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THE EDUCATION OF THE LION:
A QUALITATIVE VISUAL RESEARCH EXPLORATION OF MENTORSHIP IN
HIGHER EDUCATION

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THE EDUCATION OF THE LION:
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ABSTRACT

Mentorship has been an integral part of education throughout history, as has been a topic in a variety of studies and discussions. Autoethnography is one of the up-and-coming forms of qualitative research in modern anthropology.

Documentary filmmaking is a medium that can be used to collect data for autoethnographies. In this study, the researcher used past research, foundations of autoethnography, and his academic experiences of visual autoethnography. Using documentary and working with people in his life, the researcher explored (a) how mentorship supports overcoming adversity and (b) how scholars can transmute research mediums, such as autoethnography or storytelling pedagogy, into meaningful and impactful research. The autoethnography in the documentary form includes the researcher's recollection of events during his respective disciplines for all his degrees. Using a grounded theory lens, the researcher examined the data through a three-stage, constant-comparative coding process. Findings show deep, meaningful connections between the emerged themes and how mentorship archetypes are imperative to his struggle to attain his highest level of education. The specific themes that emerged were (a) Mentorship Archetypes and the Role of Principal Mentor (PM), (b) Self-Mentoring as a Scholarly Tool, (c) Pop Culture and Humor as a Coping Mechanism in Education, and (d) Mentors as Scaffolds Through Educational Adversity.

Keywords: *adversity, autoethnography, documentary, education, mentorship, principal mentor, qualitative research, self-mentoring.*

DEDICATION

This manuscript is dedicated to my late mother, Alice M. Smith, and God above, whose presence she is in and for whom this degree was completed. Promise kept.

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CHAPTER I

INTRODUCTION

“Some people see things as they are and ask, ‘Why?’ I dream things that never were and say, ‘Why not?’” Ted Kennedy (as cited in Mettler, 2021, para. 17) echoed these words at his brother Robert Kennedy’s funeral.

It is said there are around 20 master plots: The storytelling community has 20 stories that are told repeatedly. What makes an account connect with the masses is not the plot itself but how it is said. The art of storytelling is the researcher’s form of pedagogy. Every great mentor he has had or any great adversity he has faced has led him to a good story.

As a child, the story that sparked the researcher’s storytelling art was *The Legend of Zelda* by Nintendo (Miyamoto et al., 1986). *Zelda* is a classic story of good and evil. The Triforce has three pieces and can grant any wish. Three entities control each of the three pieces throughout the gaming series: Princess Zelda holds the Triforce of wisdom; the antagonist Ganon—or in his humanoid form, Ganondorf—possesses the Triforce of power; and the protagonist Link controls the Triforce of courage. They are in constant battle throughout the years, in new and inventive stories.

The love for this game is one of the researcher’s most vivid childhood memories. This memory was most vivid during lunch breaks with his mother outside of his

elementary school. When he was little, he remembers standing at the doors to his school, Fairlawn Elementary, which is now called the Judith Resnik Learning Resource Center, waiting for his mother. The City of Akron have taken the Indian head statue made of wood away out front of the school and have not placed a “formerly Fairlawn School” tagline anywhere. The researcher was an excellent student. His mother would arrive, rolling down the arc of the road, with lunch from West Side Bakery. Parked under a tree, she would have a Gameboy and she would be playing *The Legend of Zelda: Link’s Awakening*. They would work together to collect the instruments from dungeons with puzzles and use these instruments to play the *Ballad of the Windfish* to wake the whale-looking thing from his slumber. The goal of this adventure, as most *Zelda* games, to defeat the central antagonist, which in this case was Ganon. The researcher remembers telling his mother Ganon is just too hard to beat. She could not do it, and the researcher was just a kid. She told him there would always be a Ganon in his life, and he must always have the courage to face him and overcome him. “Courage is not always being without fear,” she said, “but the fortitude to face it and win.” This was one of the most important lessons the researcher ever had.

This interaction created the researcher’s first mentor, his mother, and made that visual metaphorical representation of overcoming adversity in his life. While these specific moments with her were a catalyst for the researcher’s fortitude and resilience in life, many more graphic and symbolic representations presented to the researcher through his education and life became his strength against the many adversities and Ganons he would have to face. Many of the researcher’s memories have felt like they happened

yesterday because life has been like one large documentary film constantly playing in his head. These visuals were not just powerful; they were life changing. A common theme with each memory were the people who were the catalyst of the researcher's learning moments. These people facilitated the researcher's learning and helped guide him on a path on which he had not yet walked but one they had. They were his mentors.

Terms Defined

Adversity: Adversity refers to “Adverse fortune, condition, or circumstance; a state opposed to well-being or prosperity; misfortune, distress, difficulty, hardship.” (Oxford University Press, n.d.)

Autoethnography: According to grounded scholars in the field, autoethnography is an approach to researching and writing that can be used to describe and systematically analyze (graphy) personal experience (auto) to understand cultural experience (ethno; Ellis, 2004; Holman Jones, 2005). Ellis (2004) defined autoethnography as “research, writing, story, and method that connect the autobiographical and personal to the cultural, social, and political” (p. xix). Chang et al. (2013) said autoethnography research allows concurrent collaboration, where “all researchers engage in the research process steadily, often mixing individual activities with collective activities” (p. 44). This approach challenges canonical ways of doing research and representing others (Spry, 2001) and treats research as a political, socially just, and socially conscious act (Adams & Holman Jones, 2008). A researcher uses tenets of autobiography and ethnography to do and write autoethnography. Thus, as a method, autoethnography is both process and product (Ellis et al., 2010).

Documentary: A documentary is factual, realistic, applied (e.g. to a film or literary work) based on real events or circumstances, and intended primarily for instruction or recording purposes (Oxford University Press, n.d.).

Higher education: Higher education refers to any education that involves a college or university setting, where individuals obtain associate's, bachelor's, master's, or doctoral degrees.

Mentorship: Mentorship is the act of being a mentor. This term is described in its singular noun form as

Originally (in form *Mentor*): a person who acts as guide and adviser to another person, esp. one who is younger and less experienced. Later, more generally: a person who offers support and guidance to another; an experienced and trusted counselor or friend; a patron, a sponsor. (Oxford University Press, n.d., para. 1)

Qualitative research: Qualitative research includes research methods that were used in the current study. Researchers who use these qualitative methods “are interested in understanding how people interpret their experiences, how they construct their worlds, and what meaning they attribute to their experiences” (Merriam, 2009, p. 5).

Scaffolding: The concept of scaffolding was created by Lev Vygotsky (1978) and the word was created by Bruner (as cited in Wood et al., 1976). According to the University of Buffalo's Center for Educational Innovation (2019), it is “an instructional practice where a teacher gradually removes guidance and support as students learn and become more competent” (para. 1). There are many benefits to scaffolding, including providing support, modeling skills, sharing

knowledge, soliciting questions, adjusting pace, and providing teaching strategies. A simplified version of one of these strategies is the concept of “I do, we do, and you do” (Center for Educational Innovation, 2019, para. 9). It is a metaphor of building scaffolding to strengthen a structure during construction, applied student-teacher relationships. This method is used to create safe spaces for students to learn by a teacher, who is their expert guide. They give advice and adjust as needed to help students attain knowledge. Throughout the documentary artifact in this investigation, the researcher used this lens to show the impact of mentors who directly affected his education and helped him navigate challenging times.

Statement of the Problem

Mentorship has been proven in a variety of studies as being integral in the development of new knowledge and development in higher education (B. Anderson et al., 2013; Schrubbe, 2004; Vierstraete, 2005). B. Anderson et al. (2013) observed faculty mentorship as important in the success of doctoral students at three U.S. universities. Schrubbe (2004) showed how critical mentorship is as a component for professional and academic success in the dentistry. Vierstraete (2005) showed the impact of mentorship in the training of new teachers and in retaining them in the field. While teaching, dentistry, and doctoral degrees are different areas, these studies had a unifying theme of the necessity of mentorship across education levels and disciplines. None of these studies used autoethnography to look at the importance of mentorship in higher education.

Previous research (Chang et al., 2014; Gurvich et al., 2008; Hernandez et al., 2015; Moore et al., 2013; Sykes, 2014) has explored experiences in the educational field

through autoethnography; however, there has not been an autoethnographic documentary, explaining a person's life through three degrees in higher education, let alone all at the same institution. Typically, studies (Chang et al., 2014; Gurvich et al., 2008; Hernandez et al., 2015; Moore et al., 2013; Sykes, 2014) have involved a narrowed focus over a short period, using traditional autoethnographical format in their study.

In 4-year colleges, at minimum, 42.6% of students drop out from ages 20 or greater. (Hanson, 2021; see Figure 1). Nearly a flip of the coin represents whether students will finish their higher education pursuits after 20 years of age. The top two reasons students drop out of college are academic disqualification and financial pressure (Hanson, 2021; see Figure 2).

Much of the research on college dropouts and reasons for dropping out (e.g., Hanson, 2021) involve quantitative testing. Though this information is helpful for a broad look at students and their success, it provides limited insights into what students do daily to negotiate their success in higher education. Students deal with real problems that numbers cannot vividly describe for deeper meaning. For example, Figure 2 shows students have financial issues, lack of family support, poor social skills, mental and emotional issues, health problems, homesickness, and academic disqualification. All these factors can threaten their abilities to stay enrolled in higher education. These are general categories, but there is far more to this story. A study that delves into profound meaning that qualitative research provides could shed light on these problems and

identify success factors. It may also form a narrative of a person’s life from which much can be learned.

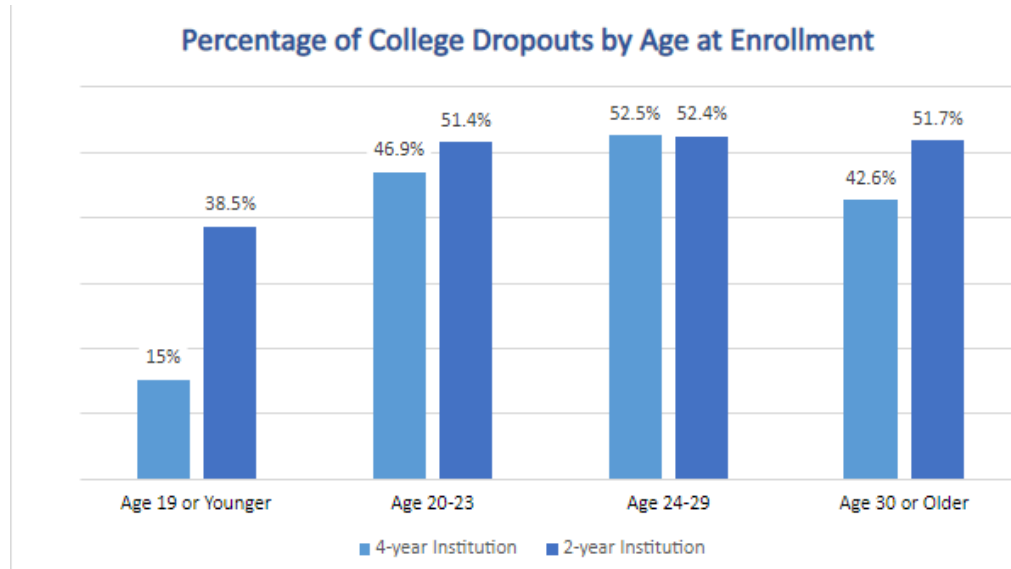


Figure 1. *Percentage of College Dropouts by Age at Enrollment*

Note. From “College Dropout Rates” by M. Hanson, 2021, November 22.

[<https://educationdata.org/college-dropout-rates>]

Purpose of the Study

This study aims to understand a student who has achieved success in higher education and is nearly complete with a terminal degree. As early as John Dewey (1915, as described in Cremin, 1959), scholars have emphasized experiential learning in educational psychology. Dewey believed in a progressive “hands-on approach” to education and dared people to think outside the box with different experiences to promote learning (Cremin, 1959). It has become apparent through the literature review and current research that a thorough look at mentorship is necessary to discover new paths and

themes to explore. An autoethnography, in a documentary format, will be the primary method of investigation used to explore two essential questions.

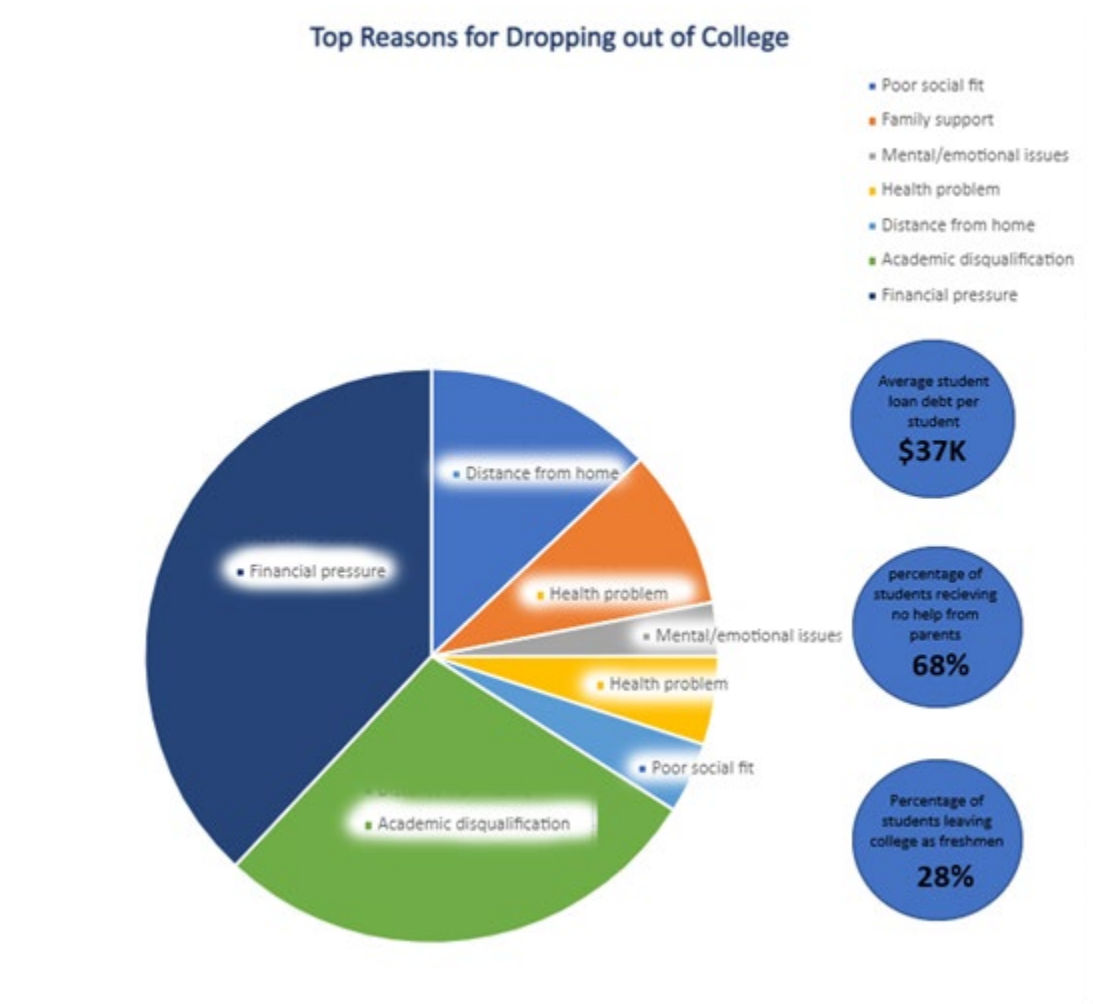


Figure 2. *Top Reasons for Dropping out of College.*

Note. From "College Dropout Rates" by M. Hanson, 2021, November 22.

[<https://educationdata.org/college-dropout-rates>]

This study will use a qualitative approach. Researchers who use these methods “are interested in understanding how people interpret their experiences, how they construct their worlds, and what meaning they attribute to their experiences” (Merriam, 2009, p. 5). This deep look will be ideal in adding to the literature because it has a focus on a long duration of a specific subject. It also uses an additional mode of media: documentary storytelling pedagogy. This variety of media modes makes the data more digestible for a large audience—as entertainment—rather than appealing only to an academic community.

Research Questions

Two overarching questions will guide this research:

1. What is the perceived impact on student success, if any, of mentorship throughout a student’s higher education career?
2. How does autoethnography or storytelling pedagogy allow us to transmute the adversity in our lives into meaningful experiences from which we learn?

Theoretical Framework

The study was grounded in a pedagogy of multiliteracies, created in 1996 by Harvard University’s the New London Group (Cazden et al., 1996). Cazden et al. (1996) demonstrated the importance of having an open mind and understanding of new literacy expression methods. They did this through two principal aspects:

- First, we want to extend the idea and scope of literacy pedagogy to account for the context of our culturally and linguistically, diverse, and increasingly globalized

societies, for the multifarious cultures that interrelate and the plurality of texts that circulate. (Cazden et al., 1996, p. 60).

- Second, we argue that literacy pedagogy now must account for the burgeoning variety of text forms associated with information and multimedia technologies. This includes understanding and competent control of representational forms that is becoming increasingly significant in the overall communications environment, such as visual images and their relationship to the written word- for instance, visual design in desktop publishing or the interface of visual and linguistic meaning in multimedia. (Cazden et al., 1996, p. 60)

The authors made a case for accepting multiple communication channels in an ever-changing world, becoming focused on media outlets. In the 2000s, their assertions were proven correct with the social media boom. They sought to make sure barriers do not prevent people from assimilating into the academic community. Kress and van Leeuwen (2001) argued for a multimodal discourse that combines multiple communication channels and uses them together to ascribe even meanings that are more profound than they would be in their separate forms.

For the autoethnographic method in the documentary, this study used a constructivist lens to look at the experiences in a scholar's account. Primarily, theoretical grounding was guided by the work of Carolyn Ellis, a leader in autoethnographic research. Autoethnography is rooted in constructivism, which was present in this investigation. *Constructivism* is a paradigm of learning theories in education that centers

on the idea that people actively construct or make their knowledge. For example, students develop their learning realities.

Ellingson and Ellis (2008) connected autoethnography with a social constructivist lens. They said, “Presuming that reality is socially constructed enables autoethnographers to counter accepted claims about ‘the way things are’ or ‘the way things always have been’” (Ellingson & Ellis 2008, p. 449). When they use constructivism, teachers develop students’ knowledge to facilitate their learning in a controlled environment.

Constructivism is the foundation of the theoretical work of Vygotsky (1978), particularly the zone of proximal development (ZPD):

The distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem-solving under adult guidance or in collaboration with more capable peers. (p. 86)

Vygotsky presented three pillars of movement through the ZPD to aid the learning process. According to McLeod (2019), these are

- The presence of someone with knowledge and skills beyond the learner’s (a more knowledgeable other; McLeod, 2019, para. 2).
- Social interactions with a skillful tutor allow learners to observe and practice their skills (McLeod, 2019, para. 2).
- Scaffolding, or supportive activities provided by the educator, or more competent peer, to support the student as they are led through the ZPD (McLeod, 2019, para. 2).

Scaffolding is a term coined by Wood et al. (1976), as a continuation of Vygotsky's research. Wood et al. defined scaffolding as "that enables a child or novice to solve a task or achieve a goal that would be beyond his unassisted efforts" (p. 90). Scaffolding is a metaphor that relates the construction of a building to the learning process. When creating a building, one uses scaffolding to hold the structure in place. In learning, a teacher or tutor offers new abilities that serve as scaffolding to guide the student as they move through the ZPD. This concept fits with this study's research questions, which deal with two constructs related to personal experiences and their effects on the researcher's education.

