

Using Narrative Fiction as a Means of Assessing and Learning in a History of Social Welfare Module

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Abstract

This paper describes a narrative development project undertaken by students on a History of Social Welfare module at a British university. Students were asked to choose a character, setting and story from a range of scenarios and time periods which reflected many of the key areas covered in lecture and seminar classes. The narrative was not formally assessed but aligned closely with the summative assessment for the module. Students were expected, in their narratives, to identify and make explicit reference to legislation, social policy information and sociological/anthropological concepts pertinent to the period and chosen character. Most students played an active part in the construction of the narratives and were encouraged to consider aspects of meta-learning including how they can work with others and cooperate as a member of a team. As a result of the success of this form of assessment, the project has been developed into the core mode of assessment for this module in future years of delivery.

Keywords

assessment, groupwork, narrative, social welfare

Introduction

This paper reports an assessment project in which undergraduate Sociology & Social Policy and Sociology and Anthropology students undertaking a History of Social Welfare module were asked to write, as a group, a fictional narrative, drawing on the sociological history of welfare, and concerning one of a number of characters set within one of a choice of time periods. The module studied was a compulsory 20-credit component taken in the second year of two pathways through a full-time undergraduate degree course (level 5, QAA, 2014). The 38 students taking the module were aged between 18 and 35 years old, with most students being 19 or 20 years, and the majority being female (34). Students were fairly equally split between the two degree pathways.

Students were themselves able to decide on the character, setting and story from a range of lecturer-provided scenarios and time periods which reflected many of the key areas covered in lecture and seminar classes. The knowledge to be uncovered by the project brief aligned with the summative assignment for the module, although the narrative and its presentation did not form part of that formal assessment itself.

Students were expected, in their narratives, to identify and make explicit reference to legislation, social policy information and sociological/anthropological concepts pertinent to the period and chosen character. They were also advised to draw upon reading of literature or other media contemporary to the period and the characters chosen in a way that would inform their narratives and help them develop a credible plot and storyline. A fictional narrative of approximately 2-3,000 words was to be

produced by each group covering the period in the character's life denoted by their age and situation.

The project was assessed in a formative way but, as noted above, did not attract marks towards the summative assignment for the module. However, the majority of students taking this core module played an active part in the construction of the narratives and were encouraged to consider aspects of meta-learning including how they can work with others and cooperate as a member of a team. They also benefited from greater opportunities for formative feedback and discussion from the module leader who was able to explore, with those students, deeper understandings of social welfare history and the meanings associated with such. Feedback provided was both verbal and written, via email, and concerned commenting directly on the developing narratives and reflections on the learning being undertaken and gained. Students who undertook this module gained a rich and deep understanding of social welfare, policy and sociological understandings of the human condition that could be transferred to other aspects of the students' degree, despite some feeling aggrieved that the work attracted no marks. Whilst the narrative project attracted no marks, the work undertaken formed a useful backdrop to the summative assignment, an essay, and which provided useful evidence to the module leader of student learning, as did the qualitative feedback and discussion undertaken during the production of the narrative and its presentation to the wider group. As a result of the success of this form of assessment, the project has been developed into the core mode of assessment for this 20-credit module in future years of delivery.

In this paper, advantages and disadvantages of the narrative assessment are reported, examples provided, and suggestions made for the future use and development of this mode of assessment.

Narrative in learning, teaching and assessment

There is a wealth of education-based literature concerning narrative assessment.

Whilst most of this relates to teaching and learning in primary, secondary and special needs teaching in school settings, it has relevance for higher education and for this project in particular.

