community. She investigates opportunities to develop deeper student thinking around fostering creativity within a foods room at secondary level. I hope to find similar themes to my own experiences which I will compare.

Lastly I will look at the position and use of rote learning within a culinary learning environment and Robert Mills has presented an interesting piece of work around this (Mills, 2007). I would like to consider how the concept of 'Differentiation' aligns with his thinking.

Asia:

Hong and Yi-Chun (2006), Wen-Hwa and Hu (2010) have contributed several publications over recent years and an area they have researched which may benefit me is around preconceptions and importance of creativity within a culinary setting. They delve into attitudes towards creativity and if creativity assists in becoming a competent culinarian.

Europe:

I will use several publications from the Journal of Culinary Science & Technology as they are one of the leading publication sources which operate on a global scale. They feature contributors such as M. Pedersen (2013) and Bro Pedersen (2012) (Scandinavia) and the Dublin Institute of Technology, of which J. Hegarty (2004) and M. Iomaire (2008) have written on behalf of. The Scandinavian perspective interests me because it seems to indicate that when allowed, cultural input can be a real driver when creating something. In this case culture and food have met and I am wanting to know more about how creativity can support gastronomy design.

Hegarty has published some work on critical reflection within a culinary setting which should relate strongly to my project, while Iomaire has spent some time with a research focus on workplace mentoring, and I feel this will assist me with my questions around manaaki.

USA:

J. Brown (2005), Mick La Lopa (2004, 2010, 2012) have all taken a rather academic/research based approach with a lot of their work and because of this I want to investigate further their work around higher thinking, self reflection, problem solving and how this affects culinary study.

Michael C. Ottenbacher and Robert J. Harrington (2009) have presented some interesting literature around how culture and culinary institution can have an influence on food design. When we consider how multi cultural New Zealand is becoming, both in terms of student and teacher, this concept will be worth investigating.

3. Project Based Learning

I want to focus on the 'constructionist' elements of Project Based Learning, which suggest that students learn by doing. The argument is that culinary arts is a tactile field underpinned by design practice. In industry food design is not approached solely through theory. The notion of approaching this discipline this way only because all other subjects within a school are, is mismatched. There are two key elements of Project Based Learning what I want to dissect. Firstly, the aspect of an in depth inquiry which requires large amounts of critical thinking, collaboration and communication. This does not happen in a short time and is not Teacher lead. The second is project based doing. There are huge amounts of authenticity as the projects are often 'real life'. This requires student voice and choice and students must reflect, critique and revise. The biggest concept is that the student needs to lead and the teacher guides, some students really struggle with this.

4. Reflective Practice

I want to investigate how reflective practice sits and works within an education environment. I know from personal experience working in a secondary school that any meaningful improvement in outcome, both from a learner or a teacher position, comes about with time spent reviewing what has passed and how things could have been done differently. I am looking at my own practice within my community of learning and how this then affects the engagement levels of my learners so it makes sense to me to spend some time dissecting this structure and consider it from different positions.

Of particular interest is David Schon's book 'The Reflective Practitioner: How professionals Think in Action' (1983) and Joseph Raelin's book 'Public reflection as the basis of learning' as they focus generally on how to create parameters of conduct around establishing and using reflective practice within the workplace, especially with time constraints and other work created pressures.

Patricia King and Karen Kitchener's book called 'Developing Reflective Judgement-A Leader's Guide to Reflective Practice' will help with understanding how to approach reflective practices from a middle management perspective, with an interesting angle of quietening things down and promoting the inner world of thought and feeling, two definite components of creativity.

Two pieces of work with a particular emphasis on schools will help with me to search for evidence to support the rationale of using reflective practice. These are 'Teacher leaders and reflective practitioners: building the capacity of a school to improve by promoting research and reflection' by Despina Pavlou and 'Reflective practice: The teacher in the mirror' by Celes Rayford

5. Manaaki

I want to look further into findings by Ariel Tichnor-Wagner & Danielle Allen who state, based on extensive study, that higher performing schools demonstrated stronger communities of care. I want to look further into this as I have taught in a number of schools and am keen to reflect on the pastoral programme of each and if the general academic results were reflected in how strong the programme was. I am interested to learn more about this plus what their concept of community is, does it stop at the school gate?

I would like to investigate the approach taken by Lynn M. Owens & Catherine D. Ennis who show the importance of care within an education setting but also how including this within pre-service teacher education is vital. There are also theories of moral development which I want to consider further.

Nel Noddings has provided a really good, general purpose resource which I believe will give me a solid introduction into what care ethics looks like. I am especially interested in two of the key themes found in the book, namely critical thinking and reflective response as they will fit well with my investigations around reflection and how manaaki can be developed with reflection and critical thinking.

Frances Kahui Martin has provided two pieces of work which I feel will give me a good sense of understanding of how Manaaki translates from the Maori perspective. Both of these pieces are placed upon a tourism platform.