The researcher used a grounded theory approach in the inquiry to allow for unexpected themes to emerge. Grounded theory is different than typical investigative research because it works backward, letting themes emerge from the data, rather than following the standard scientific research method of starting with questions (Glaser & Strauss, 1967). The information essentially creates the questions.

This theory is followed up by Gardner's (1983) multiple intelligences theory in an educational setting was a building block to this multiliteracy notion in the 1990s. It is not simply academic coursework that make a difference in learning—a student's environment matters as well. The scholars who created multiliteracies and multiple intelligences sought to ensure barriers do not prevent people from assimilating into academic communities. This qualitative exploration is the researcher's attempt at breaking the barriers.

Significance of the Study

Through a qualitative documentary research approach, researchers can delve deeply into experiences to paint a picture that a quantitative study would not show. Although many studies involving autoethnography in various settings have been explored previously (Chang et al., 2014; Gurvich et al., 2008; Hernandez et al., 2015; Moore et al., 2013; Sykes, 2014), one thing that has not been addressed is a self-reflective qualitative exploration of a student with a disability through their higher education career. Although students in middle school, high school, some colleges, and even professors have been studied through autoethnography (Chang et al., 2014; Gurvich et al., 2008; Hernandez et al., 2015; Moore et al., 2013; Sykes, 2014), an autoethnography on students pursuing all three of their bachelor's, master's, and doctorate degrees has not yet been formulated. This group is a unique subset in education because only a tiny percentage attain terminal degrees. According to the U.S. Census Bureau (2021), in 2019, only 13.1% of the population have a graduate or professional degree. In addition, only 2.03% have a Ph.D.

This study expands the literature on autoethnographic experiences in the field of education. Studies involving education through mentorship and adversity constructs have been typically narrow and follow specific experiences (Chang et al., 2014; Gurvich et al., 2008; Hernandez et al., 2015; Moore et al. 2013; Sykes, 2014). This study is significant because it is a broad scope of a student's higher education career through a terminal degree. By gaining understanding of an experience through multiple levels of higher education, light can be shed on what it takes to be successful. More specifically, the study shows how the constructs of mentorship and adversity play a role in the process.

Research Subjectivity

In qualitative autoethnographic explorations, the sample is the person, or in some instances, people, working in a form of collective self-reflection. This collaborative version of autoethnography is a qualitative research method “that focuses on self-interrogation but does so collectively and cooperatively in a team of researchers” (Chang et al., 2013, p. 17). In this instance, the sole focus is just the principal investigator (the researcher) of the study. For this reason, the researcher must be described as well as possible. Attention must be given to the descriptive data to be completely truthful and raw. From reading Ellis (2000), who has become a hero to the researcher, in a sense, lies and exaggerations have no place in autoethnography.

In that spirit, the researcher’s name is Gabor Smith, a 35-year-old man and a Ph.D. student in curricular and instructional studies. His master’s degree was in communication, with a concentration in media production. His bachelor’s degree was in political science. He is Roman Catholic and has a deep relationship with God. Politically, he is a moderate who leans left. He is coming to the end of his Ph.D. journey.

The researcher has struggled personally with choosing qualitative methods because many people in academia still look down on qualitative research, especially research that deals with autoethnography. Many deem it egotistical, trivial, and out of alignment with the rigor of academia (Merriam, 2009). The researcher believes everyone has an ego. We either keep them in check or let them run wild. A person doing autoethnography properly will admit to such. At the same time, quantitative researchers

can hide the more profound meaning under their numbers and statistics and report biased thoughts.

While quantitative avenues could have been pursued, qualitative methods allow a deep exploration of data to find appropriate, emerging themes (Glasser & Straus, 1967; Merriam, 2009). The researcher's brain is not wired the same way as some quantitative-heavy researchers. Coming to the end of his formal education made him want to look back on his experiences with a close lens, for himself and for others who could benefit from these experiences

CHAPTER II

LITERATURE REVIEW

The following literature review will give a history on mentorship in the field of autoethnography. It will first explain the role and importance of mentors. Secondly, it will describe the role of overcoming adversity and the various studies explored using this means of qualitative exploration.

The Role of Mentors

Chang et al. (2014) focused on how 14 academic and administrative leaders of color working in faith-based education have received personal or professional mentoring. This study was done over 6 months and yielded differences in mentoring needs by gender. The relationships in this investigation were not all considered mentoring to the subjects. Mentoring was found to have taken place for the 11 women subjects. They exhibited more psychosocial needs, as compared to the psychosocial needs expressed by the three Men subjects, who wanted to develop their skills and professional network. During the 6-month scope of the study, unexpected opportunities arose from professional mentors that participants found enriching.

Chang et al. (2013) described concurrent collaboration as “all researchers engage in the research process steadily, often mixing individual activities with collective activities” (p. 44). Gurvich et al. (2008) talked about mentoring students in doctora

programs in higher education. This study presents the research in a collaborative format, where multiple researchers give their autoethnographic accounts of the same phenomena. The researchers of this study found mentoring as a positive relationship that enhances the lives of those being mentored. Gurvich et al. (2008) explored protégé perspectives, over 2 years, while participants were in doctoral programs. The authors chose autoethnography to bridge the audience gap caused by complex language and rigid framework in some research frameworks. The authors wanted the story made available to the masses, who might not usually read academic work. This study focused on the doctoral portion of higher education and did not account for the undergraduate and master's stages, which are unique experiences. Seeing the students evolve through the steps could have informed readers about how success in education can be achieved and the experiences and mentorship needed. Also, the research was initiated by the mentors themselves. The study might have taken an entirely different direction if a student had facilitated it.

Moore et al. (2013) looked at mentorship in another collaborative autoethnographic form, through the eyes of research assistants in doctoral programs. They wrote about the good and bad aspects of feminist research mentorship and created a model that can be used throughout all disciplines. Feminist research mentorships are designed not just to provide support to students but to “incorporate the critical paradigm’s central tenants of self-reflexivity, power, and activism into the mentoring process” (Moore et al., 2013, p. 4). This study is unique because it gives perspectives of three generations of student assistants in a specific program under the same professor’s tutelage. The span of these accounts is over a semester of independent study with a

specific professor, who also gave her autoethnographic account of each of the three assistants she mentored. A longitudinal study such as this may provide perspectives that have not yet been seen.

While pursuing higher education, students often find pitfalls outside of education that affect them and their success. Throughout a student's career in higher education, they find many people that they can look to as mentors who have experienced these troubles and can show them the way to persevere. Researchers have looked at their educational experiences for various lengths of time. Many of them were focused on one degree program, with multiple autoethnographers giving their reflections. In focusing on one program, there is information missing about students pursuing an academic career that spans over a long period of time. The whole picture has not adequately been assessed. Some mentors change; some remain constant; and others become a model of what that person might not want to be. Because so many things change, it is essential to look at the idea of mentorship throughout one's higher education.

The Role of Overcoming Adversity

Zibricky (2014) conducted an autoethnography on motherhood and raising a disabled child. The finding included themes of intense judgment, predictability, disappointment, and the fear of "letting go." These themes could be applied to graduate school students as well. Many students, particularly college-age, take on more responsibility, as they grow into adults. When a parent of a student is stricken with a disease and leaves them unable to care for themselves, it may be beneficial to see how the

students handle it if the roles are reversed. This is not to say students could not also be parents themselves.

Hernandez et al. (2015) explored the effects of foreign-born heritage on academic lives through a collaborative autoethnographic process. The participants were women professors born in Trinidad and Tobago, Kenya, and Korea. Hernandez et al. investigated adversity in race, social, and institutional norms in universities in the United States. The participants' description of their experiences started during their work as grad students and expanded into their time as professors, leveraging position and research focuses in academic institutions. While their background descriptions are insightful, they neglected their time as undergraduate students, whether in the United States or not, so the study only applies to a small subset of the population, including foreign-born women who pursue a doctorate. A broader study would be helpful for greater transferability among academic people.

Sykes (2014) engaged in an autoethnographic exploration of a male university instructor who dealt with the adversity factor of being a cultural minority. The researcher was a Chickasaw Native American and felt a sense of cultural loss in the rigid academic community. The experiences described serve as a beacon for other cultural minorities teaching in higher education and suffering from the transferability issue. In other words, stories of White academics do not relate or transfer often as well to the stories of racially and ethnically diverse communities. A significant contribution of this study is the attention to a rigorous method of data collection for autoethnography that emphasized a form of triangulation often used with the scientific method research. The researcher used

experiences of other Chickasaw Native Americans for a well-rounded exploration. These additional participants were recruited from a learning community in which the researcher was involved. The researcher said his own “journal and memorandums were triangulated with emails and the experiences of students in the learning community” (Sykes, 2014, p. 6)

In these studies, researchers looked at the role of adversity, using the method of autoethnography. Many studies were collaborative, and one used a triangulation approach, using other people affected by the phenomena. None offered a look at higher education as a whole or someone affected by the care of loved ones in their family simultaneously during the stressful time. While adversity was present in some form, it often dealt with inherent, unchangeable factors, such as race, and not situational factors, such as relationships or taking care of a loved one. While Zibricky (2014) focused on a mother’s experience with her child’s disability, she did not have the disability herself. A unique experience with someone who personally has a disability through the entire scope of higher education would be an invaluable contribution to the field and other disciplines

CHAPTER III

METHODOLOGY

In this study, I used a qualitative approach to describe experiences presented in the form of an autoethnography in documentary form. This chapter describes the study's research design, participants, data collection methods, data analysis, and study limitations concerning validity.

Documentary film has been a medium for entertainment and passive experience, intended for informal learning. More recently, the focus and importance of documentary film as a research medium has been growing. With an increasing rate, documentary films “are considered part of a larger effort to spark debate, mold public opinion, shape policy, and build activist networks” (Nisbet & Aufderheide, 2009, p. 450). Documentary films are a medium now commonly used in educational research.

Warmington (2011) discussed one noble, historical endeavor to study documentaries and contribute to the “urgent work of archiving and circulating” (p. 457) these types of films. Originally, the researcher intended to be the instrument of the qualitative study and to write an autoethnography of his experiences. His academic adviser gave him the idea of using a visual medium to tell his story and collect his data. Having previously worked as a significant contributor on two nationally televised documentaries, this idea seemed like a natural step for the researcher, his career path, and

his foundations as a human. This method of research involving autoethnography and visual expression is what he wants to do and what he does best. He did not publish papers with peer-reviewed journals to start his academic career. His scholarship was rooted in his documentaries. It would be a disservice to the quality and impact of the qualitative data to do it any other way than through a visual medium, such as the documentary form.

Employing a qualitative research design, the researcher investigated an autoethnographic account of education, focusing on the role of mentors in education and how they help individuals overcome adversity. The researcher left opportunities for emerging themes to show a deep picture of the phenomena of higher education. This chapter outlines the role of the researcher, the participants, sampling methods, data collection methods, data analysis methods, procedures developed to increase the validity and ethical considerations of the study.

Research Design

Qualitative research is used to search for meaning through rich descriptions (Merriam, 2009). Because the purpose of this study was to gain an in-depth understanding of a student's life through higher education, focusing on the role of mentorship and adversity, the researcher determined qualitative research would be the best route to take for this investigation.

A phenomenological collective case study is an essential tool for qualitative scholars. Hess-Biber and Levy (2011) described phenomenology as a methodological approach to generating knowledge about peoples' lived experiences through the eyes of the people experiencing the phenomenon. The researcher accumulated rich-descriptive

data through open-ended interviews, autoethnographic observations, and public historical accounts.

Participants

Even with the smallest of samples, whether the autoethnographic portion or open-ended interviews with mentors, attention must be placed on the data in qualitative research (Merriam, 2009). Participants, recounting the researcher's oral history, are used in this investigation as a validity check to solidify the experiences of the autoethnographic protagonist, who is referred to as the researcher. He is the sole data source of the autoethnographic transcripts. No personal identifying information was collected from these interviews. In addition to the researcher's account, other open-ended interviews and public videos were used. Each open-ended interview personally conducted by the researcher was considered a mentor or critical figure during the most critical times of the researcher's academic career. Other public opinions available on YouTube were used from experts not in contact with the researcher in anyway. Preliminary data was drawn from open-ended questions (see Appendix A).

The informants were

- Matthew Rafferty, video specialist with WJW Fox 8 News Cleveland. Matt is a mentor of the researcher and video specialist at WJW Fox 8 News in Cleveland, Ohio. The researcher reflected on Matt's mentorship, working on two national televised documentaries with him, and the impact of visual research.
- Jamie Newhall, video and multimedia producer at the University of Akron: He is a mentor of the researcher, who worked professionally with the researcher and

provided historical support for the gravity of these experiences recounted in his life.

- Dr. Dudley Turner, professor in the University of Akron School of Communication: He is an expert in communication and visual research. He discussed being a mentor of one of the researcher's mentors, Dr. Natalie Sydorenko, which indicates a possible historical transference of mentorship to the researcher over a series of generations.
- Kathleen Kulick, director of the University of Akron Office of Accessibility: She spoke about her time working with the researcher and the disability that has defined his character.
- Taika Waititi, director: He spoke about the historical impact of stories being told in a specific culture (i.e., TIFF Originals, 2019).
- Dr. Karthik Rananan, psychologist: He spoke about the effects of generalized anxiety disorder.
- Dr. Marsha Carr, professor and founder of self-mentoring (Carr, 2016): She spoke about the historical context of self-mentoring.
- Dr. Carolyn Ellis, professor and pioneer of autoethnography: She talked about the impact of autoethnography used in this study and how she was inspired by her brother and significant others' deaths to create this unique form of research (Ellis, 2000).

Data Collection

Data was collected through multiple sources to increase validity through triangulation, as informed by Sykes (2014), who used the accounts of other Native American. Sources included the primary autoethnographic transcript of the documentary in visual form. This transcript was transcribed by the software Otter.AI (Version 2022), which broke the transcript into sections for initial coding. These sections were used verbatim from the software. The coding of the researcher's observations was included in the initial coding step to provide procedural clarity. The process was similar to writing a script, using the researcher's memories, photographs, and open-ended interviews collected.

Autoethnography Transcripts and Photographs

The transcripts of the researcher's autoethnographic experiences were compiled from his memory and recorded via a professional Canon DSLR camera. This transcript of the documentary artifact was the primary data set for the study. The researcher used his coursework history as a timeline and records with photographs to reminisce about each step of his education career. Photos, when available, were also used and included artistically in the documentary artifact.

The research and experiences described consisted of approximately 11-12 years total. The researcher did, however, touch on the early years of his life for context. The researcher sat in a private room, free of distraction. Ellis's (2000) theoretical ideas about autoethnography were a primary framework for this study. All thoughts were organized following Ellis's five stipulations for high-quality autoethnographic writing, with a focus

on the research questions. Richardson (as mentioned in Ellis, 2000) stipulated that high quality auto ethnographies must possess:

- “Substantive contribution. Does the piece contribute to our understanding of social life?” (Ellis, 2000, p. 15-16)
- “Aesthetic merit. Does this piece succeed aesthetically? Is the text artistically shaped, satisfyingly complex, and not boring?” (Ellis, 2000, p. 15-16)
- “Reflexivity. How did the author come to write this text? How has the author’s subjectivity been both a producer and a product of this text?” (Ellis, 2000, p. 15-16)
- “Impactfulness. Does this affect me emotionally and intellectually? Does it generate new questions or move me to action?” (Ellis, 2000, p. 15-16)
- “Expresses a reality. Does this text embody a fleshed-out sense of lived experience?” (Ellis, 2000, p. 15-16)

The researcher did not limit the recollections to time in school. The transcript reflects his education, including life experiences involving adversity that contributed to his need for mentors for guidance. His truth was rawly expressed to increase validity (Ellis, 2004).

Open-Ended Interviews

It is essential in conducting interviews to pick people who have direct contact with the phenomena and can articulate responses that vividly recollect the experiences (Patton, 2002). In this case, the researcher chose mentors who could recount the oral history of the time period examined, as triangulation support. A human subject exemption

was obtained from the supporting university's institutional review board (see Appendix B).

In the interview portion of the study, the participants were questioned only about the researcher and his experience in higher education and mentoring. Interviews were 90-minute, open-ended interviews. Abstract questions were asked to provide guidance as to the times of the history in question (see Appendix A). No interview lasted longer than this period. All interviews were conducted in a small office setting. A Tascam digital audio recorder was used to record high-quality audio data and was later transcribed verbatim, using Otter.AI transcription software.

Field Notes and Observations

Observations are large data sets for as long as we are alive; they constantly occur in the identified phenomena in qualitative research (Merriam, 2009). For this reason, the researcher used observations of data in the initial coding. All initial thoughts of the data were recorded to provide insight into the thought process. While looking through the transcript and watching the documentary artifact, these thoughts were logged, and patterns were noted.

Data Analyses

The researcher employed a constant comparative method of data analysis of the data generated from the completed autoethnography transcript, the open-ended interview transcripts, photographs, and videos. This method is essential in grounded theory (Glaser & Strauss, 1967), the primary lens of this investigation. The researcher looked for

specific patterns during this process (Merriam, 2009). The data was examined during and throughout the process of data collection.

The raw data were first open coded with the researcher observations. Secondly, data were further abstracted using the axial coding method, creating categories. Data were then coded for maximum abstraction into emerging themes (Merriam, 2009). This process allowed themes to emerge, while also allowing a true story to be formed in the documentary. It is, however, the goal of this type of research to “propose an analytic handle to develop abstract ideas for interpreting each segment of data” (Charmaz, 2006, p. 45).

Ellis (2000) used an evocative autoethnographic style to encourage narrative and free responses, which the researcher did his best to emulate. The researcher paid close attention to the data using other theoretical concepts, such as the current standard in analytical autoethnographic work by L. Anderson (2006). L. Anderson used five essential features to promote validity and a more rigorous data analysis to separate it from a more Ellis-dramatic approach: (a) having a complete member-researcher status, meaning the researcher must be part of the social hierarchy of the analyzed system, (b) analytic reflexivity, which is similar to the reflexivity used in evocative autoethnography, (c) narrative visibility of the researcher’s self, meaning the researcher explicitly and accurately presents themselves in the text of the data, (d) dialogue with informants beyond the self, aiding in the dismissal of egotism and exploring the relationship with similar data sets, and (e) commitment to theoretical analysis: a focus on the goal.

Study Limitations and Validity

The visual autoethnography covered over 11 years in higher education. Because of this delimitation, there are limitations involved with this study. Reflecting on significant experiences is relatively easy, but covering every little experience is impossible. Because the researcher used recall, he acknowledges his viewpoints area as Ph.D. student nearing completion of his degree, and these viewpoints may be different than in some parts of his earlier memory. He has changed, as all humans do, and he acknowledges this; however, he did his best to reflect accurately on the discussed periods.

The researcher talked about his own life throughout the documentary artifact. There are no other accounts to compare. Despite his best efforts to tell things truthfully, it is impossible to do so. The researcher acknowledges his biases are ingrained from personal experiences and have shaped his views of those experiences.

Ellis's (2000) work in autoethnography is grounded in constructivism and is only one framework that could be applied. This approach may not thoroughly explain all the data. Even with the detailed accounts of the researcher's experiences, some feelings are not easily articulated.

One threat to external validity, or transferability, in this case, is the unknown readers. Until they are released, one cannot know what the others will think of personal accounts. To provide preemptive measures, the researcher did as Ellis (2000) suggested and attempted lifelike, believable articulation to communicate to readers, while also creating a compelling narrative that makes people want to watch.