In New Zealand, the Ministry of Education (2009) produced guidance to integrate narrative assessment into special needs teaching to help teachers develop a deeper sense of pupils' abilities, pupils' and teachers' perceptions of self, living contexts and possibilities for creating innovative teaching and learning experiences. The work builds on Black and Williams (1996) understanding of teaching and learning as an interactive process driven by everyday classroom practices and the interactive process acts as a platform for assessment. It also employs Carr's (1998a, b, 2001) work that used learning stories as a form of narrative assessment. This work, however, focused on teacher-written stories that sought to assess the aspirations of learners and to assess the learning that had been achieved. In later work, still concerned with school-based teaching and learning practices, Cowie and Carr (2003) argue that narratives of learning underpin notions of ownership of that learning process whilst legitimising the socio-cultural contexts in which that learning takes place. This is somewhat similar to Ødeggaard and Pramling's (2013) study in which collaborative narratives are

developed between preschool children and teachers as a means of making and sharing meaning.

The findings of school-based research on narrative learning and assessment is important for the higher education context in which this project was based. The potential to create innovative and interactive ways of learning, developing a sense of ownership, locating the learning process within its socio-cultural context and providing a means for assessment were all important to the project and align well with adult learning strategies (Knowles et al. 2015; Wlodkowski 2008). However, it went deeper than this to consider aspects of meta-learning, including understanding how students worked in their groups, what roles they played, where their comfort-zones were and how these were challenged (Biggs 1985; Jackson 2004).

Narratives have been developed and employed as learning tools in higher education. Critical event narratives have been used in assessing quality in higher education (Mertova and Webster 2014). In our earlier research, concerning the learning of intercultural competences, we employed the development of critical incident narratives, which, although autobiographical, used a storied approach to the collection of data that were analysed alongside diaries of longer duration (author's own 2012, 2014, 2015). The collection of narratives here entailed a two-fold purpose of research and learning and assessment.

Szurmak and Thuna (2013) describe the use of narratives in learning and teaching librarian skills. They acted on the premise that narratives embed the details whilst also they establish knowledge about larger-scale structures and contexts in which those

details make sense. They use 'mind, brain, education' (MBE) science which is interested in how the neural processes in the brain translate learning experiences into learning behaviours and allow for the construction of rich and meaningful learning environments that are transferable. This was something that we were hoping for as an additional element of the learning process engaged in by the students and which did, indeed, allow for a 'head, hand and heart' approach to the project.

Szurmak and Thuna (2013) state that narratives are different to stories, the latter being linear, whereas narratives are representations of events or series of events. They draw upon Polkinghorne's (1995) understanding of the importance of plot within narratives, 'emplotted narratives' (p. 547). These narratives are a tool for making sense of the world or constructing an 'act of meaning' (Bruner 1990) that demonstrates interaction, process and change. Seeing narratives in this way aligns well with the learning outcomes concerning social welfare that we considered important in the project. The use of plot was seen as important for enlivening the content and allowing the students to engage with it emotionally as well as intellectually.

Narrative research is a well-trodden, increasingly popular and yet diverse area of inquiry. Alongside Polkinghorne's championing of the method as a research tool, Carr (1986), Riessman (1993), Clandinin and Connelly (2000) highlight its importance in constructing understanding and meaning in social life and Hamui Sutton (2011) specifically focuses on meaning-making through narratives of suffering, something again that links directly to the student project and the development of understanding and meaning through historical perceptions of welfare receipt or delivery. Teaching

and learning in social policy and welfare history can, at times appear dry and removed from the affective lives of learners. The construction of these narratives and their presentation allowed the students to engage emotionally with the imagined social lives of people within their stories and to 'feel' how need and receipt of welfare services in austere times might be experienced. This provided a Freirian perspective in giving a critical perspective to those students taking part and promoting an axiology in addition to cognitive learning (Freire, 1996). Discussion with the students indicated a deeper political understanding of welfare policies and a growing concern for issues of justice.

Narrative inquiry is also used in the education of teachers as well as in assessing the learning potential and teaching and learning activities for teachers (Connelly and Clandinin 1987; Conle 2000). Mayo (2001) adapts the form to construct life-story narratives in teaching lifespan developmental psychology in higher education settings.