Storytelling also supports Manaaki and therefore I will consider these two resources:
Learning through storytelling in higher education: using reflection & experience to improve learning by Janice McDrury & Maxine Alterio.

Telling our professional stories: a thesis submitted for the degree of Master of Arts at the University of Otago, Dunedin, New Zealand by Maxine Alterio.

Ako, which is a Maori concept in that the teacher and student share each position and therefore both learn from each other, is another concept I will explore to help demonstrate the importance of Manaaki within a learning space. A resource I will work with is Ako: concepts and learning in the Maori tradition by Rangimarie Rose Pere.

I will also consider Differentiation, Student Voice and Student Lead Project work. I am currently considering which resources to list for these topics.

6. Design & Creativity

I will be using a selection of material which will provide me with an extensive amount of information around design and creativity as these resources come from many areas of design found within

industry. Of particular interest I will consider work by Merleau Ponty as he encourages individuals to be fostered which in turn can improve the individual's design ability. I also will consider Matthew Kraft because of his belief that when there is a dominant structure in place supporting curriculum, students are encouraged to problem solve correctly not creatively.

Ethical Awareness

Research Ethics:

Evidence of having completed Category B1: Ethical Awareness

Ethics is not required.

Practitioner Ethical Statement:

A critical commentary on your understanding of ethical awareness as it relates to practitioner research specific to your work context.

I am currently employed as a Teacher of Food Technology and Food Design at Saint Kentigern College in Pakuranga, Auckland.

I have a letter written by my college's Professional Learning Coordinator on behalf of my employer acknowledging my study project and giving me support to undergo this project (Head of College and Head of Department endorsed). I have also arranged a meeting with the Professional Learning Coordinator in my college to discuss my project and how it will be managed throughout the year. One aspect we will discuss is ethical awareness and how this sits within the school's Code of Ethics. I have spoken briefly with my Head of Department about my project and about possible outputs which would be most beneficial to them, and our discussions so far have been very positive. I will request a copy of the school's Code of Ethics which I will include for consideration.

With regard to participants involved in this project, either as part of my reflective practice reflections or through student voice surveys, I am aware that I must keep these participant's privacy protected at all times. If there are any interviews, ethical approval will be gained prior and then all participants will be given the opportunity to select their own pseudonym that will be used throughout the writings. I am also aware that any participants are given the choice to be part of my project, and that at any time they can withdraw which will neither advantage or disadvantage them.

I am aware that I will need to advise any participants of any potential discomforts and risks, and that I may need to provide details of my Academic Supervisor if they feel the need to request clarification about any aspect of my project. The information gathered will need to be stored safely.

I also need to consider the potential harm which my project may have on anyone involved in it, either through the process or through the outcome. By potential harm I mean physical, environmental, emotional or reputation. By anyone I am considering any of the participants, myself the researcher plus any of the institutional bodies associated with the research. All participants will be anonymous as will names of the schools from which I will use as part of my reflective practice during the project. At this point I believe I need to signal the concept of Vulnerable Participants as I am based in a secondary school for the duration of my project, and with this comes questions around the imbalance

of power. By this I mean that I will be working predominately with secondary school students, a group of the community who at times do not have the capacity to make informed decisions. Once again I will refer to the Otago Polytechnic's Ethics Committee due to my participants being classified as vulnerable participants.

Agreed Ethical Pathways:

Māori Consultation

Describe the consultation you have undertaken and /or plan to undertake with relevant Māori individuals and groups, and any feedback you will seek regarding your project.

With regard to obligations to the Treaty of Waitangi plus the Maori Strategic Framework at Otago Polytechnic, I have made contact with Ngai Tahu culinarian Ron Bull in relation to the ethics application process for my project. Contacting Ron and seeking his guidance allows me to gain alternative perspectives that I may not have fully considered as a Maori - at this point I would like to mention that I carry a strong appreciation for tikanga Maori but my knowledge of tikanga in relation to a Maori ethical framework is limited. I am of Ngai Tahu descent.

I also contacted the Kaitohutohu office in Dunedin via email.

- **Will the research involve Māori?**
- The research will feature students who are Maori
- **Is the research being conducted by Māori?**
- I am conducting the research and I identify as Maori. I am of Ngai Tahu descent.
- **Are the results likely to be of specific interest or relevance to Māori?**
- The results will be of interest to Maori in a general sense.
- **Could the research potentially benefit Māori?**
- Yes the research will definitely benefit Maori.

