

Primary School Drama: Enhancing
Trainee Teachers' Confidence and
Subject Knowledge

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ABSTRACT

The new primary national curriculum, due to be implemented in September 2014 (DfE, 2013), includes reference to teaching Drama. However, research has shown that primary teachers lack confidence and subject knowledge in teaching Drama, resulting in a lack of role models and knowledgeable mentors who can support trainees in school. Research has also indicated that trainees lack confidence in teaching Arts subjects (Hennessy et al, 2001) due to a perceived emphasis on performance. In addition, they can demonstrate reluctance to participate in centre-based Drama sessions due to what Wright (1999) identifies as 'drama anxiety'. Added to these factors is the changing nature of Initial Teacher Education. Fewer institutions deliver courses carrying subject specialisms and on Postgraduate Certificate of Education courses, the number of days which trainees are required to spend in school has increased, leaving less time to focus upon Arts subjects in university modules. The focus on Drama in the primary school varies from school to school. In the current National Curriculum (DfEE, 1999), Drama remains part of the *Speaking and Listening* Programmes of Study, not a subject in its own right, in spite of its importance within an integrated Arts curriculum (Bloomfield and Childs, 2000). Attempts have been made to ally Drama with the National Curriculum more explicitly by suggesting possible attainment targets and programmes of study (Arts Council, 1992; Ashwell and Gouge, 2003). However, Drama has been seen to be an effective pedagogical tool to be employed in Literacy and across the curriculum (Somers, 1994; Toye and Prendiville, 2000; Winston, 2004; Grainger, 2004).

This study sought to examine trainees' feelings about, and experiences of, teaching Drama and to consider how their subject knowledge and confidence in this area could be developed both in school and when participating in taught sessions. A qualitative approach was taken, following an action research model. Initial data were gathered in the form of questionnaires and a semi-structured interview. This was then interpreted in order to plan effective Drama sessions. Data were gathered from the sessions through trainees' reflections, questionnaires and observation. These data were analysed and reflected upon. Findings were consistent with some of the previous research but also provided information about effective ways of engaging trainees in Drama and about motivating factors. Findings also showed that trainees

valued creativity as an attribute of effective literacy teaching, which has implications for delivery of future sessions.

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LIST of ABBREVIATIONS and ACRONYMS

'A' Level	Advanced Level
CPD	Continuing Professional Development
DCMS	Department for Culture, Media and Sport
DES	Department of Education and Science
DfE	Department for Education
DfEE	Department for Education and Employment
DfES	Department for Education and Skills
D4LC	Drama for Learning and Creativity
EYFS	Early Years Foundation Stage
GCSE	General Certificate in Secondary Education
GTP	Graduate Teacher Programme
HEARTS	Higher Education, the Arts and Schools
HEI	Higher Education Institution
HMI	His /Her Majesty's Inspectorate
HMSO	His/ Her Majesty's Stationery Office
ITE	Initial Teacher Education
ITT	Initial Teacher Training
KS1	Key Stage One
KS2	Key Stage Two
NACCE	National Advisory Committee on Creative and Cultural Education

NATD	National Association for the Teaching of Drama
NATE	National Association for the Teaching of English
ND	National Drama
NESTA	National Endowment for Science, Technology and the Arts
NFER	National Foundation for Educational Research
NLS	National Literacy Strategy
NQT	Newly Qualified Teacher
Ofsted	Office for Standards in Education
PAM	Pedagogy and Management
P.E.	Physical Education
PGCE	Post Graduate Certificate in Education
PNS	Primary National Strategy
QCA	Qualifications and Curriculum Authority
QTS	Qualified Teacher Status
RSA	Royal Society of Arts
SATs	Standard Assessment Tests
SE	School Experience
STAR	Schools, Teacher Training and the Arts
TDA	Training and Development Agency
TTA	Teacher Training Agency
WEAZ	Wednesbury Education Action Zone

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Chapter One

Introduction

The aim of this research is to examine ways of developing effective Drama practice in order to enhance primary trainee teachers' Drama teaching.

The specific objectives are:

- To examine the context in which Drama is taught in the primary school
- To critically consider the impact of trainee teachers' participation in process Drama
- To develop, implement and evaluate a set of Drama sessions, intended to develop trainees' Drama capability

It is impossible to separate the development in Drama in the primary school from a number of factors. These include: the political landscape, the upheld values of the education community, recognised and applied theories of learning and cultural influences. Societies have to decide what it is that they want from their schools and education systems; initial teacher training institutions have to respond to the demands of the schools' curricula and provide new teachers who are knowledgeable and confident across all subjects.

In recent years, the need for research into Drama in Education has been recognised by practitioners such as Philip Taylor and members of *National Drama*. An annual conference now takes place and publications such as *Drama Research* and *Research in Drama Education* publish both national and international research projects. In addition, there has been much discussion as to the nature of Drama in our schools – why do we teach it and what does it look like? Is it a pedagogical tool or an Arts form – or both? Do we require children to learn 'acting' skills; is an audience necessary; does the teacher intervene? These questions have been considered and answered over the years and now, as we arrive at a position where Drama has a place in the new primary curriculum (DfE, 2013), albeit subsumed into the 'Spoken language' element of English, we, as teacher trainers need to be clear

about what it is that we want our trainees to be able to do in school. If having decided that the impact of Drama is too efficacious to marginalise, in what may remain a more subject-based curriculum, it is up to us to demonstrate the power of the theory and practice of the subject.

Trainees, on Initial Teacher Education (ITE) courses, and children in school are constantly, having to face new, sometimes challenging situations. To do so requires the ability to adjust to the ethos, demands and mores of the contexts in which they find themselves. Trainees may find that they are unable to put into practice ideas gleaned from university or to demonstrate values and beliefs which they hold dear, due to the organisation, policies or philosophy of their placement schools. Trainees' personal identities may have to be compromised in the need to meet teaching standards or to 'fit in'. Some trainees realise that this is all part of the learning experience; for others the requirement to change behaviours and attitudes is a step too far. In theatre, actors are constantly moving between worlds, analysing actions and demonstrating different personalities, even if these are fictional. When working with trainee teachers, I believe that it is important that we manage their expectations and support them in going into these 'different worlds' of schools and classrooms. I also believe, that, like actors, trainees can prepare, rehearse, gain knowledge, understanding and confidence in order to maximise their experiences, find their own identities as teachers and learn how to deal with the complex situations in which they find themselves, and that they can learn this through Drama.

The demands of the English curriculum in the primary school, especially since the implementation of the National Literacy Strategy *Framework for Teaching* (Department for Education and Employment, DfEE, 1998a) and its successor the *Primary Framework for literacy and mathematics* (Department for Education and Skills, DfES, 2006), mean that teachers are having to find ever more imaginative and inventive ways to teach children to read, write and improve their speaking and listening skills. Although Drama comes into the Spoken Language programme of study in the new National Curriculum it has tended in the past to be marginalised. However, consultation after the draft 2014 curriculum was published led to a clearer focus on aspects of Drama.

'All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama. Pupils should be able to adopt, create and sustain a range of roles, responding appropriately to others in role. They should have opportunities to improvise, devise and script drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to drama and theatre performances.'

(DfE, 2013:14).

There is a need for primary teachers who are skilled, knowledgeable and confident in teaching Drama, both as a subject in its own right being an intrinsic part of a rich Arts curriculum, and as a conductor of a range of thinking skills which can be applied to a number of subjects. Although the recommendations of Rose (2009) and Alexander (2009), in their reviews of the Primary curriculum, were not acted upon by the incoming Coalition Government of 2010, they had been clear in the need to include Drama, whilst acknowledging that there had been some neglect in the teaching of it. *'Reinstating the arts and humanities in primary education requires a campaign on several fronts simultaneously'* (Alexander, 2009:22).

Inclusion of the subject into the literacy schemes and lessons in schools is inconsistent, an issue recognised by Ofsted (Office for Standards in Education, 2005) in its review of the teaching of English in the primary school, from 2000 to 2005. Whilst in schools' policies equal weighting was given to speaking and listening, reading and writing, it was reported that this was not borne out in the classroom. Speaking and listening did not feature sufficiently in planning, teaching and assessment, whilst Drama was taught infrequently. Quoting the Chief Inspector's report of 2003/2004, Ofsted (2005) stated that the simple role-play or limited Drama techniques observed lacked depth and quality in relation to developing speaking and listening skills. This was a familiar situation. The National Advisory Committee on Creative and Cultural Education (NACCCE) report of 1999, entitled *All Our Futures*, had noted *'In Key Stages 1-3 provision for drama is poor because of its low status and low levels of funding. Objectives are unclear, teachers lack confidence in teaching it and practice varies between classes in the same school'* (NACCCE, 1999:206).

As a young trainee primary teacher, with Drama as my specialist subject and unaware of the debate that was to surround the teaching of Drama, I went into school with a group of my peers. I had been on my course for a matter of weeks and we were going to take a class of first year junior children for a Drama lesson. The school was in a challenging area in Sheffield and we were unprepared. Our topic, as given to us beforehand by the class teacher on our preliminary visit, was 'The Middle Ages'. 'What an exciting subject!' we thought. We planned a Drama lesson based around how people in Medieval times lived, considering their homes, pastimes and work. Stimulating music to accompany a set of mimes and actions was enthusiastically selected. This was pre-National Curriculum so we had nothing of substance, in terms of objectives, to work with. Our only Drama lesson in college so far had been a re-working of a story called 'The Pedlar and the Monkey' (Traditional, Anon.), during which our Drama lecturer had introduced us to the concepts of character, pitch and pace. We were lambs to the slaughter.

The lesson was an unmitigated disaster and resulted in children, literally, climbing the walls, albeit on the wall-bars, as they re-enacted the pouring of boiling oil onto enemies and shooting from the ramparts. The carefully chosen music was drowned out in a cacophony of whoops, yells and shrieks, not to mention the possibly accurate use of some Anglo-Saxon language. As an eighteen year-old, who had led a fairly sheltered life in the rarefied environment of an all-girls' grammar school, I was shocked and went away seriously considering if I had selected the right course and career path. The efficacy of Drama in the primary classroom was not evident to me; future lessons were going to be conducted with the children seated in order for full control to be maintained.

The Drama which I had experienced to date was civilised: visits to Stratford-upon-Avon to see Shakespeare plays; studying French plays by Racine for 'A' (Advanced) level French; participating in school plays such as Victorian melodramas or the ubiquitous Shakespeare. I had written and directed plays at school, won prizes – what had gone wrong? The remainder of my course mainly consisted of breathing exercises, stretching, miming and improvisation. The teachings of Dorothy Heathcote were still in their infancy and had not, as yet, reached the steel city.