The researcher felt a threat to internal validity or credibility would be his novice status in the academic community. He is preparing to enter this community and has not yet been published and has not established trust. This uncertainty is important to acknowledge because the person who knows most about his experiences is himself. The researcher did his best to limit this threat to credibility by following theoretical ideas of Ellis (2000), who is the leading authority on the method of autoethnography. Her credibility in autoethnography can transfer to this investigation.

CHAPTER IV

FINDINGS

During the documentary, the researcher asked open-ended interview questions (see Appendix A) were asked to elicit responses from responses. The video of the findings was created and posted in its entirety to YouTube (Smith, 2021). Should this video artifact not be accessible, the transcript of the entire documentary, including the autoethnographic research, has been attached to this document (see Appendix B).

The methodological standard for written autoethnography (Ellis, 2000) ascribed to this study was used to provide rich data in creating the multimodal video artifact. The subjectivity could lead to interpreting the data as multiple criteriums of autoethnography. The evidence is not exclusive to one. The complete 3-stage coding matrix is available in Appendix D. The eight minor themes that emerged via the axial coding process include (a) the Hollywooder, (b) the Humorist, (c) the Antagonist, (d) the Therapeutic, (e) the Teacher, (f) the Principal Mentor, (g) Scaffolding, and (h) the Self-Mentor. It's important to understand that Scaffolding is the only one of these that is not a mentorship archetype. From these minor themes, four major themes were abstracted in the selective coding process. They include the mentorship archetypes and the role of the principal mentor, self-mentoring as a scholarly solution, pop culture and humor as a coping mechanism in Education, and mentors as scaffolds through educational adversity

Stage I: Open/Initial Coding

The first coding stage used was an open or initial coding of the raw data. Each level of coding in grounded theory further abstracts data, to eventually arrive at emerging themes (Glaser & Strauss, 1967). This process can be done in as few as two coding stages, but there can be more, depending on the level of abstraction necessary.

The raw data was transcribed via Otter.AI transcription software. The software broke up the documentary into 33 passages of raw data. Each individual passage was initially coded to provide a short summary of what was said and to provide the researcher's initial thoughts and thought process of coding, which is essential in the constant-comparison method in grounded theory (Merriam, 2009).

Table 1 shows an example of the process of taking the piece of raw data and turning it into an initial or open code.

Table 1

Stage 1: Excerpt of Initial/Open Coding Process

Raw Data Excerpt	Stage 1: Open/Initial Coding
"My mother used to call me her little lion cub. I had a lot of growing up to do, she said. I've been through much adversity. I've had many mentors, both real and fictional. I have come to learn in my complex story to always be ready for war because life is full of battles, many which we can never expect. It's always a good idea to carry a sword as one of my favorite video games mentions. It's always smart to be prepared for things, even things you would never expect. This is about me telling my story in a world that has been pushed it down, a real-life story that may teach you some valuable lessons, I hope not just about the value of mentors on the outside of life, but you being one to yourself as well. When adversity hits in our lives, you must be ready."	Data is introductory to a story. Brings up the idea of adversity as an antagonist. Brings up the idea of Hollywood quotes and humor. In essence, explains the importance of mentorship and presents his mother as integral in this story. Presents the idea of transmuting adversity into meaningful learning. Brings up a video game as a mentor.

This first level of coding is usually an attempt to provide the first level of abstraction. This stage was largely subjective, as the researcher was a producer and product of this qualitative investigation (Merriam, 2009). Instead of lengthy talking about transmuting adversity into meaningful learning, as shown in Table 1, the coder makes a short mention of this thought process to abstract the data. The data is simplified into parsimonious central thoughts and pertinent observations of the coder to maintain the constant-comparative process (see Appendix D for the complete matrix).

Stage II: The Axial Coding Process

Table 2 displays a further abstraction of the data, including connections and patterns from the abstracted summaries from the first stage. These categories or labels were named in relation to their connective properties. The researcher noticed a lot of data surrounded elements of mentorship and archetypes of mentors. In addition, the researcher observed evidence of self-mentoring and scaffolding. These emerging categories can be considered the minor themes. These themes' properties often overlapped, which is addressed with a multifaceted theme called The PM.

The Hollywooder

This archetype applies to any passage in the documentary that deals with an element of Hollywood or pop culture in the form of a movie quote or scene. The artifact opens with a complex set of visuals: a montage of videos from popular films, television, and video games and a significant song from the researcher's relationship with one of his most outstanding mentors, his mother. The audience also gets a moving set of visuals of the researcher with mentors who have made a difference in his life. Immediately

following the opening credits, the film and pop culture references start. The first line of the documentary parodies *Goodfellas* (Scorsese, 1993) and compares academia to the mafia, invoking a sense of humor.

Table 2

Stage 2: Axial Coding Process

Raw Data Excerpt	Stage 1: Open/Initial Coding	Stage 2: Axial Coding
<p>“My mother used to call me her little lion cub. I had a lot of growing up to do, she said. I’ve been through much adversity. I’ve had many mentors, both real and fictional. I have come to learn in my complex story to always be ready for war because life is full of battles, many which we can never expect. It’s always a good idea to carry a sword as one of my favorite video games mentions. It’s always smart to be prepared for things, even things you would never expect. This is about me telling my story in a world that has been pushed it down, a real-life story that may teach you some valuable lessons, I hope not just about the value of mentors on the outside of life, but you being one to yourself as well. When adversity hits in our lives, you must be ready.”</p>	<p>Data is introductory to a story. Brings up the idea of adversity as an antagonist. Brings up the idea of Hollywood quotes and humor. In essence, explains the importance of mentorship and presents his mother as integral in this story. Presents the idea of transmuting adversity into meaningful learning. Brings up a video game as a mentor.</p>	<p>The Hollywooder, Scaffolding, The Principal Mentor, The Humorist</p>

The musician Prince in *Purple Rain* (Magnoli & Blinn,1984) delivers a line involving purifying in the waters of Lake Minnetonka. The researcher used this line to describe his struggle with finishing his doctorate. He was at a loss in that moment of his life, caught in the artifact, and he compared the requests of his committee to the request Prince made to the character Appolonia. He was willing to do whatever was necessary and grasp whatever he could to finish.

The Hollywooder category was confirmed again when the researcher used another the example of actor Bill Murray in *Ghostbusters 2* (Akroyd & Ramis, 1989), finishing his thought by saying, “Bummer,” to a psychic in the movie saying Valentine’s Day would be the end of the world. The researcher’s use for it, however, about needing to work more on his doctorate. These examples invoke a sense of humor and coping for the researcher.

The Humorist

This archetype is identified in the documentary as any passage that includes humor as a cathartic response to adversity is generally spoken for entertainment value. This sense of humor and inclusion of pop culture was invoked throughout the documentary, confirming this as one of the strongest patterns. As previously mentioned, Hollywooder references, such as that of Bill Murray and Prince, lighten the mood and show the audience how the researcher navigates through adversity. The researcher uses Bill Murray to finish his thought process, as evidenced in Table 3.

The Antagonist

Table 3 also shows an example of The Antagonist category, involving the researcher’s graduation being postponed. Any passage that dealt with a form of adversity or hardship, whether it be a person, an event, or even a feeling, was labelled with The Antagonist. These examples of hardships are often balanced in the story with the researcher’s Hollywood and pop culture references, as forms of therapy.

Table 3

Bill Murray's "Bummer" and The Antagonist

Raw Data Excerpt	Stage 1: Open/Initial Coding	State 2: Axial Coding
"My graduation is postponed a semester. As Bill Murry would say, regarding Valentine's Day, "Bummer." It'd be painful for any normal person, let alone someone facing the mental hurders I do, let alone 2020. It is what it is. Let alone being, well, alone in the world. I'm used to being treated like I have an invisible disaibility because I do, you know."	Graduation being postponed is an example of adversity. Subject appears to be using a Hollywood example again to complete his thoughts. Brings to the forefront "mental hurders" and the year 2020 as new antagonists of adversity.	The Hollywooder, The Antagonist

The Therapeutic

The category of the Therapeutic (see Table 4) was assigned to any passage that showed a method of coping or relief to the protagonist throughout the story, allowing him to continue a path of success and to do what must be done to learn from these experiences. As shown in Table 4, the researcher again used a Hollywood quote, this time from the film *Forest Gump* (Zemeckis, 1994) to parallel the hero of that story, who also lost his mother from cancer. The researcher's mother suffered from multiple myeloma bone cancer for 14 years. He drove his mother to the best doctors in the country and sat with her in chemotherapy rooms as if he were battling the illness himself. The researcher repeated the movie line verbatim, next to his mother's death bed, which prompted her to tell the researcher to "shut the hell up." The researcher went too far with his joking for his therapy, and his mother was not in the mood. While these therapeutic references helped the researcher transmute experiences from adversity to knowledge, they were often too much for others in different frames of mind.

Table 4

The Therapeutic

Raw Data Excerpt	Stage 1: Open/Initial Coding	State 2: Axial Coding
“What’s my destiny momma? You’re gonna have to figure that out for yourself. Life is like a box of chocolates Forest. You never know what you’re gonna get.” [The researcher quoting Forest Gump (Zemeckis, 1994)]	Interaction of Forest Gump with his momma as an example of the researcher using Hollywood as a cathartic aid.	The Hollywooder, The Therapeutic

The Teacher

The theme of The Teacher was observed when a passage included a mentor, either talking directly about the researcher in a historical context or providing an observed lesson that supported the antagonist in his story. The category also included general experts recounting the public history of topics brought forth in the artifact.

While this autoethnography relied on the researcher’s memory, the need to be a producer of an example of academically sound qualitative research was important. The researcher used open-interview questions to corroborate deductions and memories to demonstrate reflexivity. When the researcher brought up his disability, he used the thoughts from an interview with the Accessibility Director Kathleen Kulick (see Figure 3) at his university to corroborate his claims. At the same time the interview demonstrated a mentor who taught the researcher about disabilities and being comfortable in his own skin with them.



Figure 3. *Kathleen Kulick*

Note. From G. Smith, *The Education of The Lion* v.7.6, 2021, Timestamp 2:54. Copyright 2021 by Gabor Smith. Used with permission.

When talking about medical claims about his disability, the researcher relied on the voice of a medical psychologist, Dr. Karthik Rananan, instead of his feelings. One of the researcher's mentors, Dr. Natalie Sydorenko, had her mentor, Dr. Dudley Turner (see Figure 4), interviewed to see if her emotional connection (Smith, 2021) teaching style was derived from her mentor. This eventually led to the researcher's style of teaching. Exploring this connection was in an effort for profound meaning and understanding of how these social interactions involving mentorship were passed on and learned over the years by the researcher.



Figure 4. *Dr. Dudley Turner*

Note. From G. Smith, *The Education of The Lion v.7.6*, 2021, Timestamp 24:56. Copyright 2021 by Gabor Smith. Used with permission.

One example of an open-ended interview used was of Dr. Carolyn Ellis (see Figure 5), who recounted how autoethnography began. This historical account is essential because the framework of this investigation is grounded in this research medium.

The researcher, as a producer, used other viewpoints of his most difficult experiences. To describe the death of his mother, he used the opinions of multiple interviewees, for triangulation (Charmaz, 2006), including former mentors, such as Jamie Newhall (see Figure 6).

Table 5 shows a specific passage, where Jamie Newhall, a mentor, teacher, and coworker to the researcher, talked about when the researcher's mother died and left the researcher with a sense of isolation and loneliness. As Newhall was a teacher to the researcher, this passage qualifies as this category, but the observations of a difficult time in the researcher's life further put the data into context.



Figure 5. *Dr. Carolyn Ellis*

Note. From G. Smith, *The Education of The Lion v.7.6*, 2021, Timestamp 14:49. Copyright 2021 by Gabor Smith. Used with permission.

The data in Table 5 can also be considered The Antagonist, as this was a tough time in the researcher's life. Most notably, though, the gravity of the situation of losing his mother shows her role as a PM.

The Principal Mentor

The theme of The PM accounts for the intersectional nature of many minor themes and mentor archetypes. A PM is someone who exhibits multiple categories in these mentorship archetypes and is an example of being essential in the researcher's life.



Figure 6. *Jamie Newhall*

Note. From G. Smith, *The Education of The Lion* v.7.6, 2021, Timestamp 29:16. Copyright 2021 by Gabor Smith. Used with permission.

Table 5

The Teacher and Principal Mentor

Raw Data	Stage 1: Open/Initial Coding	Stage 2: Axial Coding
I know that the death of Gabor's mother affected him greatly. She was his last close family member. And that really gave him a sense of loneliness and isolation. And that can be tough to overcome, especially when you're facing all the pressures of pursuing your doctorate and finding a career path. And, you know, other pressures such as that, so he really had a lot going on that he had to deal with. (Newhall)	Jamie Newhall, a professional mentor and friend shared the history of this moment concerning Gabor's mother. He talked about the added pressure of the researcher's doctorate as an antagonist as well as finding a career path. It all affected the researcher greatly according to him.	The Teacher, The Antagonist, The Principal Mentor

The story centers on the researcher's higher education life and the mentors that transmuted his adversity into knowledge and perseverance. There was one mentor above all his mentors that shaped him and taught him lessons through metaphors: his mother (see Figure 7).



Figure 7. *Alice Smith, The Principal Mentor*

Note. From G. Smith, *The Education of The Lion v.7.6*, 2021, Timestamp 10:12. Copyright 2021 by Gabor Smith. Used with permission.

The researcher's mother acted as a scaffold (Vygotsky, 1978; Wood et al., 1976) and helped him realize that good things can come out of adversity. The researcher was emotionally affected by many things described in the artifact, but the benefits of this adversity are most noticeable in this relationship, as confirmed by interviewees' recollections of when the researcher lost his most significant mentor. She gave him his love of film, television, and pop culture. She created a solid structure for him to learn and feel safe, which helped him navigate adversity.

Scaffolding

The category of Scaffolding was not a mentorship archetype but was an important minor theme. The researcher's mother gave him senses of stability and structure, which were essential to his development, his ability to navigate his adversity, and his persistence in learning. When the educational teaching strategy of scaffolding exists, it is identified in the data. Table 6 shows a moment where the researcher discussed the pain of loss in a variety of areas.

The Self-Mentor

In many instances, the researcher acknowledged how he was often one of his own most significant mentors. Anytime an excerpt in the data showed the researcher using the concept of self-mentoring (Carr, 2012), it was coded as an instance of this minor theme. Being brought up in a discussion with open-ended interviews or experts would also be an indicator. These discussions with open-ended interviews and experts exhibit the importance of an intellectual debate in the product and, in turn, present new ideas and new questions. For example, its founder, Dr. Marsha Carr (see Figure 8), was presented within the artifact to discuss it.

Stage III: The Selective Coding Process

The third and last coding stage involved selective coding, which is the end of the data abstraction that ideally forms themes (see Table 7). Four distinct major themes emerged, while using the constant-comparative method:

Table 6

Scaffolding

Raw Data Excerpt	Stage 1: Open/Initial Coding	Step 2: Axial Coding
Loving your neighbor is so essential in life, we all can't do this alone, be the warmth, in the light, in a cold and dark world. In conclusion, some may ask themselves, if a lot these happenings didn't really have anything to do with your education directly. I would tell them that is horrendously incorrect. My struggles with my degree, my sick mother, my relationship and my job situation were all part of my education. It's not just the books and going to class. In fact, to me, those were the easy part. Education is a holistic experience of everything happening in your life at the time. That's how I remember the specific instances based on what I was doing in school. It is a multifaceted experience that molds you as a human. The personal experiences going on during it are just as important, if not more important, with what you are learning. Adversity is the path you must follow. Sometimes that path is confusing and painful and what, and the ones that help you through it are your mentors.	The researcher sums up his experiences through his many antagonists that created his adversity and how they created a holistic experience of his higher education that was deeper than just going to class and reading books. These multifaceted experienced strengthened him and molded him as a human. The confusing path was painful but his mentors helped him navigate it.	The Antagonist, The Self-Mentor, Scaffolding

- Mentorship Archetypes and The Role of Principal Mentor (related to RQ1): Most minor themes encompass types of mentors described in this chapter and in the artifact and present the idea of a mentor that contains multiples archetypes. Self-Mentoring as a Scholarly Tool (related to RQ1): This major theme addresses the use of self-mentoring (Carr, 2012), as a resource for those being mentored and for mentors to pass knowledge about successfully navigating adversity. This assertion

was observed through the coding process, especially the self-reflection (Carr, 2012) aspect, seeing as the entire artifact is a self-reflection in visual form.

- Pop Culture and Humor as a Coping Mechanism in Education (related to RQ2): Throughout the artifact's coding stages, a central theme of references to pop culture and humor emerged. These things created cathartic responses that allowed for learning to be transmuted.
- RQ2: Mentors as Scaffolds Through Educational Adversity (related to RQ2): This theme emerged from the coding, showing that mentors served as scaffolds.

These central themes are addressed further in the next chapter.



Figure 8. *Dr. Marsha Carr*

Note. From G. Smith, *The Education of The Lion v.7.6*, 2021, Timestamp 32:36. Copyright 2021 by Gabor Smith. Used with permission.

Table 7*Stage 3: The Selective Coding Process*

Raw Data Excerpt	State 1: Open/Initial Coding	Stage 2: Axial Coding	Stage 3: Selective Coding
My mother used to call me her little lion cub. I had a lot of growing up to do, she said. I've been through much adversity. I've had many mentors, both real and fictional. I have come to learn in my complex story to always be ready for war because life is full of battles, many which we can never expect. It's always a good idea to carry a sword as one of my favorite video games mentions. It's always smart to be prepared for things, even things you would never expect. This is about me telling my story in a world that has been pushed it down, a real-life story that may teach you some valuable lessons, I hope not just about the value of mentors on the outside of life, but you being one to yourself as well. When adversity hits in our lives, you must be ready.	Data is introductory to a story. Brings up the idea of adversity as an antagonist. Brings up the idea of Hollywood quotes and humor. In essence, explains the importance of mentorship and presents his mother as integral in this story. Presents the idea of transmuting adversity into meaningful learning. Brings up a video game as a mentor.	The Hollywooder, Scaffolding, The Principal Mentor, The Humorist	RQ1: Mentorship Archetypes RQ2: Scaffolding as a means to transmute adversity to knowledge RQ2: Pop culture and humor as a coping mechanism in education

CHAPTER V

SUMMARY, IMPLICATIONS, AND CONCLUDING REMARKS

Chapter IV presented the autoethnographic artifact in the form of a documentary film and the coding process, which was in line with grounded theory. In this chapter, the purpose and methodology of the study are restated. After this, the researcher discusses the findings, how themes emerged, and the implications about the context of the research questions. Lastly, there are recommendations for further research and practice and a sharing of the researcher's conclusions.

As such, the goal of the study was to answer and expound on the research questions posed in Chapter 1:

1. What is the perceived impact on student success, if any, of mentorship throughout a student's higher education career?
2. How does autoethnography or storytelling pedagogy allow us to transmute the adversity in our lives into meaningful experiences from which we learn?

The data was analyzed using Ellis's (2000) standards of sound autoethnographies. From that analysis and through grounded theory, thematic elements emerged. In the following section, I discuss the findings from this data analysis.