“Kia ora Jeff, thanks for taking the time to look through the website and respond.
Good luck with your project which we are happy to support.
Richard Kerr-Bell on behalf of the Office of the Kaitohutohu”

Richardkerrbell@gmail.com

Sustainable practice

How will this project develop sustainable practice (my own practice and in my workplace):

This project will be a great asset to my workplace as it will strengthen and support my community of practice and learning space around the delivery of culinary arts. The framework which will be created through this project will allow pedagogy to be developed and methodology to be adjusted on an ongoing basis. This will be of tremendous benefit to myself plus other educators within the culinary arts community as it will allow us to have a template from which to refer to on an ongoing basis around how we are facilitating and allowing Designerly Thinking and then design and creativity to be realised and to help drive culinary curricula. Our individual lens can then be adjusted according to our own community through the strong use of reflective practice. This really does encourage us as practitioners to question what we have facilitated and how this has impacted on learner outcomes. I have already begun to create contacts and networks for which to start this sustainable practice. The biggest influence to date has come through me studying and completing the Bachelor of Culinary Arts degree from the Food Design Institute in Dunedin. This saw me being invited to present at the International Food Design conference in 2016 in Dunedin. I presented on the topic of Food Design Solutions to Engage High School Students plus I presented a workshop on Rapid Fire Food Design. This has allowed me to start academic conversations with culinary colleagues from different areas within the culinary education landscape.

Reflection:

As you progress through your Project, what process will you use to capture and reflect on your learning outcomes: consider a project diary, learning log.

I will use a project diary to capture and reflect on my learning stages as I progress through my MPP. I will provide a summary of this diary, with important aspects highlighted and explained as to their importance to this project overall. I intend these aspects to be represented as examples of good reflective practice which will add further support to my project.

Reflective Critical Commentary

A reflective critical commentary on the learning gained through the development of the learning agreement and expected throughout inquiry project

Commencing course two and creating a Learning Agreement has enabled me to consider exactly which direction I would like to and need to take with regard to my project. It has also helped me firm up my focus for my outcome. The first reflection that I can consider is one of frustration. I had a big picture idea of what I would like to work on and investigate within a work based project but I couldn't find the smaller topics and terms needed to support it. I have also struggled with some of the sub headings within the template as they have been confusing and seem very similar. At times I have felt that I was writing on themes which I have already written about.

However to date I am already showing growth and understanding of why I have needed to drill down and then drill down again, slowly refining the themes and finding direction within each heading and subheading. Through researching possible literature to reference and support my project I have started to see the bigger picture of the different subject areas which I will investigate and some of the published material available to help me develop a voice around the topic. I am starting to develop

cognitive pathways of knowledge in which I can travel and explore, continuing to read and expand my understanding of these topic areas. These will all support my project through encouraging me to reflect and question certain aspects and points which will surface as I progress.

Employer /Professional Representative:

Letter of support is attached/or on its way.

Signed by Learner:

Signed by Capable NZ review panel:

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Applications must be submitted to:

- Otago Polytechnic Research Ethics Committee: EthicsAdmin@op.ac.nz (in a **single** Word or PDF document format)

For assistance with filling out this form you should in the first instance contact the Ethics Coordinator in your school or section. Further queries can be addressed to the Ethics Administrator at: ethicsadmin@op.ac.nz

The questions summarise detailed information in the **Otago Polytechnic [Ethical Guidelines](#)**. These must be read before completing the application.

If you are a staff member of, or researching patients in, the Southern District Health Board you must apply to and follow the Southern District Health Board's Ethics Committee's processes in the first instance.

- **If your research is a replication study or extension of a study for which you already have ethical approval, please attach a copy of that application and its approval, and complete only those sections of this application that relate to things that are different from your previous application. All sections in the application must be answered.**
- **Your application must be written in language that will be understood by a layperson with no expert knowledge in your field.**
- **Explanations of such terms as potential harm, underage, vulnerable participants, anonymity and confidentiality are provided in the Otago Polytechnic Research Guidelines. Please use this format when preparing your application.**
- **The Information Sheet and Consent Form must be appended to this application.**

Name

Jeffrey Francis Huia Thomas

Department

Capable NZ

Phone (office & mobile)

0800 762 786

Email

jeff.thomas19@gmail.com

Postal Address

35 a Shortt Avenue, Mangere Bridge, Manukau - Auckland, 2022.

Title of Project

Curriculum Development and Delivery of Secondary Culinary Arts Programmes:
Is there a Recipe for Success?

Commencement Date

July 2016

Completion Date

December 2017

Lay Summary of Project (300 words)

Please make this jargon-free so it can be understood by someone not from your discipline

Curriculum design within the culinary arts field at secondary level has for years struggled with the issue of being torn between two subject areas, namely Food Technology and Hospitality & Catering.

On a daily basis I experience the issue of designing and delivering authentic and relevant culinary curricula, with little regard for both Designerly Thinking and design and creativity. Frequently when evaluating this planning, Designerly Thinking and design and creativity are not discussed. They are not valued and not realised as valuable components. Therefore, I wish to focus on how we can embed Designerly Thinking and allow it to underpin the culinary curriculum which will ultimately allow the key elements of design and creativity to surface and be acknowledged as the real creative drivers of food design.

Designerly thinking is the cognitive act performed by designers during the process of designing. Designerly thinking could be succinctly described as the 'doing' part of design; that which leads to an outcome or final product. It does not describe a predetermined process to reach an end product, but rather builds on a framework of reflection in action.