As my career progressed, in spite of having taken Drama as my specialist subject, I did not teach much in the way of Drama to my primary classes. Ross (1989) makes the point that trainees study their specialisms at their own level and have little training in how to teach them at the primary level. Outside school I was involved in amateur dramatics and ran a youth theatre. I also ran the school's Drama club, although this was more to do with producing the Year 6 final production than focusing on any concepts of Drama in Education. However, my interest and enthusiasm in classroom Drama were ignited when I took a post-graduate certificate course in Drama in Education at the University of Central England. Drama became an integral part of my practice, whether I was teaching Year 6 or Reception. Working with my class on strategies which I had experienced on my course, I immediately saw the potential, and impact, of Drama, upon the children's learning across the curriculum. Before I gained my confidence in developing whole-class Drama sessions, I began with integrating some Drama conventions into Literacy lessons and I call upon my experience with 'Scott' to illustrate how the strategies can be used to elicit meaningful responses from children. 'Scott' was a child in my Year 1 class who struggled with reading and writing. Having worked in the role-play area on the story of 'The Three Little Pigs', 'Scott' elected to go into the 'hot-seat' as the Big Bad Wolf. The children were familiar with hot-seating and soon asked 'Scott' some incisive questions, including, *'Why did you eat the three little pigs?'* 'Scott' put on a mournful expression before explaining, barely keeping the sobs from his voice, that, *'Well my wife left me ... and there was nothing to eat in the fridge or the freezer. She also took the children and I was sad and angry and hungry.'* By the end of 'Scott's' explanation, there was no doubt as to where the children's sympathies lay. Not only had Scott displayed high levels of persuasive language but he had also conveyed his understanding of character motivation.

I attended further professional development courses provided by the local authority. As a result, I continued to be convinced of Drama's efficacy and as Literacy Co-ordinator, I integrated the subject into our school's Literacy Policy. Despite the demands of the new *National Literacy Strategy* (NLS) (DfEE, 1998a), Drama remained high profile in our school. At times, it was hard to convince staff of the importance of the subject but some affirmation came in the form of an Ofsted

inspection at our school. The Ofsted team's inspectors rated the teaching of the subject as 'Excellent' and praised us for giving the subject a high profile.

As I moved into higher education and initial teacher education as part of the Primary English team, I was responsible for bringing Drama into the English modules. It was here that I discovered that tutors had little subject knowledge of Drama in Education and trainees even less. Some trainees had taken Drama or Theatre Studies at GCSE (General Certificate in Secondary Education) or 'A' level but had little notion of how this might be translated into classroom practice. Most new trainees had ideas of what teaching Mathematics or Geography consists of but Drama remained somewhat of an enigma. There was, I felt, a need for the power and efficacy of Drama to be highlighted and integrated more into the Primary English course.

Children, and trainees, I believe, need to learn about Drama and its place in the Arts. I concur with Neelands' (2002) view, when he reflected upon the events of September 11th 2001 and the collapse of the Twin Towers in New York, that Art has the capacity to help us make sense of the world when it can seem, at times, to be bewildering. *'For a time our newspapers were full of the words of poets, dramatists and other artists – all trying to offer us some human explanation of these shocking events.'* (Neelands, 2002: 5). Whether events are real or dramatised, children need to have experience of examining the human condition in all its forms (Baldwin, cited in Johnson, 2002; Henry, 2000). Neelands goes on to argue that there is the need for a curriculum which provides opportunities to engage in *'self-other imagining'* (Neelands, 2002: 6) and points out that this is the crux of drama and theatre. Works of Art make children think. There is a need for them to engage, question, assimilate, internalise. As Greene (2007: 3) states, *'the arts among all human creations have the potential of releasing imagination'* and, like Neelands, argues for a curriculum in which teachers and children can explore how others think, feel and act whilst imagining a better world. For children, Drama offers opportunities for them to articulate their feelings about things which happen, both in their own environments and the wider world (Johnson, 2004). There is also the argument that we can enjoy the Arts; they can uplift our spirits, challenge us, cause us to laugh, debate, puzzle and ponder.

In addition to my conviction that children can learn *through* Drama, enabling them to create safe, fictional worlds, within which they can explore multiple perspectives and viewpoints, whilst engaging in higher order questioning and thinking (Grainger, 2003; Henry, 2000), I also believe that children need to learn to be creative and to value the place that the Arts hold in our culture. Drama is a vehicle for creativity. As individuals and as a society, it can be argued, we need to be creative. Children need practice in engaging in the creative process; they need to be provided with time to plan, experiment with, respond to and reflect upon a range of ideas and concepts. As the writer Alan Plater stated, '*The most valuable asset a nation has is the creativity of its children*' (Ashwell and Gouge, 2003: 4). If creativity, through the Arts, is to be seen in terms of its outcomes, I needed to consider what outcomes I required the trainees to achieve, both extrinsically and intrinsically, and how they would be achieved. Trainees need to feel that they are learning something which will develop them professionally.

If the new National Curriculum (DfE, 2013) provides an external motivation - in order to meet the requirements, trainees will have to plan for the teaching of Drama – I aim to effect an intrinsic belief in the trainees that Drama is an efficacious learning strategy. However, my intention is not for trainees to simply come away from Drama sessions with a set of plans to take into school; that would be fairly straightforward. Indeed, if that were the case, all I would need to do would be to recommend one of the excellent Drama handbooks which are currently on the market (Winston and Tandy, 2001; Ackroyd and Boulton, 2001; Baldwin 2008; Woolland, 2010). I want the trainees to engage in the Drama, feel excited about the learning that is occurring in terms of subject knowledge and personal satisfaction, reflect upon the experience as a positive one and be confident enough to try teaching Drama on their next School Experiences. I reflected upon experiences which I had on Local Authority Drama day courses. The courses were run by Joe Winston from Warwick University. We worked on some texts including *Tinker Jim* (Maclure and Coltman, 1992), *Sweet Clara and the Freedom Quilt* (Hopkinson, 1995), *The Sea Woman* (Crossley-Holland, 1987), all cited in Winston, (2000) and *The Forest Child* (Edwards and Malone, no date) cited in Winston and Tandy, (2001). The lessons are in the books cited above, but *doing* the activities; collaborating with my peers and sharing ideas; sprawling on the floor producing 'story maps'; thinking up incisive questions to establish characters' back-

stories; being led by an expert practitioner, are all things which stick in my mind and have enabled me, not just to lift the lessons wholesale, but to adapt and shift those plans, growing more confident with each lesson I taught because I understood the principles behind the practice.

My experiences had, without doubt, informed and influenced my personal philosophy about learning and teaching, the role of schools in creating cultural identities and beliefs about the content of a primary curriculum. My philosophy is inextricably linked to epistemological theories relating to both primary-aged children and primary ITE (Initial Teacher Education) trainees. Although I believe in the importance of a curriculum which teaches our children to be creative, to value the Arts and to see Drama as a valuable part of our culture, I understand that this might not be the view of all. Trainees in the early part of their courses are open to theories of learning (Hennessy et al, 2001). However, they also have existing beliefs and values which affect their ideas of themselves as practitioners (Calderhead, 1991; Garvis, 2009b) and these values, if remaining unchallenged, continue when trainees qualify (Oreck, 2004). I was aware that there might be some reluctance on the part of the trainees in teaching Arts subjects and that developing aspects of creativity in the classroom may not be one of their core values. Craft (2000) argues that this is a cultural issue, citing her work (Craft, Pain and Shepherd, 1996) and that of Fryer and Collings (1991) which revealed that low numbers of teachers, in their surveys, were positive about the need to foster creativity in schools. However, it may be that with more schools introducing a 'Creative Curriculum', things may be changing. On a purely anecdotal note, it has sometimes surprised me that, when trainees are offered theatre trips, some are not interested in attending and of those who do attend, several have never been to the theatre (and I include Post-graduates in that number). Others report that they have been put off by school trips, purely to see Shakespeare plays which were on their GCSE or 'A' level syllabuses.

Trainees also need to experience practical successes in the classroom in order reach their goals and work on what Maslow calls 'self-actualization' (Whitmore, 2009; Craft, 2000), concepts of 'self-efficacy' (Evans and Tribble, 1986), self-confidence (Tauber and Mester, 2007), teacher identity (Britzman, 1991) and ideas about their own professional development (Calderhead, 1991). The trainees would need to discover for themselves in class how Drama could maximise the learning of the

children in their care but before that, I believed that focused university-based sessions were needed in order to provide them with appropriate subject knowledge, confidence and skills.

Participating in the Drama was going to be crucial but *'Oh no, it's not acting is it?'* has often been the response which I have received when trainees are confronted with the prospect of participating in a Drama session, on their Primary English ITE courses. This reaction would seem to support the findings of Hennessy et al (2001), who posited that 'performing' in an area of the Arts, in front of children, is a barrier to the Arts being taught effectively by trainees. Therefore, I plan to investigate the idea that an understanding of the issues surrounding trainee teachers' confidence in teaching Drama might inform the planning of effective pedagogical strategies and Drama sessions within Primary English modules. There is, inevitably, some performance required at any level of teaching. Whitmore (2009: 95) defines performance as *'a deed, a feat, a public exhibition of skill.'* Comparisons can be made between facing and engaging a class or an audience, delivering a lesson or a script, speaking clearly, remembering the order of the lesson or lines and taking on a persona. For trainees, the experience can be frightening and stressful; their performances are constantly being judged and,

'...there is constant feedback about one's performance of the task and also about oneself as a person ... the stresses of becoming a teacher require the development of both self-knowledge and self-confidence.' (Calderhead, 1991:533)

Another issue may be to do with self-image, an important factor when trainees are constructing their teacher-identities (Britzman, 1991). The research of Davies et al (2004) shows that trainee teachers have fairly stereotypical ideas about what constitutes a creative teacher and which subjects they teach, as demonstrated in the 'Draw a Creative Person' task. Clothing and outward appearance featured highly. Art and Design was deemed to be the subject offering most scope for creativity. Drama, surprisingly, scored lower than Science and History. Some trainees may not want to include such images as part of their construct. What, I needed to know was what made trainees uncomfortable and how could we overcome the barriers? I have mentioned the notion of anxiety and in order to increase trainees' confidence, this

needed to be overcome to a manageable extent. Again, evidence from reading suggests that both teachers and trainees have some concerns about teaching Drama and other Arts subjects and that there may be issues about the value of Drama in the Primary Curriculum. Wright (1999: 227) identifies '*performance anxiety*' which consists of '*feelings of fear, apprehension, lack of control over the situation and reticence*' and manifests itself physically. This anxiety, Wright goes on to state, results in a lack of willingness to participate in Drama and reluctance to teach it. In addition, anxiety is associated with poor performance. Further issues relating to trainees' confidence, subject knowledge and opportunities to see practitioners teaching Drama in schools (Cleave and Sharpe, 1988; Green et al, 1998; Green and Mitchell, 1998; Hennessy et al, 2001; Oreck, 2004; Garvis, 2009b) will be addressed in the 'Literature Review' and considered in the Methodology.

It appeared to me that, whilst there were evidently some problems to be surmounted, solutions may lie in a range of approaches. Arts partnerships were certainly an avenue which might be explored although I decided that working with artists from outside agencies would not form part of this research. However, it is certainly worth considering that this can be integrated into the Primary English course and that theatre trips should be seen as essential, rather than additional, elements of training, particularly in the light of the National Curriculum statement, '*All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of drama.*' (DfE, 2013:15). This would also need the understanding of managers as funding can be an issue. In completing bids for funds, the aims of the project should not be compromised; at times, this can be problematic.