Discussion of Findings

This study builds on the work of researchers such as Ellis (2000), who brought forth a dynamic sense of storytelling pedagogy in autoethnography to focus on meanings in academic research that quantitative analysis cannot reach. While Ellis is a primary focus, she is one of many researchers who influenced this research investigation. Progressive learning methods were a focal point in establishing the foundations of this method of research exploration. Starting as early as John Dewey in 1915, emphasizing hands-on approaches and thinking outside the box (Cremin, 1959). Furthermore, this study is an example of a new mode of storytelling pedagogy: a full-length, creative documentary. The pedagogy of multiliteracies created by Harvard's New London Group in 1996 contributed to this study with an emphasis on the use of multiple modes of communication such as video and sound to convey research which in this case was an autoethnography. The constructivist lens of scaffolding developed by Vygotsky (1978) and coined by Wood et al. (1976) helped identify a means for how the meanings of experiences within the documentary artifact were transmuted into knowledge. These two studies together were pivotal in showing the researcher the mode and lens, while looking at the data. Anyone, academic scholar or not, can learn from this new form of qualitative research investigation.

This autoethnography was first written out in a traditional sense as a rough self-reflective story. Then questions were asked of mentors in the researcher's life to

provide validity and photographic evidence. Using data from the interviews, the researcher's raw account, and the photographs, the researcher applied triangulation.

Ellis's (2000) five pillars of determining a quality autoethnography, as previously mentioned, were used to examine the autoethnography for themes. They include (a) substantive contribution, (b) aesthetic merit, (c) reflexivity, (d) impactfulness, and (e) expressing a reality. Upon organizing this data into the five sets, emerging themes became apparent. While there were many themes, four stood out as most relevant to the research questions and investigation (a) pop culture and humor as a coping mechanism, (b) self-mentoring as a scholarly tool, (c) mentors as scaffolds through educational adversity, and (d) mentorship archetypes and the role of the principal mentor.

Pop Culture and Humor as a Coping Mechanism in Education

The first theme brought to the forefront of this study was how humor, film, tv, and pop culture were used to cope with educational adversity and make light of trying times in the researcher's life. This theme is evidenced through the references made to musical artists such as Prince, Kurt Cobain, and Freddy Mercury and films such as *The Godfather* (Coppola, 1972), *Purple Rain* (Magnoli & Blinn, 1984), and *The Terminator* (Cameron, 1984). These references were used to bring a sense of personability to the data, connecting the audience to the researcher's feelings, sometimes directly and other times metaphorically. These connections play a central thematic role for the entirety of the artifact (Smith, 2021).

This progressive style of evaluation and analysis—a visual autoethnography in documentary form—demonstrated the need for progressive thought in education. The

data in this investigation proved fruitful because the researcher could reflect on experiences, using the common ground of humor and pop culture to relate to other people. These light-hearted topics led to a focused and organized story, transmuting meaning to the audience and, in the end, the researcher himself. Humor and pop culture are distinctly one answer to RQ2.

Telling a story for the audience and the storyteller was a vivid pedagogical experience, with a focus on emerging themes that could effectively transmute knowledge. As Ellis said in the artifact, autoethnography provided “deeper meaning” (Smith, 2021, 12:25) than the meaning in traditional studies she was doing at the time.

A study needs to reach the masses for understanding. When research is dry, it only connects to other researchers, which does little to promote meaningful difference. Adding the humor, pop culture, and progressive medium in this investigation aided transmutation of the storytelling pedagogy into practical learning. There are reasons why people watch movies and television. These mediums entertain, connect, and relate to those who care, and these forms of connecting are a piece that needs to be a component of effective educational endeavors. Some refer to this knowledge delivery method, as *edutainment* (Disney, 1954).

Self-Mentoring as a Scholarly Tool

Throughout the documentary artifact of this investigation, a process of self-mentoring became evident. Self-mentoring is a series of steps where one asks oneself to create an authentic and factual assessment of oneself (Carr, 2012). This assessment includes weaknesses and strengths. In response to RQ2, self-mentoring is a good way for

a researcher to engage in an effective autoethnography to transmute the stories and autoethnographic data into meaningful change. The goal is to craft an “ideal self” to increase job performance and progression. Self-mentoring can be translated to education or any similar medium. Self-mentoring also seeks to fulfill ambitions.

The method contains a four-phase process (Carr, 2012): (a) self-awareness, (b) self-development, (c) self-reflection, and (d) self-monitoring. In self-mentoring, the burden rests with the self-mentor to allocate time and identify and develop individual skills that align with internal and external resources and to meet expectations using social and professional networks, when needed (Carr, 2012). Self-mentors are expected to be full of passion and dedication. Carr (2012) breaking the stages into 10 steps and four levels.

The first level, known as self-awareness, has two steps. Step 1 includes recognizing and identifying talents and challenges in the everyday environment, the people in the environment, and most importantly, Carr (2012) advocated, oneself. Step 2 involves identifying an expectation, after compiling a list of potential options. The person must write this assertion down, so others can understand it if they read it.

The second level is known as self-development. It includes Steps 3, 4, 5, and 6. Step 3 involves strategy. Once an expectation is solidified, the next goal is to develop a measurable plan or multiple strategies to gather data. Step 4 includes measuring—quantitatively, qualitatively, or a mix of both—to observe indicated behaviors. Step 5 includes establishing a timeline to collect data. The person needs to know when the beginning and end dates are. It helps to have weekly and daily plans to implement

strategies. The person should collect data until the end of the established timeline, which feeds into the next step. Step 6 involves collecting data from the specific activities involved, including notes from peers for comparison to one's own notes.

Level 3 is about self-reflection. It includes Steps 7 and 8. Carr (2012) explained social media is integral to this level. Carr (2012) said, "Social networking is a valuable component of self-mentoring and often overlooked in many higher education settings" (p. 37). It is crucial to reach out to people in the field and a few trusted peers for feedback to reflect on what has been shared. Step 8 involves making sense of all collected data and reflecting on the meaning.

Level 4 includes Steps 9 and 10. Step 9 is self-monitoring, where the subject must reflect on what has been learned and apply it to the situation, to test solutions. The person should explain if the solutions worked and why or why not. Step 10 and the last step is to keep track of accomplishments, including a system of periodical status checking. It is also good to consider making an expectation of trying and repeating the process (Carr, 2012).

Self-mentoring, at its core, is a form of mentorship and was evident throughout the artifact, as integral to the researcher's success. At many points in his life, the researcher could rely only on himself and continued to succeed in the face of adversity. While this is primarily an answer for the perceived impact of a type of mentorship in RQ1, a case could also be made that it is also an answer for RQ2, due to the coping mechanisms of self-mentorship providing an avenue to transmute personal stories into

valuable lessons. Mentors can learn from the concept of using humor, pop culture, and scaffolding to transmute effective learning for others and for themselves, as self-mentors.

Throughout the documentary artifact, the researcher used the concepts of self-mentoring. While this concept is evident in many aspects of the researcher's autoethnographic account, it was not initially used as a guiding lens in the investigation, so it is not a foolproof example of the method. It is merely a theme that came to light. The research throughout the documentary shows evidence of the various levels of the self-mentorship system.

The first level is evident when the researcher identified his strengths and weaknesses during vulnerable life points. He was candid and raw during his storytelling, as to avoid influencing the data with his opinion of the situations. Bias in qualitative research is inevitable, but an effort must be made to identify it, minimize it, and learn from it. This effort is done through qualitative validity steps, such as triangulation using multiple data sources, a subjectivity statement by the researcher, and attention to a constant comparative approach when looking at the data (Merriam, 2009). The second level of self-development was specified in the strategy the researcher used to grow and modify his life through this exploration rich in qualitative data in an audio-visual form. The third level of self-reflection was the most easily and abundantly used level of Carr's (2012) used in this study. Autoethnography, by its definition, is a potent form of self-reflection in an academic setting. This process was evidenced in Chapter IV and pivotal in evaluating this data. The last level of self-monitoring is just as strong as the previous level because it invokes focusing on what can be learned through the investigation and

how to keep focused on what needs to be done (Carr, 2012). The sole purpose of this chapter's evaluations are to do just that, with a focus on implications and future research involved with this progressive method of qualitative research in education and any field.

Mentors as Scaffolds Through Educational Adversity

Scaffolding, as previously mentioned is integral in the field of education and beyond (Vygotsky, 1978; Wood et al., 1976). The concept itself is a metaphor relating to a building scaffold that seeks to strengthen a structure during construction to a student and teacher relationship. This method creates safe spaces for students to learn through expert guidance. Teachers give advice and adjust as needed to help students attain their knowledge. Throughout the documentary in this investigation, the researcher used this lens to show the impact of mentors that directly affected his education and helped him navigate challenging times. Some challenges included educational adversity, such as persevering through three degree programs, to personal issues, such as the death of the researcher's mother, a breakup, and employment problems during the global Covid-19 pandemic (Smith, 2021). Mentors, whether they were rooted at school with his dissertation committee, his home with his mother, or even himself as a self-mentor (Carr, 2012), all contributed to a sense of stabilization that a scaffold would make on a building and helped him persevere through this adversity and continue his education, while learning and making meaning of his experiences. For this reason, scaffolding can be considered one of the answers to RQ2.

Mentorship Archetypes and The Role of the Principal Mentor

One theme in the data was the importance of a specific, multifaceted mentor: a PM. A PM is a person integral to a mentee's life and progress in whatever the mentee is attempting to accomplish. A PM can use scaffolding (Vgotsky, 1978; Wood et al., 1976) and promote self-mentoring (Carr, 2012) as a result. A person may have many mentors, but a PM encompasses multiple mentorship archetypes. In this investigation, the researcher's doctoral education was the principal goal. The researcher's mother had specific traits that made her a PM.

These are the traits that define a PM:

- Support in pursuing the principal goal: It is important to place emphasis on the mentee's pursuit of defining and attaining a focused objective. In this study, that goal was the researcher's doctoral degree. Before her death, the PM in this study made the researcher promise to finish the plan, as increased motivation for him to do so.
- Exhibition of a high degree of scaffolding: The PM imparts knowledge to the mentee in a safe environment. This knowledge was present in the investigation in many instances. The PM communicated several metaphors, such as popular video game references, to model future desirable behaviors about perseverance (Smith, 2021). It is important to define the meaning of a high degree of scaffolding. The definition of beyond a reasonable doubt for the qualitative evidence would suffice for the definition.

- Being an anchor through adversity: When things do not go right, the PM is there to guide and help the mentee persevere. While this trait is a part of the previously mentioned scaffolding, a separate component sets this trait apart from this constructivist approach. Aside from this behavior modification process, a PM must be, above all, a friend to the mentee, someone they trust more than the average mentor. The PM can be multiple mentorship archetypes at once. The mentee has a sense of loyalty to this individual, above a typical mentor. This loyalty allows the mentor to influence the mentee's life, even when they are no longer alive. This influence was evident in the artifact, as after she passed away from bone cancer, the researcher's mother drove him to complete his education.
- Modelling the principal behaviors as a self-mentor: The mentee needs to model behaviors taught by the PM. They ideally can loosely be self-mentors (Carr, 2012) and coach themselves using what they have learned. In the artifact of this study, the researcher's affinity for using metaphors, humor, film references, and perseverance came from his mother and was demonstrated throughout.
- The principal goal ideally needs to be realized. In the end, the goal must be obtained to effectively demonstrate this archetype. While this is important for gauging effectiveness, it is insignificant for defining a PM. Realization of the principal goal can demonstrate the PM's ability to scaffold and be an effective PM. Further research with other vivid experiences would be vital to establish whether the first four defining pillars lead to principal goal attainment. It has yet to be attained in this investigation.

One answer to RQ1 can be perceived through the investigation: Mentors had significant impact on the success of the researcher, as based on the many archetypes discussed in this investigation's findings. All provide a unique motivating factor, but in certain instances, one person can exude many at once.

Practitioner Implications

While there have been many studies using autoethnography, since its inception, none have been done as a full-length documentary film or with a focus on higher education. The value of using this proposed concept of principal mentorship can aid students of any discipline or age level. Principal mentorship is challenging to give to every student and even more challenging to replicate with individual students, who are all unique. While, by definition, a student can have only one PM, a mentee can have other significant mentors in their life. There is no limit, however, to how many mentees a PM can have. PMs providing this level of mentorship to all students may not be feasible though. It is the responsibility of the PM to look for students who need an anchor and are reaching out for one. If a PM cannot give the student what that student needs to grow, they must find someone who can provide the student the attention they need.

As Visco (2020) said, in research about the effectiveness of pop culture in learning environments, "Teachers need to want to build relationships with their students and be aware of the role relationships play in the learning process" (p. 96). In essence, teachers need to be willing to connect with students. This connection may, however, bring up a unique idea. If a perceived PM rejects a student or mentee this interaction may have the opposite effects shown in this study. This connection

also presents the possibility of future research in analyzing the impact of PM rejection and how a student may respond. Moreover, it may be possible that a PM be inherently harmful yet still positively affect a student with meaning and learning.

Implications for Future Research

This study focused on autoethnography, in a documentary form, to look at the value of mentorship in student success. It also showed how storytelling pedagogy transmutes meaning and learning from adversity. While the study was engaging and produced some important themes, extensive research can be done to validate the idea of principal mentorship into a theory. Suggestions for future research using autoethnography and further defining this principal mentorship phenomenon include

- Autoethnographies of people in similar success situations in higher education: Unique modes, such as documentary filmmaking, are ideal for profound expression, though written autoethnographies can also shed light in a valuable way, when this mode cannot be achieved. Any mode is usable, if Ellis's (2000) guidelines for high-quality autoethnographies are followed. Many students deal with adversity yet flourish in higher education. In the mentee's life, there may be a mentor who was an antagonist and aggressive in their approach to mentorship. These mentors may be inherently harmful in their attitudes and actions, yet still provide meaningful scaffolding that helps students learn. This topic on primarily antagonist mentors being PMs is a topic of further discussion. The only way to fully develop this idea into a possible theory is to replicate this study in similar situations.

- A longitudinal ethnographic case study without reliance on memories from the past: A researcher could organize a longitudinal study with a specific academic program and a subset of its students to see if the idea of principal mentorship is evident among them and what other themes emerge from the roles of mentorship. During this study, each of the students could be evaluated for the presence of a PM and if the principal goal was attained.
- Comparative case analysis of a diverse sample of students dealing with mentorship: A comparative case analysis could be done with case studies or autoethnographies to compare the aspects of mentorship, storytelling pedagogy, and transmutation of adversity into meaning and learning. Individuals with varying identities have different traditions and cultural aspects that might completely change the dynamics of mentorship and the validity of storytelling pedagogy. The only way to make sure that the ideas and research presented in this study have the potential to be a theory is to get these insights from diverse perspectives.

Conclusions

In conclusion, some could question whether these findings connect to education. The researcher's struggles with his degrees, sick mother, relationship, and job situation were all part of his education. Education is not just the books and going to class. To the researcher, those were the easy part. Education is a holistic experience of everything happening in a student's life at the time. That is how the researcher remembered the specific instances, based on what he was doing in school. Education is a multifaceted

experience that molded the researcher as a human. The personal experiences are just as important as what he was learning in the classroom.

Adversity is a path that must be followed. Sometimes that path is confusing and painful, and mentors can help one get through it because they have been through it before. They are guides. The best mentors are the ones that show a piece of their humanity, as if it is their credibility, to let others know, “Hey, I’ve been through the wringer too.”

Without the researcher’s PM of his mother and mentors such as Dr. Sydorenko, Dr. Kathleen Endres, and Dr. Gary Holliday, among the other members of his committee, the researcher would have been lost during the difficult times of his education. They helped him to navigate his path, and he is forever grateful. One might say his antagonist has mostly been adversity, but the researcher’s mentors have been the aids to this story’s protagonist. His mentors and the lessons he has received from them strengthened and motivated him through adversity. They used their various mentorship archetypes, described in the findings, to inspire the researcher’s success. The mentors include the researcher himself, as a self-mentor, as he motivated and learned from himself when no one else was there.

These findings are primarily the answers to RQ1. Still, these findings largely feed into the solution for RQ2 because transmuting adversity from stories into meaningful knowledge could be perceived as integral in mentorship and student success. The researcher can attest that these experiences were examples of that for him. He has been a

strong self-mentor because he is the one who has processed the lessons and adversity daily. He is the instrument. He is the self-mentor.

The researcher's mother and other mentors taught him resilience and strength through scaffolding. Humor and his pop culture references also helped him transmute his daily adversity into meaningful learning by allowing him to feel comfortable with his anxiety as a disability and putting him in the emotional state of another story. The two elements of scaffolding and pop culture mixed with humor are the answers to RQ2.

The researcher has made it his life's mission to help students navigate these paths because he knows the pitfalls. That is the purpose of telling this story. His story is of heavy loss but heavy gains coming his way in the same light. It is challenging living daily with anxiety and depression, especially when someone has no one in the world on which they can feel they can lean. The researcher sometimes listens to an old message from his mother, Alice Smith, when she called his cell phone and told him she loved him. Hearing her voice helps the researcher remember her strength and reminds him that the same power is in him. She was his most incredible mentor, and he will never forget her.

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APPENDICES

APPENDIX A

OPEN-ENDED INTERVIEW QUESTIONS

1. Can you please describe the discipline you teach/work in, the areas of specialty, and when you first met me?
2. What degree was I working on, and what did it entail?
3. What do you remember about my time as your student/colleague?
4. Tell me about how successful you feel I was?
5. Do you remember me graduating? How did that make you feel?
6. Do you remember how I reacted during the death of my mother?
7. Is there anything else you want to say about your time with me and mentorship in general?

APPENDIX B

OTTER A.I. TRANSCRIPT OF VISUAL AUTOETHNOGRAPHY

The Education of The Lion

<The Lion Among Men Production LLC Screen>

G. Smith 0:07

My mother used to call me her little lion cub. I had a lot of growing up to do, she said, I've been through much adversity I've had many mentors, both real and fictional. I have come to learn in my complex story to always be ready for war because life is full of battles, many which we can never expect. It's always a good idea to carry a sword is one of my favorite video games mentions. It's always smart to be prepared for things, even things you would never expect. This is about me telling my story in a world that has pushed it down a real life story that may teach you some valuable lessons, I hope not just about the value of mentors on the outside of life, but you being one to yourself as well. When adversity hits in our lives, you must be ready.

G. Smith 1:54

As far back as I can remember, I always wanted to be a gangster. It never worked out that way, though. So instead, I tried for a close second. Academia. Where are my manners? Yeah, that chunk of life right there. His name Gabor. Nice to meet you. I just

got hard news for my dissertation committee recently. I need to do some more work to finish.

Prince and Appolonia in Purple Rain 2:18

Well, for starters, you have to purify yourself in the waters of Lake Minnetonka.

What? You have to purify yourself in the waters of Lake Minnetonka.

G. Smith 2:28

My graduation is postponed a semester, as Bill Murray would say, regarding Valentine's Day, "Bummer." It'd be painful for any normal person, let alone someone facing the mental hurdles I do, let alone 2020 It is what it is, let alone being well, alone in the world. I'm used to being treated like I have an invisible disability because I do you know

Kelly Kulick 2:52

You have people that have disabilities that you can physically see people that are in chairs or walk with canes, or that are hearing impaired or deaf. You can see that you get that. But when somebody nice young, healthy young man comes in front of you and says I have this disability. People tend to go what are you talking about? Because when you think of disability, you think of something you can see. But the vast majority of the students in this office have invisible disabilities. And that's why we have to kind of change our thinking. The university needs to look at disability more holistically. And that's how Gabor presented himself.

G. Smith 3:33

I am not angered by my lack of understanding anymore. My Ph.D. has been a nightmare to say the least. classes weren't available to start steps were not followed properly. With the right documentation. And early on my guidance was limited. Thank God for my committee now whom I love and admire. So yeah, I'm a little upset that I must wait another semester. Time does matter. Tomorrow is never promised. I think COVID-19 has taught us all that. I want to have this over with and done. I've come to understand that one member of my committee was spot on to say I'm the one jumping into the deep end to academic world needs a disrupter like me to be an emotional Research Leader. That's easy to think about. But right now my mind is attacking me on everything I can't do and haven't done. It's the nature of my disability. When you're Beatrix kiddo in the movie Kill Bill. You must sit down and work on one thing at a time, wiggling the big toe, wiggle your big toe. Let's get these other piggies wiggling. So the monster I'm talking about is generalized anxiety disorder.