While there is a global body of literature around culinary arts and teaching and learning within this space, there is nothing apparent that demonstrates how Designerly Thinking supports culinary pedagogy and methodology, coupled with literature that specifically focuses on the importance of design and creativity within culinary arts programmes.

This project therefore intends to provide the culinary arts community in general, and culinary educators, curriculum leaders and learners within the culinary arts field specifically, concepts to deepen awareness of culinary arts study at secondary level.

Research Question and objectives

What you hope to achieve by this research

I intend to create a tool which can be used by current Culinary Arts educators as an alternative approach to the current mindset and understanding of how Culinary Arts programmes could be delivered. I intend to identify general attitudes towards programme delivery within a Secondary School but with particular focus on Culinary Arts. In particular, I wish to show how Designerly Thinking and design and creativity are not valued enough within Culinary Arts pedagogy and methodology. I then intend to highlight how, when these concepts are recognised, acknowledged and utilised, they can assist culinary students to engage and increase their achievement in Culinary Arts study.

I intend to demonstrate how these insights are of value to the culinary community, especially to my community of practice. I believe it will help us all to generally better understand the philosophical drivers behind student engagement and achievement within Culinary Arts study, and specifically how understanding the position of Designerly Thinking and design and creativity will further support this.

My objective is also to develop professionally within my community of practice as I will demonstrate my interest and ability as a life- long learner, seeking pathways to further develop myself as a Culinary Arts educator.

ETHICAL CONCERNS

In the following section you must explain clearly and succinctly how you have addressed these issues:

Research merit: Please include a brief statement (300 words max) of the purpose and benefits of your research and a record that this has been signed off by your department's research co-ordinator.

The primary purpose of this research is to create a piece of work which culinary educators, curriculum leaders and learners within the Culinary Arts field will find tangible, usable and thought provoking as it questions current methods of culinary arts delivery, with a particular focus on Designerly Thinking and design and creativity. The second purpose of this research is that it will help me to establish and develop my own place and ethos within the culinary education system. This will then clarify my own community of practice within a secondary school plus the wider community of culinary curriculum delivery.

Treaty considerations: Otago Polytechnic researchers have an obligation to consult with the office of the Kaitohutohu as part of developing their research projects, in order to keep Kai Tahu informed about research at Otago Polytechnic and identify research of significance to Māori. See [Insite](#) for more information.

Have you met this obligation?

Yes



Not yet



When will you do so?

(We will not hold your Ethics Application up in the meantime but you must meet this obligation before beginning your research.)

Cultural considerations: In what ways, if relevant, have the cultural concerns of groups been considered? Summarise the results of the conversations.

As a Secondary School Teacher with ten years' experience teaching within a Secondary environment and four years in private language schools, I am aware of different subcultures which are present within different classrooms. These subcultures are mostly obvious and can be grouped as gender, age and race. To offer an environment of inclusion I intend to work with all the classes which I am presently teaching Food Design to, as part of the Food Technology programme. This approach of total inclusion removes

any bias towards any particular student/students/ or groups, and therefore no opportunity created to experience exclusion by any of the students.

Vulnerable Participants: Explain clearly and succinctly how you have addressed questions of imbalances of power. These may include the use of vulnerable populations (See under-age, patients, clients, students, prisoners, or people who do not have the capacity to make informed decisions). Explain clearly how you have addressed the issue that such participants may, in different ways, not have the freedom of choice to participate fully.

At this point I believe I need to signal the concept of Vulnerable Participants as I am based in a secondary school for the duration of my project, and with this comes questions around the imbalance of power. By this I mean that I will be working predominately with secondary school students, a group of the community who at times do not have the capacity to make informed decisions. Once again, I will refer back to the school's Code of Ethics which make very clear how projects like mine are to be managed.

For the purposes of my study, my Head of Department (Technology) will invite my current Food Technology students in my current Food Technology programme to participate. She will explain to them that I require examples of student voice which will ask them to reflect on a range of questions about the current units of work that they are studying, and then for them to respond to a list of questions. The questions will be placed in an online survey platform which ensures total anonymity. They will be asked to respect the anonymity aspect and not to discuss the study, questions or feedback they have provided with other students. They will be informed that being part of my project will have no bearing at all on our normal day to day relationship as classroom teacher and student. Their grades, report comments and general pastoral care will not be influenced and affected through their contribution to my project.

I will make it clear to these students who are part of my study that they can pull out of the study at any time and no ill feeling towards them will occur. Also, if they feel the need to talk to a support person regarding anything to do with the study then they can discuss these concerns with either the Head of Technology or with the school counsellor.

The use of personal information: Explain whether the data collected will be anonymised, remain confidential, or be used in an identifiable fashion. Explain how it will be stored, and disposed of at the completion of the research.

All data will be de-identified due to the online system that I will use that at all times total anonymity will be guaranteed. All information will remain confidential in that no one will have access to the information gathered from the surveys except for myself and my supervisor. There will be no way to identify participants and their responses.