I was, therefore, going to be attempting to discover sustainable strategies which would result in the trainees taking Drama into school and teaching it confidently and knowledgeably. It occurred to me that, in addition to teaching the trainees about the Drama in Education strategies, some of the techniques used by theatre actors could also be examined to see whether or not they may be efficacious in helping the trainees to become more confident in the classroom. Similarities between acting and teaching have often been drawn (Tauber and Mester, 2007), in that both need to factor in the ability to: perform engagingly and sincerely; to respond to children's and audiences' dynamics and moods, working 'in the moment'; to manage time and energy through pace and to connect new ideas to prior knowledge or experiences

(Dobson, 2005). It occurred to me that it might be helpful to discover something about the feelings facing actors going on stage, to ascertain coping strategies which they might employ and find out what rewards they gained from performing or directing a cast. These findings might be transferable in terms of helping trainees to overcome apprehension and anxiety. It would also be interesting to discover what motivated the amateur actors to go on stage, bearing in mind that members of the drama group participated as a hobby and were under no obligation to take part; rewards were not monetary and performances did not arise out of necessity, unlike teaching. I also had to be mindful that, in participating in a play, the outcomes are short-term; the performances are only given over the run of the production. In the case of the trainees, performances are required both in the short-term – a lesson is to be observed by a mentor or tutor – and over the long-term in terms of a career. The term 'performance management' is about far more than simply public displays of skills. It struck me, however, that personality might come into play. The enthusiasm and delivery style of teachers, influences learning (Stevens et al, 2006; Tauber and Mester, 2007) but, for the purposes of this study, this area was too vast to investigate and would veer too far into the realms of psychology.

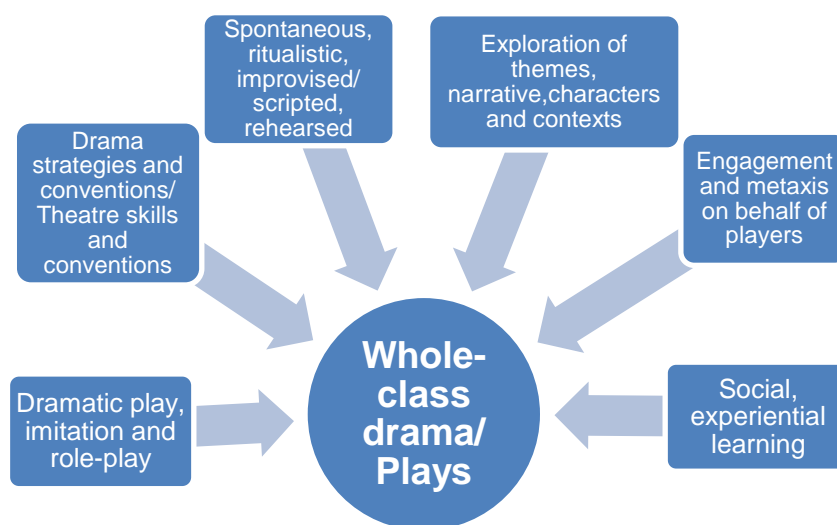
Carrying the analogy further, there also seemed to be a connection between the trainees' role in the classroom and that of theatre directors. The director has to know the subject matter thoroughly, understand and convey techniques to elicit performances from the actors and manage perhaps a large group. The director is the one with the vision and expertise to achieve the outcomes. The director uses imagination and expertise in order to reach a desired outcome and could certainly be said to meet the NACCCE (1999) definition of creativity. There was, therefore, an opportunity to synthesise 'dramatic art' (Hornbrook, 1998) with how trainees went about what Britzman (1991:2) calls '*the construction of one's identity as a teacher*' and '*open the possibilities of creative pedagogies*' (Britzman,1991:2). Within the Drama sessions, would it be possible to open up possibilities for creative activities and for the trainees to see that teaching Drama would enhance their own creative practice?

With a new National Curriculum (DfE, 2013), the zeitgeist will undoubtedly change. Will formal methods come back into play? Will there be space for schools and teachers to engage in Arts subjects and what will the national stakes be in relation to

attainment? The current government is committed to driving up standards in basic skills in literacy and numeracy; will this be, as has been the case previously, at a cost to Arts provision? Significant pioneers and practitioners in the field of Drama in Education have advocated its power, both as a learning tool and a means by which children can develop their creativity and imagination through experience. From the practice of Peter Slade and Brian Way in the 1950s and 1960s, Dorothy Heathcote in the 1970s and 1980s, to Jonathan Neelands and Joe Winston currently practising, Drama has been about children making personal journeys; sometimes these journeys are made individually, sometimes collectively.

In addition, one of the aims of the curriculum is for children to ‘*appreciate our rich and varied literary heritage*’ (DfE, 2013:13). Ofsted also highlights, in the current schools’ inspection framework handbook, that it will seek evidence that children have developed ‘*an appreciation of theatre, music, art and literature.*’ (Ofsted, 2014b: 27). If our trainees are to confidently teach to these aims and objectives, they need a secure knowledge of some aspects of theatre suggesting that to use Drama as a pedagogical vehicle is not sufficient within the remit of the 2014 framework document. Although I am not in a position to deliver performing arts or theatre studies modules, explicit links, as seen below in *Figure 1.1*, can be made between theatre and Drama content, skills and processes. As Morgan and Saxton (1987:1) state ‘*Drama and theatre are not mutually exclusive.*’

Figure 1.1 Diagram to show links between Drama and Theatre



One cannot ignore, in a study of this kind, the debate that has surrounded the approaches to teaching Drama which have emerged over the last few decades. At this point, I am aware that there are issues relating to Drama as a pedagogy, and Drama and its relationship to theatre. I shall examine these in the next chapter.

My overarching aims are to improve my practice, as an English tutor, and that of the trainees whom I teach. Altrichter et al (1993:74) state that teacher-researchers should also aim '*to develop the professional knowledge of teachers as a whole*' and to '*develop and improve education as a discipline*'. If the research results in positive findings, these aims can be considered. Findings can be disseminated to colleagues and the wider academic community through journals or conferences. Work in schools and on Continuing Professional Development courses may help to improve teachers' knowledge and understanding around the subject.

Debate has taken place in the field of Drama Education relating to appropriate research paradigms (Taylor, 1996; Ackroyd, 2006). Grady (1996:61) states that '*Ideally, research should be symbiotically linked to our practice, thinking, and reflections on both.*' In effecting this symbiosis, researchers need to consider their theoretical perspective. I would consider that I am coming to my research from a primarily educational stance, searching for effective pedagogies through transformative activity. However, in relation to Drama activities, one has to be realistic about the level of transformation that can be achieved in the timescale of an initial teacher training course. Whilst Taylor (2000:1) claims that '*Drama is a collaborative group artform where people transform, act and reflect upon the human condition*', Grady (1996) and Hornbrook (1998: 80) state that the participants' value systems may not alter. Hornbrook goes so far as to say that

'It is not the teacher's place to examine these values in public, nor to mediate between variant moralities within the group. He or she should simply harness the capacity of drama to enable students simply to realise what their values are.'

In my research, I therefore have to be mindful of the possibility that I may not bring about a change in trainees' inherent feelings about Drama but I can aim to help them

to teach Drama effectively and meet the requirements of the National Curriculum (DfE, 2013).

In summary, these will be some of my considerations as I embark on the research:

- Links to learning theory will be essential, both for the trainees' learning and their understanding of how children learn.
- Whilst not looking to introduce a 'Theatre Skills' course, I believe that some aspects of theatre and performance skills may enhance trainees' confidence in all subjects.
- Elements of creativity need to be modelled and integrated into taught sessions.
- A clear framework for the work and an atmosphere of trust need to be established.
- Thought needs to be given to how the trainees construct their personal identities as effective teachers.
- Trainees need to develop sustainable strategies that are part of their belief systems.
- Trainees need to see clear links with the requirements of the National Curriculum and ways in which the teaching of Drama enables them to meet the Teachers' Standards.
- The 'Literature Review' needs to discern: the current nature and context of Arts and Drama teaching in the primary school; existing Drama praxis; pedagogical approaches to training pre-service teachers in Arts subjects.

My personal belief in the effectiveness of Drama as a pedagogical tool, along with valuing Drama and theatre as important aspects of our cultural lives and heritage (something to do with living in an area with such a rich theatrical provision), led me to consider how I could ensure that Drama was taught effectively, knowledgeably, confidently and creatively by our trainees. My research title is: '*Primary School Drama: Enhancing Trainee Teachers' Confidence and Subject Knowledge.*'

Chapter Two

Literature Review

In this chapter, it is my intention to review literature relating to the issues surrounding: trainees' confidence in Arts teaching; appropriate Drama strategies and conventions; effective pedagogies employed in the training of teachers; the current context of teaching Drama in the primary school and theories relating to Drama in education. I shall review the practice and ideologies of practitioners who have been influential in developing Drama in Education. In addition, I shall review the research which has taken place in the field, in order to assess how my own research may add to the body of knowledge and understanding which already exists on the subject.

Inevitably, at the start of any research study, the researcher has a subject in mind which might stem from an idea gleaned from experience practice '*tacit knowing*' and '*tacit understanding*' (Polanyi, cited in Schön, 1991:52; Hornbrook, 1998: 82), although, for research to have an impact upon practice, tacit knowledge may have to be challenged. There is, of course, the chance that the researcher is completely misguided in her supposition and it is for this reason that, in the case of my research, there was a need for a review of literature and research, to be conducted. Punch (2009) and Wilson (2009) highlight the need for researchers to be familiar with previous studies and for them to place their own research within an appropriate theoretical framework. It was essential, therefore, to understand the issues identified above. New research must build on previous research; previous research informs the new research, acting as a springboard and helping to avoid the danger of repetition (Lankshear and Knobel, 2004, Saldaña and Wright in Taylor, 1996). As O'Neill (1996:138) states, '*A keen survey of the landscape is essential before one aspect or feature of the vista captures the gaze.*' On philosophical and theoretical level, I wanted to know *why* Drama should be taught; were my own beliefs in its value to be confirmed? On a practical level, how could Drama be taught effectively, firstly by me, as a tutor, and secondly by trainees in school?

Drama and the Curriculum: Policy and Practice

Cutbacks in the 1980s affected secondary provision of Drama (Robinson, 1989) but it still retained a place in the curriculum, with several secondary schools and colleges delivering the subject at GCSE and 'A' level. At primary level, teachers who enjoy the subject and see its benefits embrace it wholeheartedly, whilst others either lack the confidence to teach it, do not see the potential of Drama as a pedagogical tool or fail to include it as part of an Arts programme alongside Music, Art and Dance.