Taken together these approaches form a robust underpinning for the development of the method of learning for this module. As a History of Social Welfare module students study the development of social protection, security and welfare through an examination of the British Poor Law system and its earlier ecclesiastical and religious roots, exploring developments, similarities and differences in other countries also. This excursus through history is taken through to the creation and evolution of the British Welfare State and its replication and alternative developments in other countries. The knowledge constructed through these examinations are finally taken thematically to interrogate similarities and differences in welfare in contemporary austerity-focused society and the global turn. So, the conception of narrative accounts

as an assessment tool for learning is designed to show the students' capabilities in creating meanings and locating these within the contexts, literary, socio-political and historical, of specific time periods. Importantly, it allows the students to get the sense of the 'human' side of welfare need, something that can be embedded in contemporary explorations as well as historical ones. The role of the emotions in learning is recognised as significant (Linnenbrink and Pintrich 2002; Linnenbrink 2007; Linnenbrink-Garcia 2011), and is something increasingly recognised as central to good learning experiences in higher education (Beard et al. 2007) Thus, the method rests within a robust axiological cradle, in which active affective engagement in social welfare policy and its consequences is taken as an imperative in nurturing deep critique of the history of social welfare provision.

The study process

At the outset of the module the students were presented with the details of the project. This was explained orally in class but also detailed within an online module guide for future and continued reference. It was emphasised that completion of the project was not an assessed part of the module itself but that it was an expectation that all students would participate and contribute to the development of the narrative within their allotted student groups. It is difficult to ensure such expectations are adhered to. It was not possible to write the project into the assessment because of a lack of time to steer the project through the necessary modification panels. However, it was explained that this would act as a robust means of testing the suitability of this approach as an innovative and creative methods of assessment for future students. The value of the project in offering focused opportunities for formative feedback on thinking about social welfare policy and history, and developing the analytic skills for

successful completion of the summative assignment was also acknowledged. Students were given electronic and face-to-face feedback on their thinking and its development and the importance of the formative project in offering guidance and planning to complete a high quality summative assessment was recognised in discussion with them.

The project brief outlined the primary aim as writing, as a group, a fictional narrative of one of a number of characters, shown below. (A second aim relating to learning to work together in groups was included. This is discussed later.):

- a. a young unmarried woman (about 19 years old) and her infant child (about one year old)
- b. an older clerical worker (63 years old) in ill-health
- c. a 15 year old orphan (girl or boy)
- d. a disabled person (you decide on the age, gender and disability)
- e. a foreign refugee family (focusing on one member in particular)

Each of the groups were expected to define and explain the details as the fictional account was produced. The chosen character was to be placed in one of the following time periods:

- i. 1830s-1850s post Poor Law (Amendment) Act Britain
- ii. 1920s Britain
- iii. 1960s Britain
- iv. 1980s Britain

v. 21st century Britain

These periods had been covered in lectures and seminars throughout the module and reading and information was available as a means of beginning the students' explorations. Students were also encouraged to seek formative feedback from the module leader as each group began the process of narrative development. Students were given the following brief which, in narrative form, contained the expected learning to be gained. This was not written as formalised learning outcomes because of the formative nature of the project but orally transmitted and discussed:

When composing your story you should identify and make explicit reference to legislation, social policy information and sociological/anthropological concepts pertinent to the period and character. For instance you may wish to make reference to elements of the Poor Law (Amendment) Act, how it was perceived by the general public, what its impact may have been upon the way people behaved, organised their lives and so forth.

The students were also pointed towards key elements of literature of the periods from which they could choose their characters. Much of this is available now from online 'free' sites such as 'project gutenber' (<https://www.gutenberg.org>). However, care was necessary to ensure that copyright was preserved and we also included hard copies, especially of newer books, in the library. An example of the literature used is given below from well-known nineteenth century sources, although less known sources were also indicated to widen student's familiarity with the period. As the time periods moved forward we did direct students to other forms of media such as film,

and plays and we will be seeking to introduce a greater range of alternative media including music as the method matures (also shown below).