Dr. Karthik Rananan 4:42

Maybe you've received a diagnosis of generalized anxiety disorder, excessive anxiety and worry apprehensive expectation occurring more days than not for at least 6 months about a number of events or activities such as work or school performance.

Anxiety has been a great adversity. In my life, entering my defense online, I put out the best product I could muster, and it still wasn't good enough. I agree it was horrendous for my normal performance. I was still proud of it for the heart I still saw in it. I must put the committee in my shoes next time. The only way I can do that is to start from the beginning. I always wanted to be one of the cool kids who listened to “Smells

Like Teen Spirit.” Who doesn't love Kurt Cobain. However, I never was one of those kids who had a normal life, I felt more like Freddie Mercury waiting to get his microphone during the live a concert, I had been through a lot in my short existence, I've lost a lot of people, a lot of time, too much for one person. I'm alone now. All my family is gone. I met the end of my formal education, I think it's a good idea to share my experiences with everyone and two factors that helped shape me as a human. While all of us are different, there is much to learn from my life that everyone can benefit from, I would be selfish not to share this in the hope of finding what works for others to follow in the future. This is my research. This is my story. When I was born, my mother called my father from the hospital and told him he had a son, he promptly hung up on her. Hmm. That's more like it. That's the last you would expect from my story. I hope you aren't tired of it yet. There's more to come. I'm the result of all the loss right now. I've had a lot of time to think during the times of Corona. My purpose for this is to give my sort of manifesto at a point in my life where I've learned a lot. My education has meant a lot to me and my experiences will never be the same as someone else's. Nor as important. I'm a nobody. But I have seen a lot and I've done a lot. I want to leave my story for everyone in the form of a type of visual auto ethnography. I do not want this story to be long winded, knowing me It very well could be. I see people complaining on social media about being stuck in their dwellings with family. I currently have none. As I said, all of them had passed. It has made this challenge tough. I'm used to this type of life. I'm not normally social, but at least I would see people during the day. I thrive off my students and my co workers at the University of Akron. They have become my family. I live for them, then

COVID-19 happened. And they froze hiring. They laid me off. I wasn't always have been a cheap date as they say. Even my director of my other position told me not to take it personally, it's easy to say that when that doesn't happen to you, I've had a few shining lights. So I've had mentors at the university. It has not all been doom and gloom during my education, most importantly, my committees on my dissertation. Without them I'd be at a loss. Being stuck in this house with my two cats has made me think a lot about stories, largely my own story. A lot has happened to me in my life. Good and bad. Adversity has made me stronger. My resilience, I must credit to God for putting it in me

Senator Ted Kennedy 7:52

“Sometimes see things as they are and say why I dream things that never were and say why not?”

G. Smith 8:00

That was Senator Ted Kennedy, quoting his brother Robert, who was quoting someone else. A lot of the same story being told repeatedly, case in point about stories being retold. You know, it is said there are around 20 Master plots. In other words, the storytelling community has essentially 20 stories that are constantly told repeatedly.

Taika Watitti 8:19

I think it all comes down to putting the power back into the in the hands of the people who own those stories. And so you know, I think that the only authentic way you can tell a story from a particular place is to get someone from that place. We know someone who knows that content and knows the culture, to tell it.

G. Smith 8:39

What really makes a story connect with the masses is not the plot itself. But how the story is told. Some people even believe once a story is told an alternate reality is created and it becomes real. So you know how in Cosmos Carl Sagan talks about other dimensions like beyond our world. Yeah, sure, theoretically. I don't know if I believe that. Of course. To me, though, storytelling is my form of pedagogy, and the foundation of my existence. Every great mentor I've ever had, or any great adversity I've come to face has led me to a good story. As a child, the story that sparked my storytelling art was the Legend of Zelda by Nintendo. So there's a fantastic story of good and evil. There's a Triforce that has three pieces. It has the ability to grant people any wish. Three entities control each piece throughout the gaming series. One is the Princess Zelda herself, who controls the Triforce of Wisdom. The other is the antagonist Gan and who in his humanoid form is Ganondorf, who controls the Triforce of Power, and the protagonist link controls the Triforce of Courage. They are in constant battle throughout the years in new and inventive stories. When I was little, I remember standing at the doors of my school Fairlawn Elementary, which is now called the Judith Resnick Learning Resource Center. They've taken the Indian away from out front and not even placed a formerly Fairlawn school tagline anywhere. It will always be Fairlawn school to me with no disrespect to Judith. I love her as much as the school, I was an excellent student, my mother would arrive rolling down the arc of the road with lunch from West Side bakery. It would typically be chicken Sally on a croissant with a sugar cookie and some seasonal shape with a Diet Coke. She'd have our Gameboy in the car, and she'd be playing the Legend of Zelda Link's Awakening. We'd work together to collect the instruments and

play the balance of the Wind Fish, to wake the whale looking thing from his slumber and defeat Gannon I remember telling my mother Gannon is just too hard to be. My mom couldn't do it. And I was just a kid. She told me there will always be a Gannon in in your life, you must always have the courage to face him and overcome him. Courage is not always being without fear, she said, with the fortitude to face it. And when one time I was on deck over there. And I had one of my teammates, and he swung his bat as a power swing, and nailed me right in the chest. had the wind knocked out of me, he thought I was gonna die. And I was scaring the shit out. And because I was like, making it seem like I was gonna die. And I said, Yeah, it looks like there's some blood. But if I would have known at that moment, that, you know, that was nothing compared to the pain of life, I'm going to tell you right now, getting hit with it with a bat, it was nothing. It was nothing. This was one of the most important lessons I ever had in my life. It created my first mentor of my mother, most importantly, but also created that visual metaphorical representation of overcoming adversity in my life. While these moments with her were a catalyst, there are many more visual and metaphorical representations presented to me. Throughout my education in life that became my strength against the many adversities, and Gannons I'd have to face many of my memories feel like they happened yesterday, because life has been like one large documentary film playing in my head constantly. These visuals were not just powerful, they were life changing. So, what exactly is my purpose here? I'm doing a qualitative visual research in the form of a documentary short, simple, straightforward and raw. At the end of my three degrees in higher education, I want to share what I've learned about myself, and about ways to overcome adversity to

succeed. Think of it as a visual auto ethnography. Auto ethnographers champion researcher, Carolyn Ellis would be so proud.

Dr. Carolyn Ellis 12:25

I began work at University of South Florida in 1981. And it was around that time that several things happen in my personal life, that caused me to question some of the work that I was doing and really start moving in a different direction. My brother was killed in an airplane crash on his way to visit me. And at the same time, my partner of 9 years, was dying of a chronic illness. And I had been doing some survey research at that point in time on emotions. And I have to say that I just started to think, is this meaningful? Do I really care about undergrad? What undergraduates have to say about jealousy? Which is what I was studying at the time? And the answer was no, what I really care about is doing research that is meaningful for me. And for other people, I care about trying to figure out how to deal with the loss, which is going to happen to all of us in our lives. And I cared personally about how to get myself through this down period that I was experiencing. So I started to keep notes on my relationship with my partner whose name was Gene. And I found the keeping of the notes, both therapeutic in that it helped me to kind of set this aside and move on with my life and be able to make the kinds of decisions that I needed to make without the chaos of everything occurring in my head. So, I found it therapeutic. But I also found that my some of my writing I felt was the best sociological writing that I had ever done. And so my partner died, and I began to write, I had hundreds of pages of field notes, and I'd begin more than maybe closer to 1000. And I began to write from this work. And after many false starts of trying to make it sociology, I just

turned to writing it as a story. And this felt right to me because my goal was to get my emotional experiences down on paper in a way that would evoke readers to enter my experiences to feel what I felt and also to anticipate their own experiences of loss or think about their experiences that they had had to read. interpret them refrain them, but somehow come to a place where perhaps we all could feel a little better, or at least that we were in companionship with each other. And that was the beginning of my writing autoethnography I wrote the book final negotiations about my partner's death in our relationship, and also wrote a piece about my brother's death. And since that time, have published several edited collections together, trying to showcase the different forms that ethnographic writing can take, that that included the personal that wrote that were pieces that were written in a literary form or used visuals and so on.

G. Smith 15:49

Specifically, I'm exploring two central research questions. research question one. What is the perceived impact on student success, if any, of mentorship throughout a student's higher education career? Research? Question two, how does auto ethnography or storytelling pedagogy allow us to transmute the adversity in our lives into meaningful experiences from which we learn? The study will be primarily grounded with a pedagogy of multiliteracies, created in 1996 by Harvard's the New London group. Their study demonstrates the importance of having an open mind and understanding of new methods of expression of literacy.

Dr. Mary Kalantzis 16:25

It's revolutionary, that we are now the manufacturers of meaning in domains, where before you had to have special expertise to produce sound special expertise to produce images.

G. Smith 16:38

Essentially, the authors are making a case for accepting different means of communication channels in an ever-changing world becoming more focused on media outlets. Little did they know that in 2000, their assertions would be proven correct with a social media boom. Other notable scholars such as John Dewey 1915, with the multi-modality of learning and educational psychology, followed up by Howard Gardner's 1983 multiple intelligences theory, in an educational setting seek to predate the multi literacy notion in the 90s. The idea is that a student's Environment Matters. It's not just the books, it shouldn't have been taken 100 years to figure this thing out. It's been 84 years, these scholars sought to make sure barriers do not prevent people from being assimilated into the academic community. So, here's my attempt at breaking the barriers. In the beginning sounds like the Bible. I remember starting college while I was in high school, I was a post-secondary options student, which is now called College Credit Plus, looking back, I wish I would have done some more classes because they were free being in high school. A free college education is invaluable, and I wish more people would cherish that. I see too many students who do not as a former advisor and teacher, I started in biology and I was a direct admit to the College of Arts and Sciences at the University of Akron in high school, which is awesome. I love science and wanted to be a doctor. I did excellent in my classes. Growing up, I was an honor student. I quickly learned, however, that none of that

mattered in college. I wasn't doing well in my science courses. I felt dead learning about life and blamed myself for all of it. The subject matter was dry, it was upsetting. Looking back, I feel like the teacher simply didn't know how to teach very well. A lot of the professors I have come to learn are excellent researchers but have no training and being actual teachers. Mix that with a tough subject matter and anything anybody would do bad. I was dealing with a lot at the time to one thing was depression and anxiety. I've come to learn that I've suffered from it my whole life. Three doctors at the Cleveland Clinic said I'm amazingly sane and mentally resilient like they've never seen but suffer from generalized anxiety disorder. It is painful to say the least. I really started realizing I had it around the time I was having difficulty in biology and learned about my mother. A lot of feelings in my life I've come to learn must be understood. As a guy or even a woman most do not have enough courage to talk about mental issues because they view it as a sign of weakness. I'm here to tell you it's a sign of strength. The fact that I am here is a testament to my ability to overcome. Another lesson I leave you with. My mom was diagnosed with bone cancer, multiple myeloma a few years before I started college. This was shortly after my grandmother died. I remember my mother telling me now I will get to spend time with you because she was taking care of my grandma my whole life. Not even a couple months after she died did my mother learn of this illness? It was an awful disease. I battled it with her as if I had the disease myself. I drove her to Arkansas for years to the best doctors to fight it. I essentially was battling bone cancer while doing school. It was tiring sitting with my mom in chemo rooms some days with loads of work waiting for me when I got home.

G. Smith 19:50

Eventually, I made the decision to switch my major, which was tough. You feel like a failure when you do that sometimes. I tried a few courses out and really loved the government and politics I took with a professor named James Holland. I always excelled at politics and government in high school. I was a member of Buckeye Boys State in 2004, which is an American Legion sponsored gathering of the best students in the discipline. I decided to move to political science with a double major in American politics and criminal justice. I excelled quickly and was getting A's. I didn't know what I wanted to do with my life. But the feeling of success in my class motivated me. I also had a mentor in political science named Dr. Nancy Marion who taught courses in law and organized crime that piqued my interest. I absolutely love going to class contrary to my previous major, I felt like I was on a train forward finally until I had an unexpected occurrence derail me, a girl. It's always a girl. I never been in a relationship until that time in 2007. I got involved with a woman I met in college TV and added to friends on Facebook. She was beautiful and creative, and most importantly, she was interested in me. I originally reached out to her when I saw her in need of help on Facebook. She had made a post talking loosely about wanting to kill herself. It was disturbing and I like any empathetic human reached out to be a friend. I came to find out she had a plethora of problems. That is an understatement. Mentally, she was the worst case of bipolar I've ever seen in my life. And I've seen many of them. I eventually learned she was a stripper. Yes, I was engaged to a stripper. Keep in mind I never got had gone into a strip club in my life. Being a stripper also caused her to have a lot of men revolving around her like

The nine planets ever watched the movie Scott Pilgrim if we're going to date, you may have to defeat my seven evil exes.

Scott Pilgrim Scene 21:42

So I have to defeat your seven evil exes? Yes. And I have to find—defeat—defeat those seven evil exes if we're going to continue to date? Pretty much. So, what you're saying right now is dating? I guess.

G. Smith 22:00

I basically gave her a choice. If she wanted to go out with me. She had to ditch the stripping and get rid of all the dudes. She chose me and I began scaring away all the men. Some went away easier than others but, in the end,, my will annihilated them all. I'm like the Green Lantern. What can I say? Anyone who knows me knows I will never stop coming for you. Absolutely will not stop ever. My determination makes Liam Neeson want to do a Taken 4. I got rid of the men. Quickly. I came to learn one of the most valuable lessons in my life. No matter how strong you are. You can't save people. You can't change people. People like to think they can change. But that is a facade. You are the way you are. You can modify some of your habits but deep down you are molded by your genetics and your upbringing and there is little to do that you can change that. I did everything to modify the girl's life and get her on the straight and narrow and revolted and eventually like a bat out of hell. She went back to where she was. I lifted her up when she needed me and then she thought she didn't need me anymore. I would have stayed with that girl for my entire life. That's how loyal I am. She instead decided to revert back to all her past vices and eventually succumb to many of them. Her mother was

uninterested and didn't care about her at the time. She cheated on me and betrayed me. With all the men I protected her from before. It was devastating for me at the time. My mother, my mother treated her like a daughter and was beyond angry with her. She texted her never too dark, darkened her doorstep again. My mom didn't play. I realized looking back that the real woman who had my back always was my mother. We went to Disney World with the girl, and I wish I would have spent more time with my mom than her. I wish I would have went and swam with the dolphins at SeaWorld with my mom and my uncle. Women in general have always baffled me. I'm an excellent communicator and a really good human being. I'm a male feminist, and I hold women very highly in my mind, when most of them have only ever done is caused me pain and distress. I think a lot of them worship women like the Kardashians these days. They are vain and have lost a lot of modesty that used to be so valued. I'm a catch. And it's disappointing to say the least to watch women value things that don't create happiness. Looks money and sex all fade away when you're older. People wonder why the divorce rates are so high. It's because people aren't getting into relationships for the right reasons. love and loyalty lasts a lifetime, though. And those are my strongest traits. I wish more women would see that. But because of this girl I joined Communication at the University and it was one of the best moves in my life. I learned from my masters I enjoy teaching. I never thought that would be the case. I had one of the greatest teachers teach me how to teach Dr. Natalie Sidorenko. She taught me in her communication pedagogy class quickly the most important aspect of it teaching that people often miss is emotional connection.

Dr. Dudley Turner 24:53

As a student I, I no longer as an instructor, fellow, instructor here as as opposed to a student. But I do remember she always came up with the different questions and she would always challenge not always, many times would challenge what I was saying or saying, here's the way it works. And she was like, Yeah, but...

G. Smith 25:13

Most teachers just do not make that connection with students. This connection is vital because it allows you to reach their brain and treat it with education. You let students see a portion of your humanity. And by doing so it makes them value as a person, and that you're just surviving like them. They want to listen to you. They don't want to disappoint you. I soon lapped some of my other people I started with and became their teacher as seniors. I graduated with my master's in communication, and decided teaching was a passion I wanted to pursue with my ultimate degree in education for a Ph.D. The Ph.D. program was closed this semester after I enrolled. This was happening as my mother was getting very sick. I could really use my best friend during this time, he went to high school with me, and we had the same last name. We always enjoy joking with others that we were brothers when he clearly was black, and I was clearly white. But that didn't make a damn difference to us. I love him and his family and always will. He got involved with a girl too. And ultimately, she twisted him around her finger and made him leave his family and isolate all who cared about him. He had a kid with her and now I have not seen him for years. I pray for him all the time. And I hope that one day we'll see him again. It made it difficult not having him that I already say that. But I'm used to dealing with loss and being the Lone Ranger. I would stay at nights with my mom and

talk to her in her room about life and about the documentary I was currently working on with my mentor Dr. Kathleen Endres. We were just lie awake and look at the ceiling in the dim blue light of the night. Sometimes I still do that, and I can hear my mother's voice. My mother's memory never went away even though her body did. She gave me specific instructions on the future of my life. She made me promise to complete my Ph.D. to be the guardian for my uncle until he passes to find a woman that makes me happy to find a good job and to visit Ireland for her. She gave me a couple other secret missions as well. My mom finally had to enter hospice. Her cancer didn't beat her but the fight against it did weaken her body. I had been with her every step of the way. I battled her cancer with her. I felt like Wesley Snipes and blade. I couldn't want someone I care for so much about to die. I couldn't sit in that room and watch it. I visited her daily. None of my pop culture or movie references made me feel any better about the situation and oh, I tried. I sat next to her on the bed and asked her what my destiny was like Forrest Gump. Forest Gump Scene 27:51

What's my destiny momma? You're gonna have to figure that out for yourself. Life is like a box of chocolates Forest. You never know what you're gonna to get. G. Smith 28:01

If you properly told me to shut the hell up. I'm funny. But it can get a bit much sometimes in certain situations like death. I often think of one of my heroes Robin Williams and Mrs. Doubtfire. "Daniel, please don't joke." I fed her peas. And I remember her last words to me. She looked at me after feeding her and she said you angel. I remember getting a call around 7am on May 9, 2015. They told me to come down and I

knew what had happened. I remember listening to the Reins of Castamere from Game of Thrones. It's the primary theme for the Lannisters. I'm not sure why I listened to that driving there. My mom's friend told me she was gone. I sat in the room looking at her. She finally looked at peace. I waited for her friend Diane and her daughter Ariel to come sit with me. Before I left her to the funeral home, they gave me a private moment there with her. I put my hand on her chest. And I told her I will always love her and thanked her for being my mother.

Jamie Newhall 29:13

I know that the death of Gabor's mother affected him greatly. She was his last close family member. And that really gave him a sense of loneliness and isolation. And that can be very tough to overcome, especially when you're facing all of the pressures of pursuing your doctorate and finding a career path. And, you know, other pressures such as that, so he really had a lot going on that he had to deal with.

Matt Rafferty 29:42

When Gabor was living with his mom and taking care of her and then like anybody like that when that person passes away, there's a huge gap a huge void in their life. And so that's just something very difficult. So I know it was very difficult for him.

Kelly Kulick 30:03

That was a very, very difficult time for Gabor. It was it was immediately obvious of the unique relationship that he had with his mother. And I saw this very strong man, very vulnerable. And along with that vulnerability of all the things that come with someone passing, then adding that all of the symptoms of his disability, this was a young

man, in not a good place, right. So I think one of the things that I remember with Gabor more than anything else is him looking at me and telling me, I want to make my mom proud.