So, why does Drama need to be included in the primary curriculum? Alongside my personal experiences, evidence from reading supported my beliefs in the effectiveness of Drama as pedagogical tool. The work of Bolton, Heathcote and others in the Drama in Education field show why there is a need to establish Drama as a subject its own right but there are claims for the subject's impact across a range of curriculum and child development areas. Winston (2000, 2004) suggests how Drama can be used to develop morality, spirituality, creativity and an understanding of citizenship and culture through what he terms '*good drama ... that is educationally of value in itself and cultural terms that include but go beyond closely defined learning objectives*' (Winston, 2004:1). Drama practitioners have written about ways in which it can improve children's speaking, listening, reading and writing (Neelands, 1992; McNaughton, 1997; Clipson-Boyles, 1998; Grainger, 2003; Bearne and Grainger, 2004; Grainger, 2004; Crumpler, 2005; Cremin et al, 2006;). In addition, Drama has been used to provide contexts for teaching across the curriculum and many teachers' handbooks include Drama lessons which address objectives in History, Geography and Science (Readman and Lamont, 1994; Winston and Tandy, 2001; Baldwin, 2008; Woolland, 2010). Indeed, some primary schools have adopted Dorothy Heathcote's 'Mantle of the Expert' strategy and found that not only has learning accelerated due to the involvement and ownership the children experience when in role, but that many cross-curricular objectives can be addressed in depth through this approach. One of our Partnership schools, which includes 'Mantle of the Expert' sessions each day in every year group, was recently rated 'Outstanding' by Ofsted.

'Central to the school's high reputation is the creative way it has used topics that link subjects together to enliven lessons and place the pupils' studies in a real-life context. Governors and parents strongly express their firm belief that this is at the root of the pupils' enjoyment of school and high achievement.' (Ofsted, 2014).

The HMI (Her Majesty's Inspectorate) series *Curriculum Matters* (1989) issued a paper summarising the purpose, structure, content and skills of a primary Drama curriculum. Ways in which Drama could effect and facilitate learning were identified. The reasons for including Drama in the curriculum sounded powerful: *'By testing and, where possible, resolving human predicaments, drama helps pupils to face intellectual, physical, social and emotional challenges'* (Department of Education and Science, DES,1989:1). The paper also clarified the subject co-ordinator's role in ensuring that,

'opportunities for children to develop dramatic concepts, knowledge, imagination, skills and attitudes are woven into their general experience of the curriculum' (DES, 1989:15).

The implication was that primary schools would have a specialist who could guide, plan, evaluate and co-ordinate the teaching of Drama and write appropriate policies.

The teaching of Drama in the primary school was reviewed by Her Majesty's Inspectorate (HMI) in 1990. Inspectors observed Drama used as a pedagogical tool and as a means by which children's language could be developed. Whilst recognising that Drama was part of the English programmes of study for speaking and listening in the National Curriculum, inspectors commented,

'The most successful work in primary drama, however, shows that drama not only has value as a vehicle for work in other subjects; it is also important in its own right and is widely appealing to primary children.' (DES, 1990:5).

However, the review makes the point that good practice was evident in a minority of the schools which they visited. Drama activities tended to be restricted to the early years with inspectors noting that,

'fewer than half of the classes in Years 2 to 6 have much work in drama and of those only a small number achieve sufficient breadth and depth in what is taught' (DES,1990:7).

Inspectors also commented on the fact that few schools had Drama policies, schemes of work or guidelines in place. It was also observed that teachers saw activities such as end-of-term productions as time-consuming, stressful and a distraction from what were perceived to be more important aspects of the curriculum (DES,1990). The review, whilst acknowledging that teacher training courses carrying a Drama element in their English programmes, Local Authority advisers and in-service training would impact upon teachers' understanding of the potential of Drama, concluded that the hope was that teachers, by working towards the English attainment targets, would become more confident in their teaching of Drama.

It appears that in the next few years, things did not move forward significantly. The Department of National Heritage in its comprehensive document of 1996, identified both the importance of Arts education and examples of partnerships between schools and professional artistic organisations. *'Schools should'*, it was suggested, *'ensure that the arts are given due weight alongside other subjects'* (Department of National Heritage,1996:i) and in order to obtain the proposed award of *Artsmark* they needed to have *'at least one teacher with demonstrable expertise in each art activity undertaken by the school'* (Department of National Heritage, 1996:20). There were many laudable recommendations for forging creative partnerships, but no examination of the knowledge of existing primary teachers, or suggestions as to how they might acquire the required 'expertise', took place.

In spite of Ofsted's recognition of the efficacy of good Drama teaching, in their 1998 publication (Clay et al, 1998), it was reported that the effectiveness of the subject depended upon teachers' expertise and that this was seen to be lacking. In addition, the value placed upon the subject was considered: *'Wide ranging inspection shows that there are too many schools where drama does not flourish'* and this appeared to be because *'drama is somehow seen as an unnecessary luxury or a risky activity'* (Clay et al, 1998:57). The report concludes with recommendations that schools need to: define drama curricula, ensure good leadership in drama teaching and consider

seeking support beyond the school from sources such as higher education institutions, theatre-in-education companies or local education authorities.

Ross (1999) was discouraged by the examples of effective lessons in Arts subjects given in the report. He saw the endorsement of certain types of practice as evidence of the outmoded view of how the Arts should be taught:

'No grimmer picture could be found of the dreary state of the arts in schools than that presented by HMI in their publication 'The Arts Inspected [1998]. In claiming that their study offers examples of 'good practice', the authors are at one with the technical-rational approach to arts teaching' (Ross,1999:357).

Ross (1999) suggested that, in order for Arts teachers to be effective, they needed to see themselves as artists, engaged in the process of creativity rather than focusing on the practical, technical skills which would result in a product. Unlike other Arts subjects, it appeared that Drama was either taught well in the primary school or not at all and that largely depended upon the level of expertise and enthusiasm amongst teachers.

Initial Teacher Education and Drama Training

Part of the problem, it seemed, had lain with the training of primary teachers (Cleave and Sharpe, 1988, Robinson, 1989, Ross, 1989), including the fact that initial teacher education courses often did not carry an Arts component and that the focus on creating a degree profession meant that courses increased the emphasis on theory, at the expense of more practical subjects. The result was low teacher confidence and little expertise in teaching Arts subjects. To complete the vicious circle, Cleave and Sharpe (1988) concluded that there were, therefore, few role models for trainees in school. A series of recommendations came from Robinson, such as including *'a compulsory arts element in all initial training courses for primary teachers'* and that *'the use of arts should be encouraged in, and included in the assessment of, all periods of teaching practice'* (Robinson,1989: 57-8). In addition,

the recommendations called for an increase in the number of teachers with specialised knowledge. However, the findings of Ross (1989) showed that the number of hours provided for training in teaching the Arts varied significantly between institutions; resources, in terms of time, space and staffing, were an issue. Trainees were unable to plan, teach and assess progressively for children's learning in Arts subjects. The training overall was described as '*woefully inadequate*' (Ross,1989:2). Recommendations given were similar to the Robinson report: all students should receive a basic Arts course, with optional additional courses being available; courses should include experiences with outside agencies such as theatres, galleries or Arts groups; courses should include explicit cross-curricular links; in order to gain qualified teacher status, students' practical Arts work in school should be taken into account. The findings of Cleave and Sharpe (1988) were reiterated a decade later. Trainees still lacked confidence in teaching Drama, were not learning about the Arts from teachers in school, had no regular opportunities to teach the Arts and such opportunities as there were depended upon chance (Green et al, 1998).

Rogers, in his 1998 report for the RSA (Royal Society of Arts) on the position of Arts teaching in both initial teacher training and professional development summarises the findings of previous reports, highlighting '*This lack of confidence in teaching the arts has been a recurring theme through reports and conferences since the early eighties*' (Rogers,1998:7). He sees the DfEE's (Department for Education and Employment) (1998) *Circular 4/98 Teaching: high status, high standards*, as a missed opportunity for including Arts in the teacher training curriculum and points out that providers would be required to address the focus placed in schools on core subjects and raising standards in literacy and numeracy. Whilst Rogers reports that providers can design their own courses, he makes the point that,

'Unfortunately, experience has shown that what isn't prescribed, often doesn't get covered – especially, some might add, with a heavy-handed OfSTED keeping everyone on the straight and narrow path of fulfilling the core requirements' (Rogers,1998:7).

Some institutions determined to maintain the Arts content of their courses, although they acknowledged that students might have to make subject choices; other institutions reported that the demands of the curriculum meant cuts in Arts provision, including Drama. Some institutions admitted that any inclusion of the Arts in their courses was more to do with tokenism rather than any real commitment to delivering a quality Arts programme (Rogers,1998). Here there appears to be a dichotomy; training institutions reluctantly reduced the hours given to Drama, or abandoned teaching it as a specialism altogether, whereas OfSTED reports, to which Rogers refers, highlight the effects of good teaching in the subject. In OfSTED's 1998 *Annual Report of Her Majesty's Chief Inspector of Schools*, cited in Rogers (1998) inspectors note,

When taught by a skilled teacher, drama enriches work in all three English attainment targets and in many other subjects. Particularly at key stage 2, good teaching ensures that pupils have a clear understanding of drama as a separate art form and that they are beginning to acquire specific skills, including movement and gesture' (Rogers,1998:37).

Rogers made clear recommendations, calling for providers to implement effective Arts programmes and collaborate with schools to ensure the quality of trainees' Arts teaching. He asked for OfSTED frameworks to include monitoring and evaluation procedures to reflect practice in training institutions and schools. As a more wide-reaching recommendation, he saw partnerships with arts organisations and artists as a way forward. The emphasis was on the need to value the Arts and provide quality teaching in order to,

'help reverse the downward spiral of too many ill-equipped teachers offering a poor arts experience to pupils who leave school similarly ill-equipped to benefit from what the arts have to offer' (Rogers, 1998:47).

The NACCCE (National Advisory Committee on Creative and Cultural Education) reported upon the demise of training in the Arts in primary initial teacher training in its comprehensive document *'All Our Futures: Creativity, Culture and Education*. (NACCCE,1999). Citing Rogers' research (1998), the NACCCE identified the fact

that in the period 1997 -1998, only 14% of newly qualified teachers (NQTs) were specialists in the Arts (NACCCE,1999: 176). Initial teaching training institutions were facing a range of challenges including: finding appropriate school placements with well-qualified Arts mentors, providing high quality staff to teach the courses and avoiding cuts in Arts specialist courses. Students reported that they felt that too little time was spent on the Arts during their training and that they had experienced little opportunity to teach them while on placements, resulting in their lack of confidence, particularly in teaching Music and Drama. NACCCE suggested that the institutions' need to meet the new teacher training standards stipulated by the Teacher Training Agency (TTA) (DfEE,1998b) and inspections against the OfSTED framework, was encouraging them to 'play safe' and ensure that their courses put sufficient emphasis on the core subjects, a point made earlier by Rogers (1998). In addition, the report highlighted the fact that there were not sufficient Arts subject specialists in post in primary schools. A bleak outlook was painted where there was the anticipation of '*a spiral decline in arts and humanities teaching, driven by the combined effects of the current National Curriculum and the new teacher training standards*' (NACCCE,1999:178). As a result, NACCCE recommended that the DfEE ensured that teacher training institutions were still offering Arts specialisms on their primary ITT (Initial Teacher Training) courses (NACCCE, 1999) echoing previous recommendations by Robinson (1989), Ross (1989) and Rogers (1998).