Draw, also, on your reading of literature contemporary to the period and the character. The following may be particularly relevant but should not be considered exclusive:

19th Century

Charles Dickens

Oliver Twist <http://www.gutenberg.org/ebooks/730>

Little Dorrit <http://www.gutenberg.org/ebooks/963>

(The Personal History of) David Copperfield

<http://www.gutenberg.org/ebooks/43111>

Hard Times <http://www.gutenberg.org/ebooks/786>

Nicholas Nickleby <http://www.gutenberg.org/ebooks/967>

Benjamin Disraeli

Coningsby <http://www.gutenberg.org/ebooks/7412>

Sybil <http://www.gutenberg.org/ebooks/3760>

Tancred <http://www.gutenberg.org/ebooks/20004>

Frances Hodges Burnett

A Little Princess <http://www.gutenberg.org/ebooks/37332>

1920s/30s

Walter Greenwood

Love on the Dole

William Woodruff

The Road to Nabb End (autobiographical)

George Orwell

Keep the Aspidistra Flying

Down and Out in London and Paris (non-fiction)

The Road to Wigan Pier (non-fiction)

How the Poor Die (essay)

1950s-1960s

Christy Brown

My Left Foot (autobiographical)

Cathy Come Home

1980s

Alan Bleasdale

Boys from the Black Stuff

(TV and play)

Willy Russell

Educating Rita

(Play)

21st Century

Christopher Cleave

Little Bee (book about a young Nigerian refugee)

Ishmael Baer

Along way gone: Memoirs of a boy soldier

The process

Time was allocated within lecture and seminar time for the student groups begin to develop the narrative and to discuss ideas with academic staff, but there was also an expectation of self-directed learning time to undertake further background reading and narrative construction and refinement.

The students were organised in groups of six to eight people. The groups were not arranged by the lecturing staff despite past experience of challenges of student self-selection. In contemporary higher education the selection and working practices of self-directed groups raises a range of concerns to be addressed (van Rheede van Oudtshorn and Hay 2004; Pauli et al. 2008). Given the fee and student loan structures in England and Wales almost two thirds of students work to supplement their income (Endsleigh, 2014). Thus making arrangements to meet, physically work together and develop self-directed learning projects more complex. This is something that was considered when designing this learning method. Students were asked early in the module to develop their groups and communicate names, characters and time periods

to lecturing staff and a brief was developed to lead students through the production of narratives, a set of milestones to chart progress.

The following information was provided to students to guide their group work and self-directed study:

Make sure, in your narrative, that you include references to your reading of literature, newspapers of the period and (auto)biographical accounts of people's lives. (Also, as with any assessed academic assignment, add your reference list at the end of the narrative for your peers to follow up should they so wish.)

You may also wish to use the process of developing the fictional accounts as a way of ensuring you are gaining the learning you need to complete your assessed assignment, and to check that you are meeting the learning outcomes.

The fictional narrative should be about 2-3,000 words in length, flexible to suit your needs to tell the story and demonstrate your learning. It should cover the period in the character's life denoted by their age and situation, but you can refer back to experiences they may have had previously, showing knowledge of the social and welfare policy of the period.

What happens in your story should accurately reflect what may have happened and should detail the social and welfare situation of the day, the philanthropic

and charitable thought and the ways in which society was organised at that time.

These details outlined the expectations and emphasised some of the important aspects of learning that were involved, anticipating some of the questions that may be raised in completing a piece of work that would not contribute to the overall mark for the module. The meta-learning that attaches to such work was highlighted, and, again, attention was paid to some of the instrumental thinking that is seen in contemporary higher education and the employability skills element was made explicit alongside the deep learning that is possible from immersion into the narratives of a particular character and timeframe. However, it was gratifying that those students who also sought opportunities for formative feedback throughout the process and all students who received feedback on completion of the narrative and delivery of the presentation were able to refine their understanding of the history of social welfare. This element of engaged learning represents a further benefit that offsets a more cynical analysis of meta-learning as part of a panoply of instrumental techniques to enhance student employability.