Data will be stored on a private computer, password protected.
Data will be held for 5 years at which time it will be destroyed

Informed consent: Attach the consent form to this application. Explain briefly how the consent form covers the following issues:

- In what ways have you advised participants of the ways in which their material will be used?
- Will the data be identifiable? Anonymised? Confidential?
- Will there be possible publication?
- The length of accessibility – how long will the data be accessible for?
- How will the data be stored?
- Have you covered the participant's ability to withdraw from the project?
- Does the form tell the participants what the research is and who it is for? ie: who owns it and who will receive the final report?

The form will tell the participants what the research is and who it is for. It will mention who owns it and that the final report will be given to Saint Kentigern College plus Otago Polytechnic.

The form advises participants that their reflections will be used to support my inquiry into how best to deliver a culinary programme within a Secondary School.

The form advises that all participants will be de-identified and the information created will be confidential, and that the data will be accessible for 5 years.

The form advises that the data will be stored on a password locked computer plus an external hard drive.

The form advises participants will have the ability to withdraw without any detriment to their learning, results or relationship with myself.

The form advises participants that the research is for my Master of Professional Practice degree and that I own it and the final report will be given to Otago Polytechnic and Saint Kentigern College.

Potential harm: Potential harm such as physical harm, environmental harm, emotional harm, or harm to reputation can occur to the participant, the researcher, and institutional bodies associated with the research. Identify issues of potential harm and explain how you have addressed these.

I also need to consider the potential harm which my project may have on anyone involved in it, either through the process or through the outcome. By potential harm I mean physical, environmental, emotional or reputation. By anyone I am considering any of the participants, myself the researcher plus any of the institutional bodies associated with the research.

Potential harm to myself could arise from critical comments and reflections made about my teaching. Negative comments and reflections about the culinary programme delivered could harm the image of the college. However, to negate this, I feel it appropriate to mention that the purpose of asking for student feedback is to find out from the students themselves, in their own words, what is working and what is not working for them. The ability to freely comment and reflect their own thoughts on the culinary programme

could harm the participants emotionally in that they may revisit work or a learning period in which they experienced a negative outcome.

If this did arise then they can withdraw, as previously stated, or they can approach the school counselors.

Relations with other Ethical Committees and Institutions: Is approval also required from other bodies such as District Health Boards? Are clients approached through other organisations?

I have discussed my project with my current employer, Saint Kentigern College, and they are happy to support me with my studies.

2. OTHER RELEVANT CONSIDERATIONS:

List any other issues you would like to discuss with the Otago Polytechnic Research Ethics Committee. You may have a concern that you are not sure how to address, or how to adequately summarise your considerations. Tell us and we can arrange to meet with you. This might be faster than not telling us of your thinking.

N/A

Forms and Appendices to be included

Include here the Information Sheet and Consent Form.

You may also include other forms and letters that are part of your project. .
(Remember that the whole application is to be submitted as a single Word document.)

Suggestions as to further information you *might* include:

- Letters of permission to access specific information or employees
- Letter of invitation to participate
- Reminder letter to return survey
- Letter saying you have enough people
- Confidentiality agreements that e.g. your transcriber will sign

- The survey form participants will complete
- The recruitment poster or information

Helpful Information

Sample headings **to structure a Participant Information Form**

(Design your own and include only what is relevant to your study.)

Project title

Curriculum development and delivery of Secondary Culinary Arts programmes - is there a recipe for success?

General Introduction

Dear Participant,

I am currently studying towards a Master of Professional Practice degree and I am inviting you to participate by providing feedback about how you think we should teach Culinary Arts in Secondary Schools.

What is the aim of the project?

The information gathered in this publication will be used to support my work looking into how Culinary Arts curricula are delivered within secondary schools. The examples of student voice gathered will help highlight the gap between what students want, expect and enjoy with what students actually receive.

How will potential participants be identified and accessed?

Potential participants will be all the students from the year 11 and 12 Food Technology classes that I teach who are currently working on some aspect of food design.

What types of participants are being sought?

I am seeking participants who have experienced various aspects of Food Design

What will my participation involve?

Participation will involve providing feedback to specific reflection questions about how we deliver Culinary Arts at Saint Kentigern College. The reflection document will be in a digital format (for example surveymonkey or googledocs) and questions will ask you to rate or grade different aspects of what we teach within Culinary Arts and Food Design.

You will be provided with time as part of your normal lesson to provide the feedback.

How will confidentiality and/or anonymity be protected?-

I can promise confidentiality of each participant to the wider community (the general public) as each participant will provide feedback via an online survey which ensures anonymity as the wider community won't have access to the online platform. Furthermore, participant anonymity will be provided by myself to the wider community in the same manner as confidentiality. However I cannot guarantee confidentiality or anonymity of the participants between themselves if they choose to discuss the project with other participants or even non

participants (general public, family). I would like to stress here that if participants choose to discuss the project, they will be discussing only their viewpoints and what they have participated in. They can of course discuss with other participants their viewpoints and thoughts on the project.