Rogers (2003) followed up his 1998 study and investigated how training providers were responding to the new standards for trainee teachers (DfES, 2003a) and the amount of time which providers were allocating to covering Arts subjects. Rogers highlighted the fact that, between September 1998 and September 2000 the Government eased its requirements for schools to teach the complete programmes of study for foundations subjects. This period coincided with the introduction and implementation of the *National Literacy Strategy* (DfEE, 1998a), which included few references to Drama explicitly. The nature of OfSTED framework inspections, the demands of the initial teacher training curriculum and Government targets for Literacy and Mathematics impacted upon providers. Rogers reported that,

'Many providers report that they reduced the arts content within their taught programme as a consequence of the 4/98 circular – 44% did so.'

None increased it, and the rest maintained their coverage.' (Rogers, 2003:7)

In spite of the introduction of 'Performing Arts' as a subject area, and guidance stating that trainees should be able to plan a series of lessons, calling upon the expertise of teachers in school, Rogers' findings did not indicate that the Arts were featuring with any more significant prominence with the introduction of the new standards.

'In response to Qualifying to Teach, 19% of providers have increased the level of arts provision. However, another 18% have reduced it'.

(Rogers, 2003:7)

Hours allocated to Arts subjects varied widely between institutions offering both undergraduate and post-graduate training and some institutions reported that the Arts did not feature highly in their postgraduate programmes.

'One provider initially ignored our request for information because it was felt 'not to be relevant because the arts have such a low priority here'. Another provider gives 'hardly any' time to the arts, a third offers no dance or drama.' (Rogers, 2003:8).

The picture that Rogers painted was that provision of Arts training, for non-specialist trainees, was at best limited, at worst non-existent. In addition, providers were no longer required to offer subject specialisms and this resulted in only nine institutions offering Drama as a specialist subject, representing 23% of the institutions. The need to place trainees specialising in Arts subjects in schools where they would observe effective practice, have opportunities to teach their specialist subject and receive knowledgeable guidance, was reported as being problematic. *'One third of providers consider that their partnership schools do not offer a sufficient arts experience'* (Rogers, 2003:11). Rogers goes on to highlight comments from providers which indicate that there was a lack of consistency in the practice in Arts teaching which trainees saw in schools. Whilst some trainees were lucky enough to be placed in schools with a high level of expertise, others had poor experiences. Occasionally, it

was only the need for trainees to complete assignments which pushed the school into providing experiences. Some providers reported that their partnership schools were specifically requesting trainees on placement with Arts specialisms, a point also made by Ashwell and Gouge (2003:46) who stated that there appeared to be '*huge demand for specialist drama teachers and the continuing need for in-service training*'.

The current Teachers' Standards (DfE, 2011) make no specific reference to teaching Arts subjects. Teacher training institutions have had to consider their positions in regard to providing places on specialist courses, particularly in the light of the introduction of tuition fees; trainees are not willing to undertake four year courses, when they are able to qualify as primary teachers in three years. This has inevitably impacted upon specialist Arts subject knowledge. Downing et al (2003), in their report, stated that of all the Arts subjects, Drama was the one which was taught the least as a subject in its own right, although it was used in cross-curricular teaching. The report went on to state that recently qualified teachers appeared to have had little training in teaching Drama and questioned whether this would be addressed in the forthcoming renewed standards for qualified teacher status. Allusions to this report were made in the Arts Council's Guidance on teaching Drama (Ashwell and Gouge, 2003) reiterating the findings of Downing et al relating to in-service and initial teacher training Drama provision.

Improving Drama Practice - Initiatives

There have been initiatives to address teachers' and trainees' subject knowledge and confidence in teaching Drama and other Arts subjects through Creative Partnerships, set up by the government in 2002, on the recommendation of NACCCE (1999). The *Arts Council England*, funded by the Department for Culture, Media and Sport (DCMS), worked closely with schools through a range of organisations, to effect creativity in pupils. Links were forged with writers, poets, artists, musicians, scientists, dancers and other professionals from a diverse range of fields in order to work with children on a range of projects. Wednesbury Education Action Zone's (WEAZ) STAR (Schools, Teacher Training and the Arts) project, responding to Rogers' report (1998) on the place of the Arts in primary teacher

training and professional development, recognised the need for primary teachers to be well versed in teaching Arts subjects. The result was a working partnership with local initial teacher training institutions, whereby trainee teachers worked collaboratively with teachers in schools on Arts projects, supported by specialist mentors and artists from a range of disciplines. Although the STAR project had much to commend it, and it produced many positive outcomes, such as raising awareness amongst trainee teachers of the Arts and creativity, '*it was not as far-reaching as might have been hoped*' (Downing and Watson, 2004: vi). The impact of the modules undertaken was seen to be short-lived; whilst they had an effect on the immediate teaching of the students who had undertaken them, some lack of collaboration between tutors and STAR resulted in less positive outcomes for HEIs (Higher Education Institutions).

The HEARTS (Higher Education, the Arts and Schools) project, arising from the STAR project also aimed to create effective university and school Arts partnerships and evaluations, conducted by NFER (National Foundation for Educational Research) researchers Downing et al (2007), were positive. Their key findings included: increased collaborative working between tutors in Higher Education Institutions and the successful integration of a topic with an Arts focus showing how trainees come to the realisation that '*it is possible to enable pupils to explore and find their own creative outcomes*' (Downing et al, 2007:6). Further research revealed that, not only had the project impacted upon the practice of teachers, trainee teachers and tutors in University Departments of Education (Downing et al, 2007) but that the positive outcomes had been sustained.

Introduction of the *ArtsMark* for schools by *Arts Council England* in 2001 had also meant that schools raised the standards of their Arts curricula. A review of the scheme (Matthews Millman, 2006) shows that, overall, it had a positive effect on Arts provision in the primary school in spite of a lack of resources although some schools, which were unsuccessful in their applications, reported that the process was '*difficult, time consuming and formulaic*' (Matthews Millman, 2006:7). QCA's (Qualifications and Curriculum Authority) *Arts Alive* project (QCA, 2002a) whereby schools became involved in funded Arts projects, was evaluated in 2002 (QCA, 2002b). Drama was the least consistently offered of the Arts subjects coupled with

the finding that '*primary schools in particular struggle with the issue of teachers being suitably qualified.*' (QCA, 2002b:3). '*Lack of confidence and expertise amongst staff (at primary level)*' (QCA, 2002b:8) were seen as barriers to success. The report concludes that schools without effective links outside the school, either to Arts organisations and other schools with expertise to offer, or sufficient finances for training, equipment and resources, were finding Arts provision difficult.

In its 2006 inspection of *Creative Partnerships*, OfSTED reported several positive key findings, including an improvement in enjoyment of, and attitude towards, core subjects (OfSTED, 2006). However, there were less positive findings; it was not always clear how pupils could transfer the skills which they had acquired to other curriculum areas or how they could use them to develop autonomous learning. This suggests that, at times, the partnerships went only so far in achieving the aims of *Creative Partnerships* and that it was imperative that the teachers had the appropriate knowledge, skills and understanding to maximise the children's learning once the 'experts' had gone. Once again, this demonstrates the need for effective training for teachers if the teaching of Drama is to be sustainable.

In 2006, the level of Drama teaching in teacher training institutions was still an issue. National Drama, the U.K.'s main Drama association, conducted an action research project, *Drama for Creativity and Learning* (D4LC, 2004-06). A theme which emerged from the data was that of teacher confidence, which greatly increased over the term of the project. However, many responses referred to initial teacher training. Whereas two-thirds reported that they had received some Drama sessions during their training, this may only have amounted to an afternoon or 'bolt-on' sessions near the end of the training. The remaining one-third had received no Drama training. After the work on the D4LC, a head-teacher reported,

'If only we had received good quality drama education during teacher training and at school I'm sure it would have been an integral part of my teaching.'

(Simpson, 2006:28)

Simpson (2006) suggests that Drama should receive a higher focus in initial teacher education, referring to a teacher's comment which came from the exit questionnaire;

'If drama does have a significant impact on children's learning and creativity should it be highlighted as a specific area for teacher training?'

(Simpson,2006:64).

In acknowledgement of the work of Creative Partnerships, Roberts (2006) advises that providers should prepare students for working with a range of '*cultural and creative organisations*' (Roberts, 2006:47). In response, the Department for Culture Media and Sport (DCMS) stated, '*we will explore the feasibility of a national placement programme for student teachers in creative, non-school settings*' (DCMS, 2006:7).

Trowsdale (2002), Laycock (2004), Hall and Thomson (2005), and Andrews (2006) examined the efficacy of children, teachers and trainees working with artists, specialist teachers and cultural organisations and came to varying conclusions. Whilst the impact upon trainees who have experienced a sustained integrated Arts programme can be positive in terms of subject knowledge, confidence and teaching ability (Andrews, 2006), the effect upon teachers involved in one-off projects could be minimal and unsustainable (Brice-Heath and Wolf, 2005; Hall and Thomson, 2005). The teachers' own artistic skills may not be developed and, indeed, this might not be the aim of the projects; the focus may be on inclusion and enjoyment. Trowsdale (2002) makes the point that, culturally, artistic activity in Britain is seen as elitist and aimed, in the main, at the middle classes. Special training, which is selective, space specific and based on economic factors, is required for artists. She states that '*the culturally inherited and still largely dominant view of an artist is problematic for schools. It is exclusive and predicts failure for many.*' (Trowsdale, 2002:181). When working with trainees, sometimes the distance between the skills of the artist and those of the trainees were too great to create meaningful links. Skills taught in a 'master-pupil' mode, as opposed to involving trainees through engagement and reflection, were ineffectual. If trainees are to value our Arts culture, and we accept that this can be effected in trainees' initial training, we need to consider '*the ways in*

which ITT models teachers' (and in turn thereby, pupils') attitudes towards artists and artistic practices' (Trowsdale, 2002:180).

Factors Affecting Confidence in Arts Training

Research conducted by Hennessy et al in 2001, demonstrated the problematic nature of trainees teaching Drama in school. In examining factors which influence trainees' confidence in Arts teaching, data were consistent with the findings of Green et al in 1998 in which trainees commented on teachers' lack of expertise in teaching Arts. With schools' part in training receiving a higher emphasis, this was worrying. Hennessy et al (2001) discuss the importance of 'situated cognition', that is, *'the importance of school-based work and the crucial impact which the particular models of teaching with which the students come into contact will have'* (Hennessy et al, 2001: 55; Brown et al, 1989). They go on to suggest that whilst good, experienced role models are vital, the absence of certain pedagogies, and a lack of values in relation to certain subjects, may also have a strong influence. Such positive or negative influences may serve to re-iterate or challenge pre-conceived ideas and views. Several conclusions were drawn from the research. It was clear that high quality Arts training was required in initial teacher education; some trainees needed to have their perceptions about the efficacy of Arts subjects changed; positive feedback was needed from mentors in school and there was a need to ensure that trainees received effective modelling of Arts teaching in school. Rogers revealed that 81% of students, on their final school experience, did not learn from teachers' teaching or subject knowledge in Drama (Rogers, 1998).