Assessment

The project is non-assessed in that it does not accrue a mark nor does it count towards your degree classification, but all students taking this core module are expected to play an active part in the construction of the narratives as this will provide opportunities for demonstrating how you can work with others and cooperate as a member of a team – a skill that many employers are

seeking, and something that can be commented on in references if shown. It will also help you to identify some of the ways in which you work best.

Students will gain from developing a rich and deep understanding of social welfare, policy and sociological understandings of the human condition. This learning can be transferred to other modules in your degree.

Alongside developing the work in groups wider learning was encouraged by sharing and presenting the narratives across the student cohort. Again, this allowed those involved to demonstrate presentational skills, production skills and so on according to their own strengths. The students were interrogated as to their own chosen roles and their comfort zones with an expectation of reflection on these. This was something which, again, provided opportunities for discussion, engagement and feedback.

Once the narratives have been developed the groups will be expected to place them on the shared space on XX (VLE) for the other groups to read and comment upon. Discussion of all the narratives will take place towards the end of the module and an informal peer-ranking will be conducted.

Planning and executing the narratives

The way the students worked together as a group was left to each group and its members to determine, including the allocation of responsibilities for the various elements of the project. Guidance was offered to assist the development of the working groups and the groups were encouraged early in the process to make an agreement between members that detailed responsibilities and working processes.

This was designed to form part of the meta-learning associated with the activity, as a means of assisting the students to gain a deeper understanding of the ways in which they work best and how they work with others. This represented a ‘low-cost’ way of facilitating this kind of skills learning so important in enhancing student employability, it was embedded in the academic learning and teaching activities of the module (Stiwne and Alves 2010). This can offset some of the bespoke emphasis on contemporary skills development which, in itself, appears rather reductive whereas this project ensured that learning was considered as a holistic process requiring engagement, creativity, co-production and included learning for the ‘head, hand and heart’, the cognitive, skills-based and affective.

In order to help the student groups to plan their work a suggested guideline that delineated a timescale and plan was offered to the students:

Week One: Get to know each other in your group. Decide what life situations you are interested in and what time period you think would best address the learning for this project.

Agree on the character and time period.

Outline your future workplan for subsequent weeks.

Week Two: Agree on the key elements for your narrative. What action takes place and why; what social structures have an impact on the characters and the story; what legislation, social welfare policies and understandings of social life will be relevant.

Construct an initial 'working plan' or storyboard that sets out the central themes for the narrative.

Agree individual and group responsibilities for researching the elements of the narrative.

Weeks Three & Four: Research your areas and check with your group that the narrative is progressing according to plan or revise as necessary.

Week Five (INDEPENDENT STUDY WEEK): Use this time to consolidate the developing narrative so far. Write a first draft and identify the policies, laws, social understandings of life and history that underpin the narrative. Address any inconsistencies and determine what refinements need to be undertaken.

Weeks Six and Seven: Research revisions. Redraft the narrative. Check the references. Double check for historical accuracy, coherence and reality. Agree and write your final draft. Upload final draft onto XX (VLE) site.

Week Eight: Share and comment on each others' narratives. Supportive analysis and peer review.

This project was evaluated in terms of the perceived learning and development of the students through the use of fictional narratives that was assessed through observation

of presentations and reading through the narratives that had been developed, alongside considering attainment in the summative essay. Student consent was sought by lecturing staff to write up the experience of this mode of teaching and learning for academic and pedagogical publication and for sharing more widely as an example of enhancing the learning process.

The narratives

Five narratives were developed, written and then presented to classmates and module staff. The narratives were uploaded to the virtual learning platform XX, a Blackboard based VLE, the students were asked to prepare and deliver a presentation to their classmates on their narrative and on their individual and group learning. Each group was different in the way they interpreted the project brief and in the ways in which they delivered the presentation. This was something that added vibrancy to the project and also provided opportunities for discussion concerning preferred learning styles and to offer feedback on their learning.