G. Smith 30:45

I thought about the list that I made with her. I took care of my uncle as promised. I'm currently working on the other stuff. The job part has been hard. It's been tough, especially being alone. My mother was the last real family with mental fortitude to rely on. I do my best to put my head down and do what I do best. And pray that I'm making her proud. I constantly motivating and reassuring myself to be the best I can be, is for this reason, I find myself to be my greatest mentor. So one might say my antagonist has mostly been adversity, but my mentors have been an aid to help the protagonist of the story. The mentors and the lessons I've received from them help strengthen me and motivate me through the levels and stages of adversity. This is largely the simple and straightforward answer to research question one, but it largely feeds into the answer for research question two as well. Ultimately, no mentor has been more impactful than myself. Because I am the one that processes the lessons in adversity daily. I am the instrument; I am the self-mentor. Self-mentoring is a series of steps which asks you to put together a real and factual assessment of yourself. This includes both your weaknesses and your strengths in response to research question two. This is how one processes the stories and autoethnographic data into meaningful change and results in the qualitative research. The goal is to craft your ideal self to increase performance in your job and the progression at said job. It also seeks to fulfill your own personal ambitions.

Anyone can use this method. It contains a four phase process refined by a scholar named Marcia Carr in 2015, that involves self-awareness, self-development, self-reflection, and self-monitoring.

Dr. Marsha Carr 32:32

So if we think about self-mentoring, self-mentoring and itself, if you look at the four levels, you'll see some characteristics that are very akin to other programs. If you look at the self-development and self-reflection and self-monitoring stages, those levels, I think, what sets self-mentoring apart as a leadership application or a leadership strategy, other than the fact that it induces accountability, but if you back up and take a look at it, it's that self-awareness level, I think that's the level that sets it apart. And it's definitely where my passion is.

G. Smith 33:08

That may be the scholarly recommendations that fit my life. But there are other things that we have kept that kept me going as well. Some people want to know how I personally cope with my struggles and survive my anxiety on a daily basis. Largely I have to credit it to strong resolve and resiliency God gave me there are other things I can personally do. One owner therapy animal, I cannot advise this enough. I own cats. I adopted them from a rescue operation in Wadsworth, they would have been put down I am here because of them. To tell you the truth. They rescued me. I named them Thackery Binx and Emily being since they are brother and sister black hats and I got them on Halloween to make sure you have a good doctor. My doctor was my mother's. He is a godsend Dr. Troy Bishop if you ever need a good doctor near Akron, three, fight an

activity that keeps you grounded. I listened to peaceful sounds or ASMR. ASMR is short for audio sensory meridian response. Essentially, it's personalized triggers to help elicit a biological response. Search YouTube and find some that work for you. Everyone is different.

Number four, realize everyone is not out for themselves as hopeless and alone as it feels sometimes reaching out to others and talking to others, whether in person or via social media is essential. Number five, lastly, remember to have faith in something more powerful than yourself. To me, it's God. Love all people and do your best to put positive energy back in the world. Some days are difficult and you will fail. Pick yourself up and try again. When someone is struggling realize it and give them Break, don't make it about you and your feelings and if it's fair, or how it should be, and as Ian Malcolm would say, oh, there it is. Well, there it is. The meaning of life in a nutshell. Everyone is always pretending to help others and be generous, but they are still constantly thinking about themselves, as the Ancient One would say, and Dr. Strange, it's not about you.

The Ancient One from Dr. Strange 35:19

It's not about you.

G. Smith 35:25

Loving your neighbor is so essential in life, we all can't do this alone be be the warmth in the light in a cold and dark world. In conclusion, some may ask themselves, if a lot of these happenings didn't really have anything to do with your education directly. I would tell them that is horrendously incorrect. My struggles with my degree, my sick

mother, my relationship and my job situation were all part of my education. It's not just the books and going to class. In fact, to me, those were the easy part. Education is a holistic experience of everything happening in your life at the time. That's how I remember the specific instances based on what I was doing in school. It is a multifaceted experience that molds you as a human. The personal experiences going on during it are just as important, if not more important, with what you are learning. Adversity is the path you must follow. Sometimes that path is confusing and painful and what and the ones that help you get through it or your mentors.

Uncle Iroh 36:24

Sometimes life is like this dark tunnel. You can't always see the light at the end of the tunnel. But if you just keep moving. You will come to a better place.

G. Smith 36:43

They have been through it before. They are your guides. The best mentors are the ones that show you a piece of their humanity as if it is their credibility to let you know hey, I've been through the wringer to without my mentors of Dr. Sydorenko and Dr. Kathleen Endres among the other members of my committee, I would have been lost during the difficult time of my education. They helped me navigate my path and I am forever grateful to them. The most important mentor has always been easily ignorable to me. I don't like giving myself credit. Without my ability to self-mentor I would have been lost as well. I am a fighter. I plan on using my lessons of my abilities to change the archaic process of Ph.D.s in the future. There should be more options to finish and less control given to a variety of people in the university setting to make your life hell. I have

made it my life's mission to help students navigate these scary paths themselves through all the degrees available because I know the pitfalls. That is the purpose of telling this story, my story of heavy loss, but in the same light, heavy lessons. It is difficult everyday living with anxiety and depression especially when you have no one in the world that you feel you can lean on. I sometimes listen to the old message of my mother when she called me from a cell phone to tell me she loved me. hearing her voice helps me remember her strength and reminds me that the same strength is in me I love you. I hope I come to my better place. I pray that anyone who took this time to watch this always remember that they are never alone. And to always keep moving Forw

APPENDIX C
IRB REGISTRATION FORM

Guidelines for Submission of IRB Registration Form

Projects require review by the IRB only when they involve research on human subjects as defined by the Federal regulations for the protection of human subjects (45CFR 46). A project may meet the definition of research, but not that of human subjects. A project may involve interaction/intervention with or collection of data about individuals, but does not involve research or human subjects as defined by the regulations.

If your project does not involve research on human subjects, as defined below, but does involve either interaction/intervention with or collection of data about individuals, please complete and electronically submit the **IRB Registration Form** to the Office of Research Administration at irb@uakron.edu. If you are unsure, please contact the IRB office at 330-972-7666 to discuss.

The responsibility for determining whether an activity constitutes human subjects research rests with the investigator. Since the University will hold them responsible if the determination is not correct, investigators are urged to submit the registration form to request confirmation from the IRB that an activity does not constitute human subjects research.

Definitions in 45CFR 46:

Research is defined as a systematic investigation designed to test a hypothesis, permit conclusions to be drawn, and thereby to develop or contribute to generalizable knowledge in a particular field of study. Generalizable knowledge is knowledge that has implications for a broader group of people or that will be used to influence policy or practice. It is usually described in a formal protocol utilizing scientific methods that sets forth an objective and a set of procedures to reach that objective.

Human Subject means a living individual about whom and investigator conducting research obtains (1) data through intervention or interaction with the individual or (2) individually identifiable private information.

Intervention includes both physical procedures by which data are gathered (for example, drawing blood, dispensing drugs, administering other treatments) and manipulations of the subject or the subject's environment (controlling environmental light or sound, presenting sensory stimuli, making voice, digital or image recordings) that are performed for research purposes.

Interaction includes communication or interpersonal contact between investigator and subject through surveys, interviews, focus group meetings, etc.

Individually Identifiable data includes, but is not limited to, names, social security numbers, medical record numbers, addresses, phone and fax numbers, email addresses, account numbers, license or certificate numbers, vehicle identifiers, codes which the researcher could reasonably use to identify a living individual, or combinations of information from which a person's identity could easily be determined. Data could be from previously conducted surveys or interviews, from medical, educational or financial records, or from a publicly available database.

Private data includes biological specimens and information about behavior that occurs in a context in which an individual can reasonably expect that no observation or recording is taking place, or information or specimens provided for specific purposes which the individual can reasonably expect will not be made public (e.g., a medical or student record). Private data must be individually identifiable (i.e., the identity of the subject is or may be readily ascertained by the investigator or associated with the information, either directly or through a coded link) in order for obtaining the data to constitute involvement of human subjects.

IRB USE ONLY	Excluded from IRB Review: <u>Dawn M. Johnson, Ph.D.</u> Date: <u>5.2.22</u>
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Registration Form – Submit completed form electronically to irb@uakron.edu

Please complete this form if you propose to conduct a project that involves interaction/intervention with or collection of information from individuals that meets one or more of the criteria below. IRB review is not required because:

- The project does not meet the Common Rule definition of research.
- The project does not collect information “about” the individuals with whom the researcher is interacting.
- Results will be shared only with the client or stakeholder(s) for private use for evaluation of an established program or for other non-research purposes.
- The project utilizes only data from secondary sources that are not individually identifiable.
- The project is an internal evaluation intended for quality control of ongoing program only.
- The project involves only oral history activities, such as open ended interviews, that ONLY document a specific event, or the experiences of individuals without intent to draw conclusions, generalize findings, or influence policy or practice.

Project Title:	The Education of The Lion: A Qualitative Visual Research Exploration of Mentorship in Higher Ed.
Principal Investigator (PI):	Gabor Smith
PI Department:	The LeBron James Family Foundation School of Education
PI Phone & email:	330-328-2188 (gds4@uakron.edu)
Co-Investigators (list all co-investigators):	N/A
Faculty Advisor (if PI is a student):	Dr. Gary Holliday, Associate Professor

Provide below a brief description of the purpose of this study and the type and source of the information on individuals that you will use. (If needed, attach additional sheet.)

The purpose of this qualitative study is to investigate the following research questions: RQ1: What is the perceived impact on student success, if any, of mentorship throughout a student’s higher education career? RQ2: How does auto-ethnography or storytelling pedagogy allow us to transmute the adversity in our lives into meaningful experiences from which we learn?

To investigate these two questions the source of data will be an autoethnography, using self reflection, in documentary form. The resulting artifact will be a recount of the Principal Investigator’s personal oral history. While open-ended interviews will be used, they are intended to corroborate the Principal Investigator’s historical accounts of his own life with regards to mentorship in education. No information about the interviewed individuals will be collected. This investigation is not associated with the Common Rule definition of research. Any other sources used to inform the self reflection will be obtained from the public sector and appropriately cited.

Investigator’s Assurance

I certify that the information provided in this Registration Form is complete and accurate. I understand that as Principal Investigator, I have ultimate responsibility for the ethical conduct of this project.

Principal Investigator: Gabor Smith Date: 3/18/22

Faculty Advisor’s Assurance

I certify that the student is knowledgeable about the regulations and policies governing the research and has sufficient training and experience to conduct this particular study.

Faculty Advisor: Gary Holliday Date: 3/18/22

APPENDIX D

3-STAGE FULL CODED MATRIX DATA WEB LINK

Raw Data Excerpt	Stage 1: Open/Initial Coding	Stage 2: Axial Coding	Stage 3: Selective Coding	Constant-Comparative Method Memos
<p>G. Smith 0:07</p> <p>My mother used to call me her little lion cub. I had a lot of growing up to do, she said, I've been through much adversity I've had many mentors, both real and fictional. I have come to learn in my complex story to always be ready for war because life is full of battles, many which we can never expect. It's always a good idea to carry a sword is one of my favorite video games mentions. It's always smart to be prepared for things, even things you would never expect. This is about me telling my story in a world that has pushed it down a real life story that may teach you some valuable lessons, I hope not just about the value of mentors on the outside of life, but you being one to yourself as well. When adversity hits in our lives, you must be ready.</p>	<p>Data is introductory to a story. Brings up the idea of adversity as an antagonist. Brings up the idea of Hollywood quotes and humor. In essence explains the importance of mentorship and presents his mother as integral in this story. Presents the idea of transmuting adversity into meaningful learning. Brings up a video game as a mentor.</p>	<p>The Hollywooder, Scaffolding, The Principal Mentor, The Humorist</p>	<p>RQ1: Mentorship Archetypes RQ2: Scaffolding as a means to transmute adversity to knowledge RQ2: Pop Culture & Humor as a coping mechanism in Education</p>	<p>Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Hollywooder, The Principal Mentor, and the Humorist first came apparent in Stage 2. New presented minor themes included scaffolding as well. New major themes of Mentorship Archetypes, Scaffolding as a means to transmute adversity to knowledge, and Pop Culture & Humor as a coping mechanism in Education were all new major themes.</p>

<p>G. Smith 1:54 As far back as I can remember, I always wanted to be a gangster. It never worked out that way, though. So instead, I tried for a close second. Academia. Where are my manners? Yeah, that chunk of life right there. His name Gabor. Nice to meet you. I just got hard news for my dissertation committee recently. I need to do some more work to finish.</p>	<p>Autoethnographer gives an introduction starting off with a quote from a film that seems to set a tone for the rest of the story. Hollywood and metaphors seem significant. Presents first antagonist of adversity "the dissertation".</p>	<p>The Hollywooder, The Antagonist</p>	<p>RQ1: Mentorship Archetypes</p>	<p>Coding stage progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Hollywooder showed up again as well as the Principal Mentor. A new one minor theme was observed of the Antagonist. Mentorship Archetypes showed up again as a major theme.</p>
<p>Prince and Appolonia in Purple Rain 2:18 Well, for starters, you have to purify yourself in the waters of Lake Minnetonka. What? You have to purify yourself in the waters of Lake Minnetonka.</p>	<p>Another example of Hollywood and an attempt at humor while telling a story.</p>	<p>The Hollywooder, The Humorist</p>	<p>RQ1: Mentorship Archetypes RQ2: Pop Culture & Humor as a coping mechanism</p>	<p>Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Hollywooder showed up again/A new one minor theme was observed of the Humorist. Mentorship Archetypes showed up again as a major theme as well as Pop Culture & Humor as a coping mechanism.</p>
<p>G. Smith 2:28 My graduation is postponed a semester, as Bill Murray would say, regarding Valentine's Day, "Bummer" .It'd be painful for any normal person, let alone someone facing the mental hurdles I do, let alone 2020 It is what it is, let alone being well, alone</p>	<p>Graduation being postponed is an example of adversity. Subject appears to be using a Hollywood</p>	<p>The Hollywooder, The Antagonist</p>	<p>RQ1: Mentorship Archetypes RQ2: Pop Culture & Humor as a coping mechanism</p>	<p>Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted</p>

<p>in the world. I'm used to being treated like I have an invisible disability because I do you know</p>	<p>example again to complete his thoughts. Brings to the forefront "mental hurdles" and the year 2020 as new antagonists of adversity.</p>			<p>these further upon completion of all the data of Stage 2. The Hollywooder and Antagonist showed up again. Mentorship Archetypes showed up again as a major theme as well as Pop Culture & Humor as a coping mechanism.</p>
<p>Kelly Kulick 2:52 You have people that have disabilities that you can physically see people that are in chairs or walk with canes, or that are hearing impaired or deaf. You can see that you get that. But when somebody nice young, healthy young man comes in front of you and says I have this disability. People tend to go what are you talking about? Because when you think of disability, you think of something you can see. But the vast majority of the students in this office have invisible disabilities. And that's why we have to kind of change our thinking. The university needs to look at disability more holistically. And that's how Gabor presented himself.</p>	<p>Open-Interview support being provided by a witness of the subject's history dealing with his invisible disability. Emphasizes the issues the subject faced with his disabilities during his time in higher education.</p>	<p>The Antagonist</p>	<p>RQ1: Mentorship Archetypes</p>	<p>Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Antagonist was a heavy minor theme here. Mentorship Archetypes showed up again as a major theme.</p>
<p>G. Smith 3:33 I am not angered by my lack of understanding anymore. My Ph.D. has been a nightmare to say the least. classes weren't available to start steps were not followed properly. With the right documentation. And early on my guidance was limited. Thank God for my committee now whom I love and admire. So yeah, I'm a little upset that I must wait another semester. Time does matter. Tomorrow is never promised. I think COVID-19 has taught us all that. I want to have this over with and done. I've come to understand that one member of my committee was spot on to say I'm the one jumping into the deep end to academic world</p>	<p>Expresses his doctorate as an antagonist again dealing with frustrations of his degree program. Investigator talks about how Covid-19 has taught us about the importance of living for today. Brings up his disability again</p>	<p>The Antagonist, The Hollywooder</p>	<p>RQ1: Mentorship Archetypes RQ2: Pop Culture & Humor as a coping mechanism</p>	<p>Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Antagonist was a minor theme here as well as The Hollywooder again. Mentorship Archetypes showed up again as a major theme as well as Pop</p>

<p>needs a disrupter like me to be an emotional Research Leader. That's easy to think about. But right now my mind is attacking me on everything I can't do and haven't done. It's the nature of my disability. When you're Beatrix kiddo in the movie Kill Bill. You must sit down and work on one thing at a time, wiggling the big toe, wiggle your big toe. Let's get these other piggies wiggling. So the monster I'm talking about is generalized anxiety disorder.</p>	<p>as an antagonist to becoming a researcher that his committee believe he can be. Uses an example of Hollywood again as a type of cathartic metaphor. Specifies his greatest mental hurdle.</p>			<p>Culture & Humor as a coping mechanism.</p>
<p>Dr. Karthik Rananan 4:42 Maybe you've received a diagnosis of generalized anxiety disorder, excessive anxiety and worry apprehensive expectation occurring more days than not for at least six months about a number of events or activities such as work or school performance.</p>	<p>Provides a description of generalized anxiety disorder from a psychiatric Doctor quoting the DSMV.</p>	<p>The Antagonist</p>	<p>RQ1: Mentorship Archetypes</p>	<p>Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Antagonist was a heavy minor theme here. Mentorship Archetypes showed up again as a major theme.</p>

<p>Anxiety has been a great adversity. In my life, entering my defense online, I put out the best product I could muster, and it still wasn't good enough. I agree it was horrendous for my normal performance. I was still proud of it for the heart I still saw in it. I must put the committee in my shoes next time. The only way I can do that is to start from the beginning. I always wanted to be one of the cool kids who listened to Smells Like Teen Spirit, who doesn't love Kurt Cobain. However, I never was one of those kids who had a normal life, I felt more like Freddie Mercury waiting to get his microphone during the live a concert, I had been through a lot in my short existence, I've lost a lot of people, a lot of time, too much for one person. I'm alone now. All my family is gone. I met the end of my formal education; I think it's a good idea to share my experiences with everyone and two factors that helped shape me as a human. While all of us are different, there is much to learn from my life that everyone can benefit from, I would be selfish not to share this in the hope of finding what works for others to follow in the future. This is my research. This is my story. When I was born, my mother called my father from the hospital and told him he had a son, he promptly hung up on her. Hmm. That's more like it. That's the last you would expect from my story. I hope you aren't tired of it yet. There's more to come. I'm the result of all the loss right now. I've had a lot of time to think during the times of Corona. My purpose for this is to give my sort of manifesto at a point in my life where I've learned a lot. My education has meant a lot to me and my experiences will never be the same as someone else's. Nor as important. I'm a nobody. But I have seen a lot and I've done a lot. I want to leave my story for everyone in the form of a type of visual auto ethnography. I do not want this story to be long</p>	<p>This is where the Principal investigator seems to talk about his life leading into Higher Education. Anxiety is presented as a principal antagonist to the Principal Investigator's success as a student. He talks about his struggles with his Ph.D. and uses pop cultures and film to lighten the mood when talking about difficult subjects. This includes Kurt Cobain and Freddy Mercury. He talks about his struggles being without a family. His father did not want him when he was born. So much so he hung up on his mother. The Principal Investigator talks about his willingness to provide his struggles as a way to help other people in his situations avoid education</p>	<p>The Antagonist, The Hollywooder, The Teacher</p>	<p>RQ1: Mentorship Archetypes RQ2: Pop Culture & Humor as a coping mechanism</p>	<p>Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Antagonist was a minor theme here as well as the Hollywooder again. The Teacher was a new minor theme. Mentorship Archetypes showed up again as a major theme as well as Pop Culture & Humor as a coping mechanism.</p>
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winded, knowing me It very well could be. I see people complaining on social media about being stuck in their dwellings with family. I currently have none. As I said, all of them had passed. It has made this challenge tough. I'm used to this type of life. I'm not normally social, but at least I would see people during the day. I thrive off my students and my coworkers at the University of Akron. They have become my family. I live for them, then COVID-19 happened. And they froze hiring. They laid me off. I wasn't always have been a cheap date as they say. Even my director of my other position told me not to take it personally, it's easy to say that when that doesn't happen to you, I've had a few shining lights. So, I've had mentors at the university. It has not all been doom and gloom during my education, most importantly, my committees on my dissertation. Without them I'd be at a loss. Being stuck in this house with my two cats has made me think a lot about stories, largely my own story. A lot has happened to me in my life. Good and bad. Adversity has made me stronger. My resilience, I must credit to God for putting it in me

pitfalls. He talks about his issues during Covid-19 and being laid off. His job issues at the time seem to be another antagonist. He mentions his mentors in higher education who have helped him navigate this adversity by providing him guidance during his studies later that he did not have at the beginning. Being stuck in the house alone during Covid for nearly a year was a tough antagonist in itself.