The research of Hennessy et al (2001) and Oreck (2004) has a bearing on how Arts training might be approached. Trainees' prior experiences of the Arts do not appear to influence their practice in school, whereas training programmes can impact upon their views, knowledge and understanding (Garvis, 2009b). This would suggest that carefully planned and constructed Arts programmes might go some way to give trainees a basis of subject knowledge and confidence with which to go into school. Hennessy et al cite Bramald, Hardman and Leat (1995) who concluded that *'experience of an institutional programme can have a significant impact on shaping students' attitudes and developing practice'* (Hennessy et al, 2001: 55). However, whilst the trainees may enjoy Arts sessions on a personal level, it is quite another

matter to face a class of children and deliver an effective Arts lesson. Hennessy et al (2001) also found that trainees were anxious when any level of performance, demonstration, such as drawing, or expression was required. The trainees in the research felt comfortable when teaching *'lessons in which the ideas were demonstrated by proxy or by avoiding personal exposure'* (Hennessy et al, 2001:68). This finding would seem to concur with Ross's (1999) view of most Arts teaching adhering to the technical-rationalist model, in which the product, rather than the creative process and aesthetic values, was of prime importance. In addition, trainees found teachers who were not enthusiastic about Arts teaching and admitted to avoiding teaching dance, drama and music. *'Students who arrived in school eager to 'have a go' quickly lost their confidence when faced with a classteacher who lacked enthusiasm or expertise'* (Hennessy et al, 2001:67). In conclusion, it was stated that, *'the opportunities to teach the arts and the support of the class teacher seem to outweigh all other factors'* (Hennessy et al, 2001:70). In the current climate, more of the responsibility for training is to be undertaken by schools so this is something which needs to be both considered and addressed; Green and Mitchell (1998) posit that schools consider universities to be the main trainers of teachers but Wright (1999) states that this is not without its problems in relation to Drama. Trainees may experience 'drama anxiety' which can form a barrier to their learning.

The findings of Hennessy et al (2001) echoed those of Green and Mitchell (1998) who had found evidence, in examining Art teaching in particular, to suggest that *'the majority of students did not receive support and guidance consistent with National Curriculum guidance'* (Green and Mitchell, 1998: 249). University Arts courses were found to be adequate in preparing trainees to teach the Arts subjects but it appears that too much was left to chance, in terms of the trainees' school experiences, to ensure that they could develop secure subject knowledge and a confidence to teach in the Arts. A situation had arisen in which schools relied upon the universities to provide the theoretical underpinning for trainees, along with provision of subject knowledge and understanding, but universities were cutting their Arts provision due to the requirements of the initial teacher training curriculum. It may be assumed that there was an expectation that schools would be providing models of, and opportunities for, teaching when accommodating trainees. However, Green and

Mitchell (1998) found that, in relation to Arts teaching, teachers often learnt from specialist trainees

Whilst frameworks such as *Drama in Schools* (Ashwell and Gouge, 2003) can provide help for trainees in school, it is important that there are opportunities for them to take risks and develop personal philosophies about the nature of their teaching but it is hard for trainees to be innovative and experimental unless the school environment is supportive. Copeland et al (1993) suggest that the school placement is not always conducive to trainees' reflection, as they are required to fit in with the school environment and ethos which '*serves to discourage student teachers from acting in creative ways as a result of reflection.*' This point is also made by Clift and Wilson (1984;27) who state that '*classroom ecology works against deviations from the traditional ... teachers and students subtly conspire to keep classroom life "familiar" and therefore comfortable.*' In addition, trainees are reluctant to '*explore new professional actions and procedures because the possibility of failure carries with it such dire consequences*' (Copeland et al, 1993:357).

Oreck (2004), in an American study, found that teachers in school valued the Arts but were less confident in teaching them. He researched teachers' attitudes towards using the Arts in their teaching, focusing on how they taught the subjects explicitly and how they used the artistic process to teach other subjects. In his findings, he was able to identify some factors which influenced teachers' use of the Arts in their practice: '*(a) self, (b) students, (c) curriculum and pedagogy and (d) external factors*' (Oreck, 2004:62). Oreck draws attention to Dewey's progressive theories and proposes that, unlike the technical-rational model, experiential learning is more effective. Opportunities for artistic experiences abound in the classroom, as long as they involve '*attention to aesthetic qualities and the intentional application of artistic skills interacting with a symbolic object or idea*' (Oreck, 2004:56). Oreck, like Hennessy et al (2001) before him, discovered that previous experiences of Arts could not be used to predict how teachers might use the Arts in their teaching. Personal beliefs about the Arts and confidence were vital factors in influencing the frequency of teaching Arts subjects and the development of creativity; professional courses had an impact although teachers were more confident with the visual Arts than the Performing Arts.

In analysing and drawing conclusions from his research, Oreck makes some important points. Teachers felt that they needed more training in teaching the Arts to gain '*skills and build self-efficacy*' (Oreck, 2004:63). In addition, they required training in making associations between the Arts and other curriculum areas – vital in a creative curriculum. Whilst teachers are in the role of assessor, trainees are aware that they need, to some extent, to conform. A high level of confidence and subject knowledge will be needed if trainees are to 'have a go' without the fear of being downgraded on their school experiences. However, the enjoyment gained from teaching the Arts, was identified, to be a strong motivation for teachers as was a desire to develop their creativity although: '*Teachers need ongoing support for their own creative and artistic development*' (Oreck, 2004: 66).

It appears to be the case that self-efficacy, defined by Dellinger (cited in Garvis, 2009b: 31) as '*a teacher's individual belief in their ability to perform specific teaching tasks at a specified level of quality in a given specified situation*', is vital if trainees are to succeed as effective teachers. Garvis (2009b:31) also states that it is through reflection that trainees '*create their own self-knowledge.*' Garvis (2009b) also explored the factors underpinning trainees' motivation for Arts teaching. Findings from the research echoed many of Oreck's (2004): trainees need to see a positive impact on children's learning; they need a supportive school environment; positive attitudes to Arts teaching must be fostered and national curricula should reflect the value of Arts. By the time trainees finish their training, it is important that that they feel confident and knowledgeable as Garvis (2009b) acknowledges that personal teaching efficacy tends to decrease towards the end of training and into the first year of teaching.

'Teacher self-efficacy beliefs are raised if a teacher perceives their performance in teaching arts education a success, which then contributes to the expectations that future performances will also be proficient.' (Garvis, 2009b: 31)

Building Teacher Identity

The nature and the content of university courses have to be carefully considered, therefore, if trainees are to gain the relevant subject knowledge and confidence to teach Arts subjects. Much depends upon the trainees' pre-conceived views and beliefs about those subjects and their ability and willingness to assimilate new ideas and to possibly challenge and change their views, based on their learning. Trainees take some responsibility for their own development as practitioners, so one has to consider how trainees construct themselves as teachers. Britzman (1991:5) explains how trainees arrive at their courses with pre-conceived ideas of how teachers act, what they know and what they look like and *'socially constructed meanings become known as innate and natural.'* However, she later goes on to state that *'the mistaken assumption is that somehow, teaching style metamorphoses into knowledge'* (Britzman, 1991:232). Calderhead (1991:533) takes the point further. *'Changing teachers' knowledge and understanding does not necessarily result in changes in their practice.'* As trainees move through the course, they must come to learn that pedagogy is a complex relationship between the trainee, the school culture and external demands from the educational context. It is recognised that as people move into different social groups and cultures, they will take on the behaviours, values and beliefs of those groups whilst synthesising these new norms with their own personal histories (Brown et al, 1989; Stevens et al, 2006). It might be argued, however, that trainee teachers choose such a course because school culture is one with which they are familiar. They have all had experiences as pupils, which is why they come to their courses with pre-conceived ideas about teaching, often associating teaching with mainly didactic approaches (Calderhead, 1991). Fleming (2011:2) makes the point that trainees *'are often disappointed to find the only way they can begin to operate is to imitate the way they themselves were taught.'* For trainees to make the transformation from *'learner to learning teacher'* (Stevens et al, 2006:97) they need to become reflexive as well as reflective. Communities of learners need to be created in university sessions and school settings where trainees are placed, as *'learning and cognition, it is now possible to argue, are fundamentally situated'* (Brown et al, 1989:32). Clear links need to be made between the pedagogy in university and the classroom. Stevens et al (2006) in their research identified the point that undergraduates valued lecturers who were passionate about their subject,

particularly if they made the session *'a social place where their academic expertise met the learner's own understanding in a genuinely collaborative enterprise'* (Stevens et al, 2006:104). Henry (2000:50) also argues that *'exploring and rehearsing a repertoire of behaviours is the work of constituting a self.'*

As stated in Chapter One, the level of transformation, in the duration of a teacher training course is questionable. As Bruner (1990:24) states,

'in most human interaction, "realities" are the results of prolonged and intricate processes of construction and negotiation deeply embedded in the culture'.

It may also be the case that, during the course of training, perceptions can be challenged as *'world making involves the transformations of worlds and world versions already made'* (Bruner, 1986:97). Gibbs and Habershaw (1989:17) posit that, *'meaning is generated by the interplay between new information and existing concepts.'* In terms of effective literacy teaching, Wray et al (2002:104) highlight the importance of meaning-making and contextualising learning for children citing *'the creation of meaning'* as a core belief amongst effective teachers of literacy. The same could be said to be an aim for trainees' learning. There is a need for trainees to reflect but, as has been seen, they are constantly under pressure to 'perform'. *'Students learn well by doing'* (Gibbs and Habershaw, 1989: 33). Brown et al (1989) and Twiselton (2006:89) argue that in training we should not be merely transmitting knowledge but *'that we should seek to further develop individual identities that will increase the effectiveness of student teachers as participants in a range of teaching situations.'* Calderhead (1991) points out that trainees have varying approaches to their teacher training courses, ranging from, the expectation that tutors will impart their knowledge and wisdom by telling, that teaching is a matter of personality, that practice in the classroom is the key or that anyone can teach. This brings the argument back to the need to understand how trainees construct their identities as teachers with the aim of making them *'concept and skill builders'* as opposed to *'task managers'* or *'curriculum deliverers'* (Twiselton, 2006:90).

Drama lends itself to a social constructivist epistemological viewpoint and co-construction of meanings. Johnson (2002) argues that Drama promotes higher order

thinking skills and metacognition and that part of the process of meaning-making is '*collective and individual reflection*' (Johnson, 2002:597). Lucas (1996) cited by Griffiths (2000) discusses how freeze-framing is an effective strategy in terms of reflecting-in-action as participants are able to articulate meanings at particular points in the Drama. Other strategies, such as hot-seating, conscience-alley or thought-tracking also enable opportunities for stepping out of the action to discuss and interrogate the meanings created. As the teacher is able to take on varying roles within the Drama, some of which might be low-status roles, there can be a shift of responsibility; the students (trainees or children) have more involvement in directing the learning and solving the problems. However, Griffiths (2000:544) acknowledges that '*this kind of approach involves high levels of skill, self-confidence and daring and is therefore difficult for student teachers to undertake.*' Interestingly, Henry makes comparisons between Drama and qualitative research. '*Researchers who study people's lives can be tacitly understood to study their dramas* (Henry, 2000:50). This has implications for my own learning as I consider the story which I have to tell about my research.

'Researchers have recognised that both drama and qualitative research require a sensitive and self-reflexive response to the environment, a willingness to improvise and to take risks employing multiple roles and changing settings. (Henry, 2000:51).