Characteristics relating to the narratives are contained in the table below:

Table 1 about here

All the narratives that the students produced included key social policies and legislation and placed these within the social and human contexts of the age in which the narratives were set. The narratives allowed students to demonstrate affective appreciation of the experiences of their characters somewhat akin to engaging in the

construction of ‘narratives of suffering’ (Hamui Sutton, 2011) as the following extract concerning a 21st Century refugee shows.

Mariam felt so lost after being separated from the only person who was familiar to her in a strange country. She was taken to the women’s facilities and felt intimidated by the fact that most of the officers were male. She was being controlled and checked like she was a criminal... she could not understand why she had to be detained for asking for help. She began to feel hopeless as she heard the stories of other women who had been detained for months and who had tried to kill themselves or were on hunger strike.

Of course, some of this was necessarily anachronistic but demonstrated some of the emotive and empathic rationale underpinning the production of social welfare whilst recognising changing socio-political instrumentalities within the legislation guiding these constructions –see the following extract:

This was the last thing I wanted, to split up my family but in the ruthless times it had to be done. On Phillips 8th birthday the master sent him away. Suddenly I felt a pain, a pain that I hadn’t felt in 9 years. The pain I felt when I lost James flooded back and I could feel my heart breaking.

It was interesting to observe the emotional impact the stories of historical suffering made both on classmates observing but also within and amongst the groups presenting their stories. The students were also able to make connections between prior experiences of welfare receipt and need and contemporary ones, recognising clearly that social welfare policies are enacted in the human sphere.

The narratives showed, at times, some misunderstandings of the periods in which they were set and of social policies at that time. However, this was useful as a formative exercise in highlighting those areas that caused difficulties and to ensure that learning could be reinforced. Indeed, students engaged in their own critique and learning as the following extract shows:

The story ends during the 1860s, which is when the philanthropic and charitable thought at that time put pressure on the Local Government Board (pre-Booth and Rowntree). The story ends with Mary's death, a death linked to the social policy at that time, a projection of the end of the beginning. This marks the end of pauperism, but not of poverty; a familiar adversary that is amongst us in contemporary society.

Most of the groups entered enthusiastically into the task, allotting roles, forming methods of working that were feasible for group members according to extra-curricular needs and existing skills. There was an issue with one group, however, in which some of the members took no active part. This highlighted again the need for clearly published expectations of student commitment to learning and teaching tasks and the importance of peer-developed agreements on the learning tasks involved.

The narratives followed the brief except in two cases - in group one where no references were provided and in group five where characters were adapted to suit the interests of the group. This was possible because the project work did not attract a mark but reflected a need for academic staff to ensure that assignment briefs are clear and explicit in the future. This has been addressed by developing a system of the co-production of assignment briefings within the faculty. Academic staff share the initial

brief and rubric with students completing the module, following which students share their understandings of this and amendments are made until a refined assignment brief that is clearly understood by the student group is reached. It is important to remember that when one employs creative and yet formative work in ways which engage students and staff together, such as this narrative project, that new co-constructed approaches to the learning process may result.

All groups reflected on the learning they had gained throughout the project, recognising that group working skills allowed them to act as a team in most cases and to take on aspects of the work that played to their strengths. There was a degree of enjoyment in the project and the presentation of the stories to classmates allowed the groups to flourish:

Keyton (2006) describes that people working together sharing an agreed goal, but working independently of each other, as they are all dependent, can be described as: *interdependent*. The *Johari window model* (Chapman 2003) was an insightful exercise, and perceptions were challenged by individuals within the group. Some team members had learnt one or two particular previously unknown areas, which they were not aware of.

Discussion and ways forward

There is a broader concern in contemporary higher education relating to its function and goal, and in respect of the aspirations of students and reasons why they study. The focus on assessment, outcome and achievement is well documented and is indicative of a changing instrumental focus within universities with which academics appear to

have colluded. This is demonstrated clearly in the 2015 Green Paper on Higher education (Department for Business, Innovation & Skills 2015).