<p>Senator Ted Kennedy 7:52 “Sometimes see things as they are and say why I dream things that never were and say why not?”</p>	<p>A quote from the late Senator at JFK's funeral to emphasize the importance of dreams and aiming for them.</p>	<p>The Hollywooder</p>	<p>RQ1: Mentorship Archetypes RQ2: Pop Culture & Humor as a coping mechanism</p>	<p>Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Antagonist was a heavy minor theme here. Mentorship Archetypes showed up again as a major theme as well as Pop Culture & Humor as a coping mechanism.</p>
<p>G. Smith 8:00 That was Senator Ted Kennedy, quoting his brother Robert, who was quoting someone else. A lot of the same story being told repeatedly, case in point about stories being retold. You know, it is said there are around 20 Master plots. In other words, the storytelling community has essentially 20 stories that are constantly told repeatedly.</p>	<p>Story-telling pedagogy is beginning to be talked about in this passage and how all stories generally come from the same 20 plots.</p>	<p>The Teacher</p>	<p>RQ1: Mentorship Archetypes</p>	<p>Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Antagonist was a heavy minor theme here. Mentorship Archetypes showed up again as a major theme.</p>
<p>Taika Watitti 8:19 I think it all comes down to putting the power back into the in the hands of the people who own those stories. And so you know, I think that the only authentic way you can tell a story from a particular place is to get someone from that place. We know someone who knows that content and knows the culture, to tell it.</p>	<p>Director Taiki Watitti talks during a conference found on YouTube that discusses the need of someone with in a story-telling phenomenon to be the teller of that</p>	<p>The Hollywooder</p>	<p>RQ1: Mentorship Archetypes RQ2: Pop Culture & Humor as a coping mechanism</p>	<p>Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Hollywooder was a minor</p>

<p>G. Smith 8:39 What really makes a story connect with the masses is not the plot itself. But how the story is told. Some people even believe once a story is told an alternate reality is created and it becomes real. So you know how in Cosmos Carl Sagan talks about other dimensions like beyond our world. Yeah, sure, theoretically. I don't know if I believe that. Of course. To me, though, storytelling is my form of pedagogy, and the foundation of my existence. Every great mentor I've ever had, or any great adversity I've come to face has led me to a good story. As a child, the story that sparked my storytelling art was the Legend of Zelda by Nintendo. So there's a fantastic story of good and evil. There's a Triforce that has three pieces. It has the ability to grant people any wish. Three entities control each piece throughout the gaming series. One is the Princess Zelda herself, who controls the Triforce of Wisdom. The other is the antagonist Gan and who in his humanoid form is Ganondorf, who controls the Triforce of Power, and the protagonist link controls the Triforce of Courage. They are in constant battle throughout the years in new and inventive stories. When I was little, I remember standing at the doors of my school Fairlawn Elementary, which is now called the Judith Resnick Learning Resource Center. They've taken the Indian away from out front and not even placed a formerly Fairlawn school tagline anywhere. It will always be Fairlawn school to me with no disrespect to Judith. I love her as much as the school, I was an</p>	<p>story. That makes the most authentic story.</p>	<p>An exploration of the art of storytelling and storytelling pedagogy is further developed here. Again, uses Hollywood example with stranger things to lighten the mood. Talks about a central metaphor from Principal Investigator's childhood playing video games of the Legend of Zelda by Nintendo. Mother would mentor Principal Investigator through challenges by framing them as the principal antagonist of the game "Gannon". Explains the purposes of the documentary and this</p>	<p>The Hollywooder, Scaffolding, The Principal Mentor</p>	<p>RQ1: Mentorship Archetypes RQ2: Scaffolding as a means to transmute adversity to knowledge</p>	<p>theme here. Mentorship Archetypes showed up again as a major theme as well as Pop Culture & Humor as a coping mechanism.</p> <p>Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Hollywooder, scaffolding, and the Principal Mentor showed up again as minor themes. Mentorship Archetypes showed up again as a major theme as well as Pop Culture & Humor as a coping mechanism.</p>
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excellent student, my mother would arrive rolling down the arc of the road with lunch from West Side bakery. It would typically be chicken Sally on a croissant with a sugar cookie and some seasonal shape with a Diet Coke. She'd have our Gameboy in the car, and she'd be playing the Legend of Zelda Link's Awakening. We'd work together to collect the instruments and play the balance of the Wind Fish, to wake the whale looking thing from his slumber and defeat Gannon I remember telling my mother Gannon is just too hard to be. My mom couldn't do it. And I was just a kid. She told me there will always be a Gannon in in your life, you must always have the courage to face him and overcome him. Courage is not always being without fear, she said, with the fortitude to face it. And when one time I was on deck over there. And I had one of my teammates, and he swung his bat as a power swing, and nailed me right in the chest. had the wind knocked out of me, he thought I was gonna die. And I was scaring the shit out. And because I was like, making it seem like I was gonna die. And I said, Yeah, it looks like there's some blood. But if I would have known at that moment, that, you know, that was nothing compared to the pain of life, I'm going to tell you right now, getting hit with it with a bat, it was nothing. It was nothing. This was one of the most important lessons I ever had in my life. It created my first mentor of my mother, most importantly, but also created that visual metaphorical representation of overcoming adversity in my life. While these moments with her were a catalyst, there are many more visual and metaphorical representations presented to me. Throughout my education in life that became my strength against the many adversities, and Gannons I'd have to face many of my memories feel like they happened yesterday, because life has been like one large documentary film

autoethnography in
visual form.

playing in my head constantly. These visuals were not just powerful, they were life changing. So, what exactly is my purpose here? I'm doing a qualitative visual research in the form of a documentary short, simple, straightforward, and raw. At the end of my three degrees in higher education, I want to share what I've learned about myself, and about ways to overcome adversity to succeed. Think of it as a visual auto ethnography. Auto ethnographers champion researcher, Carolyn Ellis would be so proud.

Dr. Carolyn Ellis 12:25
I began work at University of South Florida in 1981. And it was around that time that several things happen in my personal life, that caused me to question some of the work that I was doing and really start moving in a different direction. My brother was killed in an airplane crash on his way to visit me. And at the same time, my partner of nine years, was dying of a chronic illness. And I had been doing some survey research at that point in time on emotions. And I have to say that I just started to think, is this meaningful? Do I really care about undergrad? What undergraduates have to say about jealousy? Which is what I was studying at the time? And the answer was no, what I really care about is doing research that is meaningful for me. And for other people, I care about trying to figure out how to deal with the loss, which is going to happen to all of us in our lives. And I cared personally about how to get myself through this down period that I was experiencing. So I started to keep notes on my relationship with my partner whose name was Gene. And I found the keeping of the notes, both therapeutic in that it helped me to kind of set this aside and move on with my life and be able to make the kinds of decisions that I needed to make without the chaos of everything occurring in my head. So I found it

Carolyn Ellis talks about the oral history of autoethnography from a conference videotaped on YouTube. She talks about her history of developing autoethnography into a research medium and its significance. This is a grounding of the framework of this study.

The Teacher

RQ1: Mentorship Archetypes

Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The teacher was a central theme here. Mentorship Archetypes showed up again as a major theme as well.

therapeutic. But I also found that my some of my writing I felt was the best sociological writing that I had ever done. And so my partner died, and I began to write, I had hundreds of pages of field notes, and I'd begin more than maybe closer to 1000. And I began to write from this work. And after many false starts of trying to make it sociology, I just turned to writing it as a story. And this felt right to me because my goal was to get my emotional experiences down on paper in a way that would evoke readers to enter my experiences to feel what I felt and also to anticipate their own experiences of loss or think about their experiences that they had had to read. interpret them refrain them, but somehow come to a place where perhaps we all could feel a little better, or at least that we were in companionship with each other. And that was the beginning of my writing autoethnography I wrote the book final negotiations about my partner's death in our relationship, and also wrote a piece about my brother's death. And since that time, have published several edited collections together, trying to showcase the different forms that ethnographic writing can take, that that included the personal that wrote that were pieces that were written in a literary form or used visuals and so on.

G. Smith 15:49
Specifically, I'm exploring two central research questions. research question one. What is the perceived impact on student success, if any, of mentorship throughout a student's higher education career? Research? Question two, how does auto ethnography or storytelling pedagogy allow us to transmute the adversity in our lives into meaningful experiences from which we learn? The study will be primarily grounded with a pedagogy of multiliteracies, created in 1996 by Harvard's the New

Researcher talks about initial research questions in the autoethnography and how New London Group's Pedagogy of Multiliteracies in 1996 helps promote this progressive

The Teacher

RQ1: Mentorship Archetypes

Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The teacher was a central theme here. Mentorship Archetypes

<p>London group. Their study demonstrates the importance of having an open mind and understanding of new methods of expression of literacy.</p>	<p>style of using different modes of media for expression of research.</p>	<p>showed up again as a major theme.</p>		
<p>Dr. Mary Kalantzis 16:25 It's revolutionary, that we are now the manufacturers of meaning in domains, where before you had to have special expertise to produce sound special expertise to produce images.</p>	<p>Dr. Kalantzis talks during a conference presentation on YouTube about the revolutionary nature of The New London Group's ideas on Multiliteracy</p>	<p>The Teacher</p>	<p>RQ1: Mentorship Archetypes</p>	<p>Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The teacher was a central theme here. Mentorship Archetypes showed up again as a major theme.</p>

<p>G. Smith 16:38</p> <p>Essentially, the authors are making a case for accepting different means of communication channels in an ever changing world becoming more focused on media outlets. Little did they know that in 2000, there assertions would be proven correct with a social media boom. Other notable scholars such as John Dewey 1915, with the multi-modality of learning and educational psychology, followed up by Howard Gardner's 1983 Multiple Intelligences theory, in an educational setting seek to predate the multi literacy notion in the 90s. The idea is that a student's Environment Matters. It's not just the books, it shouldn't have been taken 100 years to figure this thing out. It's been 84 years, these scholars sought to make sure barriers do not prevent people from being assimilated into the academic community. So here's my attempt at breaking the barriers. In the beginning sounds like the Bible. I remember starting college while I was in high school, I was a post-secondary options student, which is now called College Credit Plus, looking back, I wish I would have done some more classes because they were free being in high school. A free college education is invaluable, and I wish more people would cherish that. I see too many students who do not as a former advisor and teacher, I started in biology and I was a direct admit to the College of Arts and Sciences at the University of Akron in high school, which is awesome. I love science and wanted to be a doctor. I did excellent in my classes. Growing up, I was an honor student. I quickly learned, however, that none of that mattered in college. I wasn't doing well in my science courses. I felt dead learning about life and blamed myself for all of it. The subject matter was dry, it was upsetting. Looking back, I feel like the teacher simply didn't know how to teach very well. A lot of the professors I</p>	<p>More historical support of different types of learning methods are presented here as grounding for this type of multimodality in learning and progressive research practices in search for deeper meaning. An emphasis is placed on moving away from numbers and books and more on deeper experiences. The passage turns to the start of the Principal Investigator's main higher education reflection. Uses humor to go into his exploration of his Higher Education educational experience by relating his start to the first words of the Bible. He talks about wishing he did more free college due to the cost of college. This is a possible antagonist in itself.</p>	<p>The Teacher, The Antagonist</p>	<p>RQ1: Mentorship Archetypes</p>	<p>Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The teacher was a central theme here again as well as the Antagonist. Mentorship Archetypes showed up again as a major theme.</p>
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have come to learn are excellent researchers but have no training and being actual teachers. Mix that with a tough subject matter and anything would anybody would do bad. I was dealing with a lot at the time to one thing was depression and anxiety. I've come to learn that I've suffered from it my whole life. Three doctors at the Cleveland Clinic said I'm amazingly sane and mentally resilient like they've never seen, but suffer from generalized anxiety disorder. It is painful to say the least. I really started realizing I had it around the time I was having difficulty in biology and learned about my mother. A lot of feelings in my life I've come to learn must be understood. As a guy or even a woman most do not have enough courage to talk about mental issues because they view it as a sign of weakness. I'm here to tell you it's a sign of strength. The fact that I am here is a testament to my ability to overcome. Another lesson I leave you with. My mom was diagnosed with bone cancer, multiple myeloma a few years before I started college. This was shortly after my grandmother died. I remember my mother telling me now I will get to spend time with you because she was taking care of my grandma my whole life. Not even a couple months after she died did my mother learn of this illness? It was an awful disease. I battled it with her as if I had the disease myself. I drove her to Arkansas for years to the best doctors to fight it. I essentially was battling bone cancer while doing school. It was tiring sitting with my mom in chemo rooms some days with loads of work waiting for me when I got home.

The Principal investigator talks about more adversity in his Education by not having enough support in his Biology program. His Honor's student abilities from High School did little to assist him in a College environment for STEM learning. He felt the subject matter was dry and there was a lack of teaching ability from certain professors. The researcher brings up his generalized anxiety disorder antagonist here again

<p>G. Smith 19:50 Eventually, I made the decision to switch my major, which was tough. You feel like a failure when you do that sometimes. I tried a few courses out and really loved the government and politics I took with a professor named James Holland. I always excelled at politics and government in high school. I was a member of Buckeye Boys State in 2004, which is an American Legion sponsored gathering of the best students in the discipline. I decided to move to political science with a double major in American politics and criminal justice. I excelled quickly and was getting A's. I didn't know what I wanted to do with my life. But the feeling of success in my class is motivated me. I also had a mentor in political science named Dr. Nancy Marion who taught courses in law and organized crime that piqued my interest. I absolutely love going to class contrary to my previous major, I felt like I was on a train forward finally until I had an unexpected occurrence derail me, a girl. It's always a girl. I never been in a relationship until that time in 2007. I got involved with a woman I met in college TV and added to friends on Facebook. She was beautiful and creative, and most importantly, she was interested in me. I originally reached out to her when I saw her in need of help on Facebook. She had made a post talking loosely about wanting to kill herself. It was disturbing and I like any empathetic human reached out to be a friend. I came to find out she had a plethora of problems. That is an understatement. Mentally, she was the worst case of bipolar I've ever seen in my life. And I've seen many of them. I eventually learned she was a stripper. Yes, I was engaged to a stripper. Keep in mind I never got had gone into a strip club in my life. Being a stripper also caused her to have a lot of men revolving around her like The nine planets ever watched the movie</p>	<p>PI talked about his difficult decision to switch his major to Political Science and how this decision translated to better grades. The success made him feel better. He took a government and Politics class with a Professor that fired up his interest, James Holland. Also talked about another mentor Dr. Nancy Marion who taught him organized crime classes. Another antagonist became apparent in the researcher's reflection during this time. It was a fiancée who was extremely mentally ill. This fiancée drained him with her constant personal problems. This included dealing with her exes.</p>	<p>The Teacher, The Antagonist</p>	<p>RQ1: Mentorship Archetypes</p>	<p>Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The teacher was a central theme here again as well as the Antagonist. Mentorship Archetypes showed up again as a major theme.</p>
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Scott Pilgrim if we're going to date, you may have to defeat my seven evil exes.

Scott Pilgrim Scene 21:42

So I have to defeat your seven evil exes? Yes. And I have to find.... defeat...defeat those seven evil exes if we're going to continue to date? Pretty much. So what you're saying right now is dating? I guess.

This Hollywood scene provides a context to how the researcher felt his past relationship went relating it to the plot of Scott Pilgrim Vs. The World.

The Hollywooder,
The Humorist

RQ1: Mentorship
Archetypes RQ2:
Pop Culture &
Humor as a coping
mechanism

Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Hollywooder and the Humorist were minor themes again. Mentorship Archetypes showed up again as well as Pop Culture & Humor as a coping mechanism as major themes.

<p>G. Smith 22:00 I basically gave her a choice. If she wanted to go out with me. She had to ditch the stripping and get rid of all the dudes. She chose me and I began scaring away all the men. Some went away easier than others but, in the end,, my will annihilated them all. I'm like the Green Lantern. What can I say? Anyone who knows me knows I will never stop coming for you. Absolutely will not stop ever. My determination makes Liam Neeson want to do a Taken 4. I got rid of the men. Quickly. I came to learn one of the most valuable lessons in my life. No matter how strong you are. You can't save people. You can't change people. People like to think they can change. But that is a facade. You are the way you are. You can modify some of your habits but deep down you are molded by your genetics and your upbringing and there is little to do that you can change that. I did everything to modify the girl's life and get her on the straight and narrow and revolted and eventually like a bat out of hell. She went back to where she was. I lifted her up when she needed me and then she thought she didn't need me anymore. I would have stayed with that girl for my entire life. That's how loyal I am. She instead decided to revert back to all her past vices and eventually succumb to many of them. Her mother was uninterested and didn't care about her at the time. She cheated on me and betrayed me. With all the men I protected her from before. It was devastating for me at the time. My mother, my mother treated her like a daughter and was beyond angry with her. She texted her never too dark, darkened her doorstep again. My mom didn't play. I realized looking back that the real woman who had my back always was my mother. We went to Disney World with the girl and I wish I would have spent more time with my mom than her. I wish I would have went and swam with the dolphins at</p>	<p>Researcher talks further about his relationship with this antagonistical ex. Uses humor again in the form of Hollywood references to minimize the mood of the story. This antagonistical relationship in his life taught the researcher one of the most valuable lessons in his life that you cannot change another human being and that they can modify behaviors but deep down are the same way they have always been. When the researcher broke up with this girl, his mother further cemented herself in stone as a mentor that always had his back by defending him against these actions. researcher regrets not spending more time with his mother because of</p>	<p>The Hollywooder, The Humorist, The Self Mentor, The Principal Mentor</p>	<p>RQ2: Self-Mentoring as a teacher RQ2: Pop Culture & Humor as a coping mechanism</p>	<p>Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Hollywooder, the Self-Mentor and the Humorist were minor themes again. Self-mentoring as a teacher showed up again as a well as Pop Culture & Humor as a coping mechanism as major themes.</p>
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SeaWorld with my mom and my uncle. Women in general have always baffled me. I'm an excellent communicator and a really good human being. I'm a male feminist, and I hold women very highly in my mind, when most of them have only ever done is caused me pain and distress. I think a lot of them worship women like the Kardashians these days. They are vain and have lost a lot of modesty that used to be so valued. I'm a catch. And it's disappointing to say the least to watch women value things that don't create happiness. Looks money and sex all fade away when you're older. People wonder why the divorce rates are so high. It's because people aren't getting into relationships for the right reasons. love and loyalty lasts a lifetime, though. And those are my strongest traits. I wish more women would see that. But because of this girl I joined Communication at the University and it was one of the best moves in my life. I learned from my masters I enjoy teaching. I never thought that would be the case. I had one of the greatest teachers teach me how to teach Dr. Natalie Sidorenko. She taught me in her communication pedagogy class quickly the most important aspect of it teaching that people often miss is emotional connection.

this support he took for granted at the time. This is evidence of the researcher's candidness at his own failures. researcher also further discusses his views of women as a feminist are contradictory to how they often treat him. researcher does talk about how this great antagonistical adversity of his past relationship brought him to the Communication disciple where he met more mentors such as Dr. Natalie Sydorenko. This mentor taught him the value of emotional connection with students during her teaching class.