It also needs to be recognised that learning to teach involves trainees' thoughts, emotions and feelings (Calderhead, 1991; Britzman, 1991) or what Oreck (2004) and Garvis (2009b) identify as 'self issues'. Over the duration of their course, trainees can experience a range of events which affect their self-confidence and performance. Whitmore (2009:109) cites Maslow's *Hierarchy of Needs* in explaining that one aims to achieve '*self-actualising*', seen as a continuous process which follows the acquisition of both self-esteem and esteem from others. One only has to carry out formal observations of trainees in school, to understand the importance of these aspects of the trainees' practice. The majority of trainees want to do well on their School Experiences and social and emotional support needs to be provided at all stages of training but particularly when '*developing an instructional alternative to traditional classroom activities*' (Clift and Wilson, 1984), which Drama might be perceived to be. Whitmore (2009) argues that learning takes place when there is

enjoyment in an activity. Enjoyment comes from experiencing something as it happens or *'from the experience of a fuller expression of our potential'* (Whitmore, 2009:104). Miller (2000) cited in Dobson (2005:335) states that the opportunity to *'live truly in our work rather than fragmenting off parts of our selves, finding the genuineness of the moments in our vocation ... creates a sense of deep personal fulfilment.'* There will be a need to make the Drama sessions both enjoyable and meaningful.

The Place of Drama in Developing Creativity

Much of the literature states the need to nurture creativity and to provide a curriculum which includes opportunities for creative activity. This curriculum includes Drama.

'Imagination and creativity are at the heart of English. Children are entitled to experience and develop creative uses of language through reading, drama and writing.' (QCA, 2006:8)

This has been given much credence, due to Gardner's theory of multiple intelligences (cited in Craft, 2000). In past decades, theories relating to divergent and convergent thinking have been posited (Hudson, 1973, cited in Craft, 2000; Getzels and Jackson, 1963) to explain creativity and in recent years, theories of brain-based learning have been explored in relation to their relevance to Drama in Education (Norman, 2002). Roper and Davis (2000) argue that Gardner's theory limits children's understanding of the world due to its *a priori*, largely cognitive, nature and suggest that Vygotsky's theories, which acknowledge the influences of language, culture and social interaction are more suited to *'those concerned with the practices of drama and theatre in education.'* (Roper and Davis, 2000:232). Winston (2005:7) even goes so far as to suggest that:

'in over-emphasising the importance of psychology, those social, cultural and environmental factors that foster creative development become side-lined or ignored.'

Howard-Jones (2008:7), however, states that *'there is no single part of our brain responsible for our creativity'*, going on to outline that creative thought is a complex

process, involving the employment of both '*generative and analytical*' thinking modes. Social constructivism appears to be the most effective approach to developing creativity (Bolton, 1992a; Winston, 2005; Craft, 2005).

As long ago as the 1950s, psychologists were realising that, alongside the identification of creativity, specific strategies could be put into place to develop creative thinking (Parnes, 1970). Creativity is sometimes linked to lack of structure and a progressive teaching approach, in the pejorative sense. If creativity is defined as '*imaginative activity fashioned so as to produce outcomes that are both original and of value*' (NACCCE, 1999: 29), teachers need to devise opportunities for children and trainees within scaffolded frameworks, where they can learn skills and build upon them, whilst having the freedom to interpret and develop ideas and to solve problems. Craft describes this as '*possibility thinking*' (Craft, 2000:3). She goes on to state that it is not enough for an action to be original; to be creative or imaginative, there needs to be an awareness of its originality – it is planned. Ogilvie (1975) argues that a progressive, informal environment is not always the most conducive to fostering creativity. On the other hand, he also points out that a very formal environment will be too restrictive, failing to '*provide opportunities for non-conformity*' (Ogilvie, 1975: 388). Others (Craft, 2000; Goodwin, 2004; Winston, 2005; Davies et al, 2004) concur, stating that in order to enhance creativity there is a need for a level of risk-taking and open-mindedness on the part of teachers. However, whether the theories underpinning the generation of creativity be cognitive or constructivist, there appears to be a consensus of opinion in relation to the need for trust between participants and that the right environment is key to productive thought. A balance needs to be struck between providing '*the right level of restraint*' (Howard-Jones, 2008:18) and framework as part of the scaffolding process and an environment where ideas can constructively flourish. In establishing this, the teacher's role is crucial. Too much anxiety amongst trainees, perhaps at the thought of a performance, may be inhibitive; on the other hand, focus on a performance might elicit more analytical responses. The trust games and warm-up exercises employed by actors, directors and teachers (Tauber and Mester, 2007, Mitchell, 2009) at the beginning of many Drama lessons appear to be an effective strategy for establishing a positive working environment. Winston (2005) argues that the Arts

subjects are natural vehicles through which creativity can be developed and that they should have a '*privileged position in the teaching of creativity.*' (Winston, 2005:6).

The Development of Drama in Education

As has been demonstrated, the development, and presence, of Drama as a subject in the primary curriculum have waxed and waned according to curricular, political and pedagogical landscapes. Alongside the reports and initiatives which have charted teachers' and trainees' attitudes to, and application of, Drama in school, Drama practitioners have been devising underpinning theories and practices in relation to Drama's purpose and value. It was considered an effective tool for learning by Harriet Finlay-Johnson, whose Rousseauesque, progressive methods came to light in the first decade of the twentieth century (Bolton, 1999).

Operating in the spirit of progressiveness and acknowledging the power of play was Henry Caldwell-Cook, whose methods, propounded in his book *The Play Way* (1917), might have died with him had it not been for the endorsement of the importance of play by child-psychologists and psycho-therapists. In the Hadow Report of 1931, it was reported that Drama offered children opportunities to express themselves through movement '*which, if the psychologists are right, is so closely correlated with the development of perception and feeling*' (Board of Education, 1931:95). It is hard to gauge Caldwell-Cook's influence on Drama activities occurring in the primary school at that time, but those identified by the Hadow Report, clearly resonated with his ideas.

The value of dramatic work has long been recognised. It makes school studies enjoyable and the writing and production of school plays is an aid to creative work. Dramatisation of poetry and other forms of literature should have a prominent place in the primary school.' (Board of Education, 1931:163)

Peter Slade brought Drama in schools to widespread attention with his book '*Child Drama*', published in 1954. He expounded his philosophy in which Drama is seen as

a means of developing children's creativity and self-expression through play, as opposed to a vehicle for performance. '*There exists a Child Drama which is an art form in its own right*' (Slade, 1954:7). Teachers were facilitators, enabling children to engage in 'free expression', a term which Kitson and Spliby argue has been '*used ever since as yet another stick to beat drama teachers*' (Kitson and Spliby, 1997:12). Its legacy also leads Neelands to comment that the term,

'bred the naïve assumption that given the right physical materials children could be left to their own imaginings, and as a result they could find form and shape for their ideas without the teacher's help.'
(Neelands, 1984:75)

The point at which the process might be subject to too much teacher intervention, was hard to define and there was a need to balance opportunities for personal response with a search for deeper meaning, which the teacher could facilitate. As Havell (1987:168) states, '*the tension between creating an environment for the free expression of the individual and developing a collective dramatic experience was never resolved by Slade*'. However, as Hornbrook (1998:11) concludes,

'For all the sentimentality and internal contradictions of Child Drama, there is no doubt that the pioneering work of Peter Slade in the years following the war enthused huge numbers of young teachers and succeeded in establishing drama as a force in state education.'

The apparent lack of structure in Slade's approach and the emphasis on mime, movement and gesture were still featuring heavily in the 1960s, as noted in a Department of Education and Science survey in 1967, which was led by John Allen, HMI. Inspectors observed a diverse and disparate range of activities in primary

schools under the subject heading of Drama, and defining the subject was difficult. The ensuing report states,

'It has been surprising, nevertheless, to find how much time is being devoted in schools and colleges to a subject of whose real identity there is no general agreement.'

(DES,1967a: 2)

There was a call for a more cohesive approach stating that, *'the need for clarification is strong and, since quantity of work is far outstripping quality, urgent'* (DES, 1967a:3). The report briefly touches upon training for primary teachers. Whilst not advocating a need for specialist teachers in this area, there is recognition that there is *'a good deal to be said for all teachers in training getting some experience of what is meant by drama. This is clearly the responsibility of the colleges of education'* (DES, 1967a:88).

Appearing in the same year as Allen's survey, the Plowden Report (DES, 1967b) encapsulated the progressive zeitgeist. Building upon the Hadow Report, and extolling the virtues of a curriculum in which *'the child is the agent in his own learning'* (DES, 1967b:194), the report calls for *'the provision of materials for dramatic play which will help children to give expression to their feelings as a preliminary to understanding and controlling them'* (DES, 1967b:194). Brian Way's philosophy of Drama, which was entirely in tune with the progressive, egalitarian, child-centred attitude to education of the 1960s, advocated the benefits of Drama in the personal growth and development of the child through what came to be known as 'creative drama'. Concerned with the process, he stated, *'Drama is largely concerned with experience by participants'* (Way,1967:3). In the spirit of Hadow and Plowden, Way was clear that Drama consisted of experiential learning, as opposed to information-giving, and that, whilst theatre might be seen as elitist and accessible to few, Drama was a pedagogical tool becoming *'a way of teaching and a way of learning for everyone'* (Way,1967:7). The purpose of Drama was to develop the whole person,

the effects of Drama education should be long-lasting and a means of exploring children's creativity and achieving life-long happiness – a practice for life.

Way and his methods were not without critics. The progressive nature of developing the individual was difficult to assess. Havell commented on his own experiences stating, '*The method was straightforward but I remember having difficulty in determining when the process was complete*' (Havell, 1987:170) and reported that he, along with others, reverted to the teaching of theatre skills, although Hornbrook suggests that teachers were so embroiled in Way's methods that, '*in regard to equipping young people with an understanding of actors, theatre and plays*' teachers '*would have been puzzled to have it suggested*' (Hornbrook, 1998:12). The overstated claims for Drama's effects on personal development were also seen to be damaging to the subject's future as the lack of teacher intervention was perceived, by some, to be un-assessable.

'The teacher would divide the class into groups, give them a subject to make up a play about...sit at the side...as they prepared it, then watch while one of the groups presented their finished product. End of lesson.'
(Kitson & Spliby, 1997:12)

The grass roots backlash to progressive methods of education took the form of the *Black Papers*, the summative term given to the letters, articles and essays of contributors to *The Critical Quarterly Society* magazine (Cox and Dyson, 1969a, 1969b). The tone of the *Black Papers* implied that the term 'progressive' was synonymous with 'liberal' and 'ineffectual' and that education in this form was not what parents or many teachers wanted for children. Their pages were filled with jeremiads, lamenting the passing of traditional teaching methods, and with prophecies of a generation of unschooled, undisciplined children who would succumb to all that the permissive decade had to offer. It was suggested that parents wanted schools to prepare their children for the world of work and that methods aiming at freedom of development were unrealistic.

Dorothy Heathcote, whose methods came to light in the early 1970s, saw Drama as the means for teaching and effecting cognitive development having, as Havell

(1987:171) states, '*a profound effect on drama teachers*'. She also gained an almost partisan group of followers.