What data or information will be collected and how will it be used?

Results of this project may be published but any data included will in no way be linked to any specific participant as the online survey ensures anonymity of the students who are part of the project.

You may request a copy of the results of the project and it will be available at jeff.thomas19@gmail.com

Data Storage

The data collected will be securely stored in such a way that only myself the researcher and my academic supervisor will have access to it. At the end of the project any personal information will be destroyed plus any raw data on which the results are based. This will be retained in secure storage for a period of five years, after which it will be destroyed (unless agreed otherwise on the consent form).

The project will remain the property of myself, Jeff Thomas, with a copy being handed into Otago Polytechnic for assessment purposes and a copy being handed into Saint Kentigern College.

Can participants change their minds and withdraw from the project?

You can decline to participate without any disadvantage to yourself of any kind. If you choose to withdraw, you may withdraw from the project at any time, without giving reasons for your withdrawal. Any information that has already been supplied via the online survey will still be included in the project. You can, however, refuse to answer any particular question.

What if participants have any questions?

If you have any questions about the project, either now or in the future, please feel free to contact either:

Jeff Thomas at jeff.thomas19@gmail.com or

Dr Jodyanne Kirkwood at the University of Otago, jodyanne.kirkwood@otago.ac.nz

Any additional information given or conditions agreed to will be noted on the consent form.

Sample Consent Form

(Design your own and include only what is relevant to your study. Refer to the Guidelines and consider particularly any commitment this form makes regarding anonymity, confidentiality, the retention of records, the use of images).

Project title

Curriculum development and delivery of Secondary culinary arts programmes - is there a recipe for success?

I have read the information sheet concerning this project and understand what it is about. All my questions have been answered to my satisfaction. I understand that I am free to request further information at any stage.

I know that:

- My participation in the project is entirely voluntary.
- I am free to withdraw at any time without giving reasons and without any disadvantage up to 1st September 2017. Due to the nature of the online survey I understand my feedback can't be withdrawn..
- The data will be destroyed at the conclusion of the project but any raw data on which the results of the project depend will be retained in secure storage for five years after which it will be destroyed.
- If it is to be kept longer than five years my permission will be sought. Please consider this carefully as sometimes digital material cannot be entirely destroyed.
- As participation in the project is entirely voluntary, there will be no remuneration or compensation provided.
- [Additional information given or conditions agreed to](#)

I agree to take part in this project under the conditions set out in the Information Sheet.

..... (signature of participant)

..... (date)

..... (signature of researcher)

This project has been reviewed and approved by the Otago Polytechnic Research Ethics Committee.

Send a copy of the whole file to your manager to read, and a copy to EthicsAdmin@op.ac.nz; the hard copy signed by your Manager/HoS needs to be sent out to the Ethics Committee Administrator, Alexandra Kennedy by internal mail.

Additional comments:

- 1. You will need to provide the potential questions that students will be providing feedback on.*

This reflection document is part of my Masters study, which looks at ways to encourage Design and Creativity within a Food Design programme at High School.

The following year levels have been working with these Food Design projects:

- Year 11 – Doughnut product, Artisan market product., Sushi Planning
- Year 12 – Best in Show competition (lemon tart product),
Aotearoa House (indigenous food product).
Visits by/to industry (eg food truck, Orphan’s Kitchen,
Food Technologists)

This reflection document is to ask you to think about food design and how we teach this at Saint Kentigern College. We currently teach this concept using Project Based Learning (working on design projects over a longer period of time) which features competitions, food experiences and ‘real life’ business models. Project Based Learning requires you to be independent, self- managing and to work with others. We do this to make the learning more enjoyable, and to encourage you to be really creative with your food design. Most other High Schools do not currently use this approach, and therefore I want to compare the two methods.

So, what do you think? Please go to the surveymonkey url:

Project Based Learning is a great method to teach Food Design concepts?

| | | | | | |
|----------------|-------|----------------|-------------------|----------|-------------------|
| Strongly agree | agree | Slightly agree | Slightly disagree | disagree | Strongly disagree |
|----------------|-------|----------------|-------------------|----------|-------------------|

Using events at year 11 such as the Doughnut brief, Artisan marker, Sushi design & planning and at year 12 such as Best in Show Competition, Aotearoa House,

Orphan’s Kitchen visit, plus a food truck coming to SKC, is all a great method to teach the concept of Food Design?

| | | | | | |
|----------------|-------|----------------|-------------------|----------|-------------------|
| Strongly agree | agree | Slightly agree | Slightly disagree | disagree | Strongly disagree |
|----------------|-------|----------------|-------------------|----------|-------------------|

Putting real life business models into your Food Design learning is a great idea? (eg when you sell your food at the market, you pay back the cost of the ingredients but you keep the profit) or Year 12 visited Orphan’s Kitchen.