Some of the students in the project were unhappy at undertaking academic work for which they received no mark. This was despite clear explanations at the start of the module and an emphasis on the importance the narrative had for building a database from which the summative assessed questions could be answered. Matters of learning and academic literacy of a subject were considered secondary to the instrumental function of completing an assessment and achieving a desired outcome. This unfortunate turn seems increasingly common within higher education with students taking an instrumental, employment focus to the experience (Stiwne and Alves 2010).

On a more positive note some students explicitly noted the ways in which their learning had taken place, how the development of the narratives had connected with the overall aims of the module and how the project interlinked with their Sociology & Social Policy degree programme as a whole. As a result, the project was written in to the assignment brief for future module delivery working on the basis that it offers a chance to develop deep learning of the subject area and attendant skills and if it is not assessed people will not do it to the best of their abilities or, sometimes, not at all. The opportunities for engaging in formative feedback discussion afforded by the project were appreciated and perhaps offset some of the perceived instrumentalism of changing assessment foci. It certainly highlighted to the module leader the need to enhance feedback opportunities and create engaging spaces by the use of asynchronous email discussion and face-to-face discussion and comment on learning and performance. This continues to be the case having made the narrative project the

summative assessment for the module. Indeed, the opportunities for enhanced student engagement through the co-construction of narratives with academic staff are manifold.

Not everyone took an equal part in the group narrative development and this is a matter that needs addressing through explicit expectations and means of allocating marks differentially according to input but without disadvantaging people. Where people engage with both subject and meta-learning, however, the results can be profound. It can enliven the social policies and sociological understanding of the time and it can introduce a new generation to literature. The last point is something that requires some work. One group, in particular, developed a narrative around a deep appreciation of nineteenth century literature, especially Dickens. Indeed, they managed to inject a degree of humour and satire into the story that echoed some of Dickens' work. However, whilst literature was suggested as a means of providing insights into the lives of people in the periods studied, it was often not overtly used or referred to. It appears important to ensure that the importance of literature for understanding historical times is highlighted more effectively.

Abstract learning is not always possible and an interactive approach demands greater levels of engagement with the subject. The ways in which students dealt with the narratives demonstrated a growing politicisation, something which underlies much debate around social welfare and its reform. Where this takes place greater reports of satisfaction amongst students were evident and academics can also learn to reflect on and revise accordingly their teaching and learning methods and the ways in which they assess. It is too early to say whether or not this may have a positive bearing on

UK National Student Survey (NSS) scores but it is hypothesised that greater opportunities for feedback, for engagement in the construction of the assignment may well offer benefits here. This is something that requires further research. We would recommend more work to be conducted on interactive, assessed learning that co-produced knowledge specific to a discipline such as social policy or sociology. The potential for encouraging an engaged involvement in learning that has an affective component is also something that requires further consideration. However, there are great benefits from developing interactive forms of assessment in forging stronger collaborative relationships between students and academic staff that enhance the satisfaction of both. Where this happens future engagement in high quality learning and teaching is more likely.

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Table 1 Narratives produced by the students

| | Chosen character | Time period | Additional information regarding learning experience | References | Word count (circa) |
|---------|----------------------------------------------------------------------------------------|--------------------------|------------------------------------------------------|-------------------------------------------------------------|--------------------|
| Group 1 | a young unmarried woman (about 19 years old) and her infant child (about one year old) | 19 th Century | Verbal | No | 1500 |
| Group 2 | a foreign refugee family (focusing on one member in particular) | 21 st Century | Verbal | Yes | 3000 |
| Group 3 | a 15 year old orphan (girl or boy) | 19 th Century | Written submission and verbal | Additional information referenced, narrative not referenced | 2000 |
| Group 4 | a young unmarried woman (about 19 years old) and her infant child (about one year old) | 20 th Century | Verbal | Referenced | 2000 |
| Group 5 | Alternative choice – wartime evacuee | 20 th Century | Verbal | Referenced | 3000 |