Dr. Dudley Turner 24:53
As a student I, I no longer as an instructor, fellow, instructor here as as opposed to a student. But I do remember she always came up with the different questions and she would always challenge not always,

A former mentor of Dr. Sydorenko talks about her history of being able to challenge even the

The Self-Mentor, The Teacher, Scaffolding

RQ2: Self-Mentoring as a teacher RQ2: Scaffolding as a means to transmute

Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to

<p>many times would challenge what I was saying or saying, here's the way it works. And she was like, Yeah, but...</p>	<p>teacher which shows the translation of this structure of "challenge" within safety of learning that started before she was even teaching and could have been passed down to the researcher.</p>	<p>adversity to knowledge</p>	<p>distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Self-Mentor is a new minor theme brought up. The Teacher and Scaffolding are also brought up again. Mentorship Archetypes showed up again as well as Pop Culture & Humor as a coping mechanism.</p>	
<p>G. Smith 25:13 Most teachers just do not make that connection with students. This connection is vital because it allows you to reach their brain and treat it with education. You let students see a portion of your humanity. And by doing so it makes them value as a person, and that you're just surviving like them. They want to listen to you. They don't want to disappoint you. I soon lapped some of my other people I started with and became their teacher as seniors. I graduated with my master's in communication, and decided teaching was a passion I wanted to pursue with my ultimate degree in education for a Ph.D.. The Ph.D. program was closed this semester after I enrolled. This was happening as my mother was getting very sick. I could really use my best friend during this time, he went to high school with me, and we had the same last name. We always enjoy joking with others that we were brothers when he clearly was black, and I was clearly white. But that didn't make a damn difference to us. I love him and his family and always will. He got involved with a girl too. And ultimately, she twisted him around her finger and made him leave his family and isolate all who cared about him. He had a kid with her</p>	<p>Researcher talks about the importance of emotional connection within mentorship that helps you transmute meaning from a teacher to effectively learn and retain knowledge. researcher talks about graduating with his Masters in Communication while at the same time his mother was getting very sick with Bone cancer which was a great antagonist. He also talks about losing contact with his best friend over a girl as</p>	<p>The Teacher, The Antagonist, The Principal Mentor, The Hollywooder</p>	<p>RQ1: Mentorship Archetypes RQ2: Pop Culture & Humor as a coping mechanism</p>	<p>Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Teacher, The Antagonist, The Principal Mentor, and the Hollywooder all were observed here as minor themes. Mentorship Archetypes showed up again as well as Pop Culture & Humor as a coping mechanism as major themes.</p>

and now I have not seen him for years. I pray for him all the time. And I hope that one day we'll see him again. It made it difficult not having him that I already say that. But I'm used to dealing with loss and being the Lone Ranger. I would stay at nights with my mom and talk to her in her room about life and about the documentary I was currently working on with my mentor Dr. Kathleen Endres. We were just lie awake and look at the ceiling in the dim blue light of the night. Sometimes I still do that, and I can hear my mother's voice. My mother's memory never went away even though her body did. She gave me specific instructions on the future of my life. She made me promise to complete my Ph.D. to be the guardian for my uncle until he passes to find a woman that makes me happy to find a good job and to visit Ireland for her. She gave me a couple other secret missions as well. My mom finally had to enter hospice. Her cancer didn't beat her but the fight against it did weaken her body. I had been with her every step of the way. I battled her cancer with her. I felt like Wesley Snipes and blade. I couldn't want someone I care for so much about to die. I couldn't sit in that room and watch it. I visited her daily. None of my pop culture or movie references made me feel any better about the situation and oh, I tried. I sat next to her on the bed and asked her what my destiny was like Forrest Gump.

well. This is definitely an antagonist as well of loss that seems to keep recurring in this researcher's story. researcher talks about staying awake at night talking to his mother making promises to her as a mentor. At this same time he was being mentored by Dr. Kathleen Endres making documentaries. Two very different types of mentors teaching different lessons. researcher talks about his mom being on her death bed and uses multiple Hollywood films to make light of the situation and even gives an example of Forest Gump asking his own momma about his Destiny and comparing his interaction to that of Forest.

<p>Forest Gump Scene 27:51 What's my destiny momma? You're gonna have to figure that out for yourself. Life is like a box of chocolates Forest. You never know what you're gonna to get.</p>	<p>Interaction of Forest Gump with his momma as an example of the researcher using Hollywood as a cathartic aid.</p>	<p>The Hollywooder, The Therapeutic</p>	<p>RQ1: Mentorship Archetypes RQ2: Pop Culture & Humor as a coping mechanism</p>	<p>Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Hollywooder and a new minor theme of the Therapeutic was observed here . Mentorship Archetypes showed up again as a well as Pop Culture & Humor as a coping mechanism as major themes.</p>
<p>G. Smith 28:01 If you properly told me to shut the hell up. I'm funny. But it can get a bit much sometimes in certain situations like death. I often think of one of my heroes Robin Williams and Mrs. Doubtfire. "Daniel, please don't joke". I fed her peas. And I remember her last words to me. She looked at me after feeding her and she said you angel. I remember getting a call around 7am on May 9, 2015. They told me to come down and I knew what had happened. I remember listening to the Reins of Castamere from Game of Thrones. It's the theme for the Lannisters. I'm not sure why I listened to that driving there. My mom's friend told me she was gone. I sat in the room looking at her. She finally looked at peace. I waited for her friend Diane and her daughter Ariel to come sit with me. Before I left her to the funeral home, they gave me a private moment there with her. I put my hand on her chest. And I told her I will always love her and thanked her for being my mother.</p>	<p>Researcher discusses the reaction of his mother to Forest Gump line by her death bed and compares this even further to another Sally Fields scene in Mrs. Doubtfire about not being funny in certain situations. He talks about his mother's death and it is clear that is one of the single most difficult moments. Another example of the antagonist of "loss". He talks of a</p>	<p>The Principal Mentor, The Therapeutic, The Hollywooder, The Antagonist, The Humorist</p>	<p>RQ1: Mentorship Archetypes RQ2: Pop Culture & Humor as a coping mechanism</p>	<p>Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Hollywooder, The Principal Mentor, The Therapeutic, the Antagonist, and the Humorist were observed again here as minor themes. Mentorship Archetypes showed up again as a well as Pop Culture & Humor as a coping mechanism as major themes.</p>

<p>Jamie Newhall 29:13 I know that the death of Gabor's mother affected him greatly. She was his last close family member. And that really gave him a sense of loneliness and isolation. And that can be very tough to overcome, especially when you're facing all of the pressures of pursuing your doctorate and finding a career path. And, you know, other pressures such as that, so he really had a lot going on that he had to deal with.</p>	<p>moment where "Reins of Castamere" from Game of Thrones plays in his vehicle on the way there. He's not sure why he decided to listen to it. It's a foreboding song that has a somber tone that is a central theme to a family house in the show. He shares this private moment of loss and saying goodbye to his mother.</p>	<p>Jamie Newhall, a professional mentor and friend shares the history of this moment concerning his mother. He talks about the added pressure of the researcher's doctorate as an antagonist as well as finding a career path. It all affected the researcher greatly according to him.</p>	<p>The Teacher, The Antagonist, the Principal Mentor</p>	<p>RQ1: Mentorship Archetypes</p>	<p>Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Teacher, the Antagonist, and the Principal Mentor showed up again as minor themes. Mentorship Archetypes showed up again as a major theme.</p>
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<p>Matt Rafferty 29:42 When Gabor was living with his mom and taking care of her and then like anybody like that when that person passes away, there's a huge gap a huge void in their life. And so that's just something very difficult. So I know it was very difficult for him.</p>	<p>Matt Rafferty another Professional Mentor and friend talks about how it affected the researcher as well leaving a huge void.</p>	<p>The Teacher, The Principal Mentor, The Antagonist</p>	<p>RQ1: Mentorship Archetypes</p>	<p>Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Teacher, The Principal Mentor, The Antagonist were evident again here as minor themes. Mentorship Archetypes showed up again as well as a major theme.</p>
<p>Kelly Kulick 30:03 That was a very, very difficult time for Gabor. It was it was immediately obvious of the unique relationship that he had with his mother. And I saw this very strong man, very vulnerable. And along with that vulnerability of all the things that come with someone passing, then adding that all of the symptoms of his disability, this was a young man, in not a good place, right. So I think one of the things that I remember with Gabor more than anything else is him looking at me and telling me, I want to make my mom proud.</p>	<p>Kelly Kulick, an academic mentor provided the history of witnessing this difficult time in the researcher's life coupling with the antagonist of his disability put him in not a good place. She remembers the researcher saying in this dark time that despite all of this he wanted to make his mother proud.</p>	<p>The Teacher, The Antagonist, The Principal Mentor</p>	<p>RQ1: Mentorship Archetypes</p>	<p>Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Teacher, The Principal Mentor, The Antagonist were evident again here as minor themes. Mentorship Archetypes as a major theme made another appearance.</p>
<p>G. Smith 30:45 I thought about the list that I made with her. I took care of my uncle as promised. I'm currently working on the other stuff. The job part has been hard. It's been tough, especially being alone. My mother was the last</p>	<p>The researcher goes over the list of the things he promised his mother including finishing</p>	<p>The Antagonist, The Principal Mentor, The Self Mentor</p>	<p>RQ1: Mentorship Archetypes RQ1: Self Mentoring as a Scholarly Solution</p>	<p>Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to</p>

real family with mental fortitude to rely on. I do my best to put my head down and do what I do best. And pray that I'm making her proud. I constantly motivating and reassuring myself to be the best I can be, is for this reason, I find myself to be my greatest mentor. So one might say my antagonist has mostly been adversity, but my mentors have been an aid to help the protagonist of the story. The mentors and the lessons I've received from them help strengthen me and motivate me through the levels and stages of adversity. This is largely the simple and straightforward answer to research question one, but it largely feeds into the answer for research question two as well. Ultimately, no mentor has been more impactful than myself. Because I am the one that processes the lessons in adversity daily. I am the instrument, I am the self mentor. Self mentoring is a series of steps which asks you to put together a real and factual assessment of yourself. This includes both your weaknesses and your strengths in response to research question two. This is how one processes the stories and autoethnographic data into meaningful change and results in the qualitative research. The goal is to craft your ideal self to increase performance in your job as well as the progression at said job. It also seeks to fulfill your own personal ambitions. Anyone can use this method. It contains a four phase process refined by a scholar named Marcia Carr in 2015, that involves self awareness, self development, self reflection, and self monitoring.

his Ph.D., finding a good job he's happy with, taking care of his uncle until he passes, among other things. These are all significant obstacles and levels of antagonistically adversity that the researcher took on to make his mother feel better in her last moments. He mentions motivating himself and reassuring himself constantly to be the best he can be. He says he finds himself to be the greatest mentor of them all because he has always been there. This helps answer both research questions in a way he describes at some level. He goes on to further describe this concept that Dr. Marsha Carr created in 2015 that involves stages of self-awareness, self development, self

distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Self-Mentor, The Principal Mentor, and The Antagonist were evident again here as minor themes. Mentorship Archetypes and Self Mentoring as a Scholarly Solution showed up again as major themes.

<p>Dr. Marsha Carr 32:32 So if we think about self-mentoring, self-mentoring and itself, if you look at the four levels, you'll see some characteristics that are very akin to other programs. If you look at the self-development and self-reflection and self-monitoring stages, those levels, I think, what sets self-mentoring apart as a leadership application or a leadership strategy, other than the fact that it induces accountability, but if you back up and take a look at it, it's that self-awareness level, I think that's the level that sets it apart. And it's definitely where my passion is.</p>	<p>reflection, and self monitoring, which if followed, ultimately create in the end the best version of a self-mentor.</p>	<p>The Self Mentor</p>	<p>RQ1: Self Mentoring as a Scholarly Solution</p>	<p>Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Self-Mentor, The Principal Mentor, and The Antagonist were evident again here as minor themes. Self-Mentoring as a Scholarly Solution showed up again.</p>
<p>G. Smith 33:08 That may be the scholarly recommendations that fit my life. But there are other things that we have kept that kept me going as well. Some people want to know how I personally cope with my struggles and survive my anxiety on a daily basis. Largely I have to credit it to strong resolve and resiliency God gave me there are other things I can personally do. One owner therapy animal, I cannot advise this enough. I own cats. I adopted them from a rescue operation in Wadsworth, they would have been put down I am here because of them. To tell you the truth. They rescued me. I named them Thackery Binx and Emily being since they are brother and sister black hats and I</p>	<p>The researcher talks about other things not within the scholarly realm that can be learned from his methods of coping with multiple antagonists daily during his education including anxiety. They include his cats as therapy. He includes his Dr.</p>	<p>The Antagonist, The Therapeutic</p>	<p>RQ1: Mentorship Archetypes</p>	<p>Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Antagonist and the Therapeutic were evident again here as minor themes. Mentoring Archetypes showed up again as a major theme.</p>

got them on Halloween to make sure you have a good doctor. My doctor was my mother's. He is a godsend Dr. Troy Bishop if you ever need a good doctor near Akron, three, fight an activity that keeps you grounded. I listened to peaceful sounds or ASMR. ASMR is short for audio sensory meridian response. Essentially, it's personalized triggers to help elicit a biological response. Search YouTube and find some that work for you. Everyone is different.

Number four, realize everyone is not out for themselves as hopeless and alone as it feels sometimes reaching out to others and talking to others, whether in person or via social media is essential. Number five, lastly, remember to have faith in something more powerful than yourself. To me, it's God. Love all people and do your best to put positive energy back in the world. Some days are difficult, and you will fail. Pick yourself up and try again. When someone is struggling realize it and give them Break, don't make it about you and your feelings and if it's fair, or how it should be, and as Ian Malcolm would say, oh, there it is. Well, there it is. The meaning of life in a nutshell. Everyone is always pretending to help others and be generous, but they are still constantly thinking about themselves, as the Ancient One would say, and Dr. Strange, it's not about you.

The Ancient One from Dr. Strange 35:19
It's not about you.

Troy Bishop as a piece of therapy as well. He talks about listening to peaceful sounds of ASMR that have helped mentor him. The researcher also emphasizes realizing not everyone is out for themselves and it's okay to reach out to others in some way. Lastly, the researcher talks about having faith in something more powerful than yourself as a therapeutic cathartic tool.

The Ancient One from Dr. Strange provides a motivation for the researcher as a Hollywood mentor to believe everything is not about him but about

The Hollywooder

RQ1: Mentorship
Archetypes RQ2:
Pop Culture &
Humor as a coping
mechanism

Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Hollywooder showed up as a

	everyone else. This is the purpose for living.			minor theme again. Mentoring Archetypes showed up again as a major theme as well as Pop Culture & Humor as a coping mechanism.
G. Smith 35:25 Loving your neighbor is so essential in life, we all can't do this alone be the warmth in the light in a cold and dark world. In conclusion, some may ask themselves, if a lot of these happenings didn't really have anything to do with your education directly. I would tell them that is horrendously incorrect. My struggles with my degree, my sick mother, my relationship and my job situation were all part of my education. It's not just the books and going to class. In fact, to me, those were the easy part. Education is a holistic experience of everything happening in your life at the time. That's how I remember the specific instances based on what I was doing in school. It is a multifaceted experience that molds you as a human. The personal experiences going on during it are just as important, if not more important, with what you are learning. Adversity is the path you must follow. Sometimes that path is confusing and painful and what and the ones that help you get through it or your mentors.	The researcher sums up his experiences through his many antagonists that created his adversity and how they created a wholistic experience of his higher education that was deeper than just going to class and reading books. These multifaceted experienced strengthened him and molded him as a human. The confusing path was painful, but his mentors helped him navigate it.	The Antagonist, The Self Mentor, Scaffolding	RQ1: Self Mentoring as a Scholarly Solution RQ2: Scaffolding as a means to transmute adversity to knowledge	Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Antagonist, the Self-Mentor, and Scaffolding all showed up as a minor theme again. Self-Mentoring as a Scholarly Solution and Scaffolding as a means to transmute adversity to knowledge were observed major themes.
Uncle Iroh 36:24 Sometimes life is like this dark tunnel. You can't always see the light at the end of the tunnel. But if you just keep moving. You will come to a better place.	Uncle Iroh from Avatar the Last Airbender emphasizes this philosophy of hope through darkness with a quote.	The Hollywooder	RQ1: Mentorship Archetypes	Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Hollywooder showed up as a

G. Smith 36:43

They have been through it before. They are your guides. The best mentors are the ones that show you a piece of their humanity as if it is their credibility to let you know hey, I've been through the wringer to without my mentors of Dr. Sydorenko and Dr. Kathleen Endres among the other members of my committee, I would have been lost during the difficult time of my education. They helped me navigate my path and I am forever grateful to them. The most important mentor has always been easily ignorable to me. I don't like giving myself credit. Without my ability to self-mentor I would have been lost as well. I am a fighter. I plan on using my lessons of my abilities to change the archaic process of Ph.D.s in the future. There should be more options to finish and less control given to a variety of people in the university setting to make your life hell. I have made it my life's mission to help students navigate these scary paths themselves through all the degrees available because I know the pitfalls. That is the purpose of telling this story, my story of heavy loss, but in the same light, heavy lessons. It is difficult everyday living with anxiety and depression especially when you have no one in the world that you feel you can lean on. I sometimes listen to the old message of my mother when she called me from a cell phone to tell me she loved me. hearing her voice helps me remember her strength and reminds me that the same strength is in me I love you. I hope I come to my better place. I pray that anyone who took this time to watch this

The researcher ends with talking about how his mentors were instrumental to help him find himself through his education. This includes giving himself credit as a self-mentor. He has been motivated to be a progressive light to change Ph.D.s in the future to be more progressive. His life mission has become helping other students because of his hardships and saving them from pitfalls. He still says it is difficult daily living with his antagonists, but he often listens to his mother's voice on an old recording that helps to ground him again and remember where his strength comes from which was one of his

The Self Mentor,
The Antagonist,
The Principal
Mentor

RQ1: Mentorship
Archetypes RQ1:
Self Mentoring as a
Scholarly Solution

minor theme again. Mentoring Archetypes showed up again as a major theme.

Stages progressed from the initial coding stage clearly showing an affinity for certain types of mentors in researcher's view. Labels were assigned to distinct ones. Stage 3 abstracted these further upon completion of all the data of Stage 2. The Self-Mentor, The Antagonist, and The Principal Mentor showed up as minor themes again. Mentoring Archetypes and Self-Mentoring as a Scholarly Solution emerged as major themes here.

always remember that they are never alone. And to
always keep moving Forward.

greatest mentors.
He ends with
reminding everyone
to keep moving
forward.