| | | | | | |
|----------------|-------|----------------|-------------------|----------|-------------------|
| Strongly agree | agree | Slightly agree | Slightly disagree | disagree | Strongly disagree |
|----------------|-------|----------------|-------------------|----------|-------------------|

Generally, providing you with opportunities to be creative using food to design is a great idea?

| | | | | | |
|----------------|-------|----------------|-------------------|----------|-------------------|
| Strongly agree | agree | Slightly agree | Slightly disagree | disagree | Strongly disagree |
|----------------|-------|----------------|-------------------|----------|-------------------|

Providing you with more cooking opportunities will help to develop your creativity skills with Food Design?

| | | | | | |
|----------------|-------|----------------|-------------------|----------|-------------------|
| Strongly agree | agree | Slightly agree | Slightly disagree | disagree | Strongly disagree |
|----------------|-------|----------------|-------------------|----------|-------------------|

All Food Technology High School students should have a Food Design programme like ours to develop design and creativity? (many don’t)

| | | | | | |
|----------------|-------|----------------|-------------------|----------|-------------------|
| Strongly agree | agree | Slightly agree | Slightly disagree | disagree | Strongly disagree |
|----------------|-------|----------------|-------------------|----------|-------------------|

All Food Technology classes need to be longer than 45 minutes if design and creativity are to be really developed, this time is far too short.

| | | | | | |
|----------------|-------|----------------|-------------------|----------|-------------------|
| Strongly agree | agree | Slightly agree | Slightly disagree | disagree | Strongly disagree |
|----------------|-------|----------------|-------------------|----------|-------------------|

Would you consider studying subjects such as Food Design, Food Photography, Culinary Arts once you leave school if they taught you using a programme like ours? Creative, project based, business model?

| | | | | | |
|----------------|-------|----------------|-------------------|----------|-------------------|
| Strongly agree | agree | Slightly agree | Slightly disagree | disagree | Strongly disagree |
|----------------|-------|----------------|-------------------|----------|-------------------|

Would you consider studying subjects such as Food Design, Food Photography, Culinary Arts once you leave school if they taught you using a programme like ours? Creative, project based?

| | | | | | |
|----------------|-------|----------------|-------------------|----------|-------------------|
| Strongly agree | agree | Slightly agree | Slightly disagree | disagree | Strongly disagree |
|----------------|-------|----------------|-------------------|----------|-------------------|

What aspect of your Food Design work have you most enjoyed?

Please explain:

What aspect of your Food Design work have you Least enjoyed?

Please explain:

Ethics approval:

4 September 2017

Jeffrey Thomas
35a Short Avenue
Mangere Bridge
Manukau
Auckland 2022

Dear Jeffrey

Re: Application for Ethics Consent
Reference Number 740
Application Title: *Writing Education*



Thank you for your application for ethics approval for this project.

The review panel has considered your revised application including responses to questions and issues raised. We are pleased to inform you that we are satisfied with the revisions made and confirm ethical approval for the project.

Many thanks for your careful responses to our recommendations.

We wish you well with your work and remind you that at the conclusion of your research you should send a brief report with findings and/or conclusions to the Ethics Committee. All correspondence regarding this application should include the reference number assigned to it.

Regards

Richard Humphrey
Chair
Ethics Committee Otago
Polytechnic

A handwritten signature in blue ink, appearing to read "RHumphrey", written over a horizontal line.

Otago Polytechnic
Forth Street
Princes Bay 9910
Dunedin 9058

Freephone 0800 762 786
Phone +64 3 477 5014

Email inf@op.ac.nz

Letter of support from my employer:



SAINT KENTIGERN

13 March 2017

Jeff Thomas
Saint Kentigern College

Dear Jeff

This letter is to confirm the support of the College for your study towards the Master of Professional Practice through Otago Polytechnic.

We understand that this is a work-based programme centred around a Reflective Practice study model and that you will be using your experience at the College as a source of examples for the past and current curriculum delivery of Culinary Arts. As you acknowledge, if student data is to be collected you will follow the Ethic guidelines of Otago University.

We value the experience and expertise you bring to the area of Food Technology in the College and wish you all the best for this study.

Yours sincerely

Duncan McQueen
Principal - Middle College

Suzanne Winthrop
Principal - Senior College

COLLEGE

For Boys and Girls in Years 7-11
116 Plymouth Road, Plympton 9100
PO Box 31005, Plympton, Auckland 1110
Phone +64 9 527 9810 Fax +64 9 527 0200

BOYS' SCHOOL

For Boys in Years 1-6
82 Stone Rest, Remuera, 1058
PO Box 11990, Remuera, Auckland 1511
Phone +64 9 528 7632 Fax +64 9 528 7632

GIRLS' SCHOOL

For Girls in Years 1-8
314 Remuera Road, Remuera 1050
PO Box 28100, Remuera, Auckland 1511
Phone +64 9 528 1600 Fax +64 9 528 7632

PRESCHOOL

For Boys and Girls aged 3 and 4
314 Remuera Road, Remuera 1050
PO Box 28100, Remuera, Auckland 1511
Phone +64 9 528 8514 Fax +64 9 528 7632

Student Voice Survey Participant Invitation:



Project title

Curriculum development and delivery of Secondary Culinary Arts programmes - is there a recipe for success?

General Introduction

Dear Participant,

My name is Jeff Thomas and I am currently studying towards a Master of Professional Practice degree and I am inviting you to participate by providing feedback about how you think we should teach Culinary Arts in Secondary Schools.

What is the aim of the project?

The information gathered in this publication will be used to support my work looking into how Culinary Arts curricula are delivered within Secondary Schools. The examples of student voice gathered will help highlight the gap between what students want, expect and enjoy with what students actually receive.

The following year levels have been working with these Food Design projects:

Year 11

Doughnut product, Artisan market product, Sushi Planning

Year 12

Best in Show competition (lemon tart product), Aotearoa House (indigenous food product).

Visits by/to industry (eg food truck, Orphan's Kitchen, Food Technologists)

This reflection document is to ask you, as a Year 11 or 12 student, to think about food design and how we teach this at Saint Kentigern College. We currently teach this concept using Project Based Learning (working on design projects over a longer period of time) which features competitions, food experiences and 'real life' business models. Project Based Learning requires you to be independent, self-managing and to work with others. We do this to make the learning more enjoyable, and to encourage you to be really creative with your food design. Most other Secondary Schools do not currently use this approach, and therefore I want to compare the two methods.

How will potential participants be identified and accessed?

Potential participants will be all the students from the year 11 and 12 Food Technology classes that I teach who are currently working on some aspect of food design.

What types of participants are being sought?

I am seeking participants who have experienced various aspects of Food Design.

What will my participation involve?

Participation will involve providing feedback to specific reflection questions about how we deliver Culinary Arts at Saint Kentigern College. The reflection document will be in a digital format (in this case a surveymonkey questionnaire) and questions will ask you to rate or grade different aspects of what we teach within Culinary Arts and Food Design.

You will be provided with time as part of your normal lesson to provide the feedback.

How will confidentiality and/or anonymity be protected?

I can promise confidentiality of each participant to the wider community (the general public) as each participant will provide feedback via an online survey which ensures anonymity as the wider community won't have access to the online platform. Furthermore, participant anonymity will be provided by myself to the wider community in the same manner as confidentiality. However, I cannot guarantee confidentiality or anonymity of the participants between themselves if they choose to discuss the project with other participants or even non-participants (general public, family). I would like to stress here that if participants choose to discuss the project, they will be discussing only their viewpoints and what they have participated in. They can of course discuss with other participants their viewpoints and thoughts on the project.

What data or information will be collected and how will it be used?

Results of this project may be published but any data included will in no way be linked to any specific participant as the online survey ensures anonymity of the students who are part of the project.

You may request a copy of the results of the project and it will be available at jeff.thomas19@gmail.com

Data Storage

The data collected will be securely stored in such a way that only myself the researcher and my academic supervisor will have access to it. At the end of the project any personal information will be destroyed plus any raw data on which the results are based. This will be retained in secure storage for a period of five years, after which it will be destroyed (unless agreed otherwise on the consent form).

The project will remain the property of myself, Jeff Thomas, with a copy being handed into Otago Polytechnic for assessment purposes and a copy being handed into Saint Kentigern College.

Can participants change their minds and withdraw from the project?

You can decline to participate without any disadvantage to yourself of any kind. If you choose to withdraw, you may withdraw from the project at any time, without giving reasons for your withdrawal. Any information that has already been supplied via the online survey will still be included in the project. You can, however, refuse to answer any particular question.

What if participants have any questions?

If you have any questions about the project, either now or in the future, please feel free to contact either:

Jeff Thomas at jeff.thomas19@gmail.com or

Dr Jodyanne Kirkwood at the University of Otago, jodyanne.kirkwood@otago.ac.nz

Any additional information given or conditions agreed to will be noted on the consent form.

I have read the information sheet concerning this project and understand what it is about. All my questions have been answered to my satisfaction. I understand that I am free to request further information at any stage.

I know that:

- My participation in the project is entirely voluntary.
- I am free to withdraw at any time without giving reasons and without any disadvantage up to 1st September 2017. Due to the nature of the online survey I understand my feedback can't be withdrawn..
- The data will be destroyed at the conclusion of the project but any raw data on which the results of the project depend will be retained in secure storage for five years after which it will be destroyed.
- If it is to be kept longer than five years my permission will be sought. Please consider this carefully as sometimes digital material cannot be entirely destroyed.
- As participation in the project is entirely voluntary, there will be no remuneration or compensation provided.

Please sign below. I will provide the url to the survey shortly.

I agree to take part in this project under the conditions set out in the Information Sheet.

..... (signature of participant)
..... (date)

..... (signature of researcher)

This project has been reviewed and approved by the Otago Polytechnic Research Ethics Committee.

<https://www.surveymonkey.com/r/2YKYR7M>