'The patient – teacher, student or child – struggles to produce the infant – creative knowing. Dorothy is there, sleeves rolled up in charge of the event, alternatively urging, cajoling and comforting the patient. When the moment of knowing is born, Dorothy weighs and measures it, pronounces it fit and then, most difficult of all, gives it back to the person who made and fought for it.' (Johnson and O'Neill, 1984:13)

The extended metaphor above, used to describe her work, shows the uncritical nature of some of the writing about Heathcote, as Hornbrook suggests, placing Heathcote in the position of a 'priestess' who will facilitate change in children. He is sceptical of this level of power as it leads to unquestioning loyalty and a lack of critical analysis. '*In an epidemic of hagiography, casual utterance becomes inscribed as text, texts become sacred, and dissent is reducible to heresy*' (Hornbrook, 1998:17). Gavin Bolton, one of Heathcote's most avid followers, put forward his theories of Drama in Education (Bolton, 1982), which were challenged by Ross (1982: 152) making an argument for Drama teachers to focus on drawing inspiration from the theatre. '*With drama in education in such difficulties, they'd probably be right to go on doing so*'. Neelands clearly took umbrage, saying that the conflict was made '*ugly by the fulminatory attacks on Gavin from Ross*' (Hornbrook, 1998: 18). Gaps in Heathcote's experiences, such as her lack of teacher training or teaching full-time in school, were seen as strengths accounting for her acquiring '*innocence of vision and expression by the lack of early exposure to intellectual and academic models*' (Johnson and O'Neill, 1984:10). Largely unsubstantiated claims of cognitive development were made in respect of 'Mantle of the Expert' (Heathcote and Bolton, 1995) but over time, the demand for a more rigorous scrutiny of teacher training and post-graduate courses, meant that Heathcote and her followers were required to engage in more academic discourse; intuition was no longer enough. In addition, perhaps as with other 'maverick' innovators, much of the success of the Drama, was in her personal style and delivery, which were hard for teachers to emulate. '*Those*

who watch her at work are sometimes daunted by her unique gifts and the magical quality of her personality' (Johnson and O'Neill, 1984:10) or as Kitson and Spiby (1997:13) state,

'The common reaction to her work was, 'Yes, what she does is wonderful but I could never work like that', thus reinforcing the idea that drama teaching was only for a special kind of charismatic person and not for ordinary folk like you and me.'

Johnson and O'Neill collated some of Heathcote's writings in a bid to *'provide a much needed balance in the response to this gifted woman, and help teachers to see behind the dazzling surface of her work'* (Johnson and O'Neill, 1984:11), offering her a platform upon which she could clarify and express her thoughts. Heathcote also acknowledged an unawareness of curriculum development during the 1980s.

'I may appear to you to be very uninformed regarding the detail of the curriculum changes... I have the instinct to say – so what's new about all this curricula?' (Heathcote, 1990:23).

In the late 1980s, as the new National Curriculum was being formulated, supporters of the Arts were lobbying for their subjects to be included in the new primary programmes of study. Drama was subsumed into the Speaking and Listening arm of the English programme and Drama, which adopted Heathcote's whole class methods for learning, was not happening in primary schools. Pamela Bowell reiterated this point in her keynote speech to the National Drama conference in 2006.

'...teachers actually need a great deal of understanding and skill in order to lift them [programmes of study] from the page and use them to shape learning experiences with children that are concerned with drama learning rather than literacy.' (Bowell, 2006:25)

She goes on to state that this was an issue for teachers in primary education who received little in the way of training in initial teacher education.

Hornbrook perceived a missed opportunity. Whilst not advocating Heathcote's methods, he suggests that the failure of Heathcote, Bolton and their followers to ally themselves with the Arts fraternity, led to the consequences outlined above: '*Bolton and Heathcote maintained a significant silence on the rather fundamental matter of how their pedagogical ideas might be accommodated*' (Hornbrook, 1998:44). Hornbrook goes on to point out that, had drama-in-education practitioners attempted to make their voices heard, along with prominent voices from the theatre world, Drama's place in the new national curriculum might have been assured.

'During the consultation period on the National Curriculum in 1987, in which the very future of drama as a subject was in question, the number of letters from the drama-in-education community scarcely reached double figures'.

(Hornbrook, 1998:39)

Hornbrook was a consultant to the Arts Council in compiling its 1992 document *Drama in Schools*. The emphasis upon drama as an Art form, essential to our culture, is made clear: '*Drama is certainly a unique form of artistic expression with its own recognizable vocabulary, conventions and methodologies*' (Arts Council, 1992:29). However, the use of drama as a pedagogical tool is not ignored in the document and 'Mantle of the Expert' is included as a recognised technique. Hornbrook, in pointing out the use of the phrase in the document 'drama education' rather than 'drama-in-education', says that the guidance '*not only drew drama back into the family of arts in schools, but also, for the first time, clearly established a continuity between drama in schools and drama in theatres*' (Hornbrook,1998:53). The model suggested in the document of 'making, performing and responding', allows teachers to focus upon the artistic aspects of form and content.

The debate did not abate. Neelands was suspicious of the motives behind Hornbrook's and his associates' compilation of *The Drama Poster* (1991) which was the precursor to *Drama in Schools* (Arts Council,1992). He wrote in 1991,

'I have dubbed Hornbrook's clique the 'new saviours' because that is how they represent themselves and that is how they are being

courted by state agencies such as the National Curriculum Council and the Arts Council. (Neelands in O'Connor, 2010: 68)

Neelands also suggests that the perceived move towards theatre skills and their associated body of knowledge and literature is designed to make Drama more acceptable as an assessable, palatable National Curriculum subject which can be delivered systematically. In other words, there is a political aim behind the documentation and, indeed, *Drama in Schools (Arts Council, 1992)* contained 'programmes of study' and end of key stage statements in a clear attempt to match the Drama curriculum with other National Curriculum subjects, so Neelands' assumptions would appear, in part, to be correct. The battle between Theatre and Drama was seen to be continuing in a bid to control the curriculum, with the '*new saviours*' attempting to '*ridicule or suppress any theoretical and practical developments in drama prior to the introduction of the Education Reform Act*' (Neelands, 2010: 67).

O'Neill and Lambert had built upon the pedagogy and methods of Heathcote, introducing the term 'process drama' in which children could '*explore issues, events and relationships*' (O'Neill and Lambert, 1982:11). Clear frameworks which synthesised drama for learning with theatre skills were emerging and in spite of the debates between the two camps, the issues were not as polemical as might be thought. Morgan and Saxton (1987) identified devices of the Art form which the teacher could employ to effect learning. As Morgan and Saxton (1987:1) state '*Drama and theatre are not mutually exclusive. If drama is about meaning, it is the art form of theatre which encompasses and contains that meaning*'. The framework constructed by Neelands and Goode (1990) owes much to Heathcote, Bolton, O'Neill and Lambert, Saxton and Morgan and provides a comprehensive, coherent model of dramatic conventions which are

'mainly concerned with the process of theatre as a means of developing understanding about both human experience and theatre itself..'
(Neelands and Goode, 1990:5).

Some conclusions which arise from this review include:

- The Arts, and Drama in particular, have been marginalised in the primary curriculum, due to the climate in which there is a drive to improve standards in literacy and numeracy.
- Teachers in school do not feel confident in teaching Drama and insufficient teachers have the required subject knowledge to act as effective mentors to trainees.
- Trainees enjoy university taught Drama sessions but are more influenced by the school context and teachers' attitude to teaching Drama.
- The form and content of a Drama in Education programme for primary schools has been debated for some years.
- In recent years, there has been recognition of the important parts which the creative and cultural curricula play in primary education.
- The initial training and professional development of primary school teachers needs to be addressed in order to equip them with the understanding, knowledge and skills to teach a Drama curriculum effectively.

Chapter 3

Methodology

The aims of this chapter are to discuss the research design including: the choice of research paradigm, selected methods of data collection and the research which was to be carried out.

The research will be conducted with three groups of participants: tutors supervising primary trainees, undergraduate and postgraduate, on initial teacher training courses; members of an amateur dramatics group of which I am a member; trainees on the undergraduate and postgraduate initial teacher training courses. I am a tutor who both teaches English and supervises trainees in school. All of the participants in the amateur dramatics group are known to me as are the participants in the other two groups. Ethical considerations are considered later in this chapter.

A review of the literature has informed my plans and ideas in relation to designing the study. The recent history of Drama teaching has been examined along with the national context of Drama teaching in the Primary school. In addition, studies into trainee teachers' attitudes to teaching Drama, and the barriers that exist, have been investigated. The Literature Review provided both a context and a framework for my research. However, it also led me to think about how I could link the gaining of subject knowledge and developing confidence. Trainees need to feel secure in *what* they have to teach but also to have strategies for *how* to teach it confidently.

The research design is inevitably affected by the purpose - to discover trainees' attitudes to the teaching of Drama and to increase their confidence, with an aim to enhance feelings of self-efficacy. In addition, the design needs to reflect my epistemological viewpoint and reflect my beliefs about learning and what should be learnt. An element of the research is concerned with trainees' views of themselves as teachers and how they can construct their '*identities as teachers*' (Greene, contained in Britzman, 1991: *ix*). The contextualised nature of the data collection, the expectation that there is a need for flexibility and the naturalistic setting, suggest a qualitative approach (Miles & Huberman, 1994, Wilson, 2009). Within this paradigm, the data collection methods contribute to "*understanding the particular*

constructions, beliefs and understandings of the subjects being researched.” (Evans, 2009:114). Taylor (2006:7) makes particular reference to research into Drama, stating that *‘qualitative research...can help to thoroughly recapture the lived experiences of leaders and participants when they encounter dramatic activity’* (Taylor, 2006:7).

Due to the nature of the subject of the study, and the methods of data collection that are open to me, my approach is also to be interpretivist, fitting the constructivist, qualitative paradigm through which I would be able to synthesise theoretical perspectives and my findings (Counsell, 2009; Miles and Huberman, 1994; Cohen et al, 2000). The interpretivist paradigm is also aligned to my epistemological viewpoint in that there can be a search for data within the categories of *‘purpose, meaning and value’* through which human beings *‘find structure and meaning in social and cultural experience’* (Counsell, 2009:261). Goffman (1959:231) draws analogies between individuals’ behaviour in a work setting and in theatrical settings: *‘Within the walls of a social establishment we find a team of performers who cooperate to present to an audience a given definition of the situation.’* He calls this the *‘dramaturgical approach’*. In the same way that an audience interprets the motives and behaviour of the actors from what they do, what they say and from how other actors respond to them, a researcher too interprets and infers from the clues- some are explicit, some are part of a larger picture. Some of course are not clues at all but red herrings.

However, my role as researcher is not one solely of an impassive audience member. I am also taking on the roles, to a certain extent, of writer, director and actor, although the emerging data cannot be predicted so my control of the study is more akin to setting up improvisations and watching the creative process. This puts me into the position of participant observer, when involved in the taught sessions, and this will be discussed later in this chapter.

Further consideration of the research design leads me to the conclusion that it is essentially action research, defined by Carr and Kemmis as:

‘a form of self-reflective enquiry undertaken by participants in social situations in order to improve the rationality and justice of their own practices, their understanding of these practices, and the situations in

which the practices are carried out.' (Carr and Kemmis, 1986; cited in Cohen et al, 2000:227).

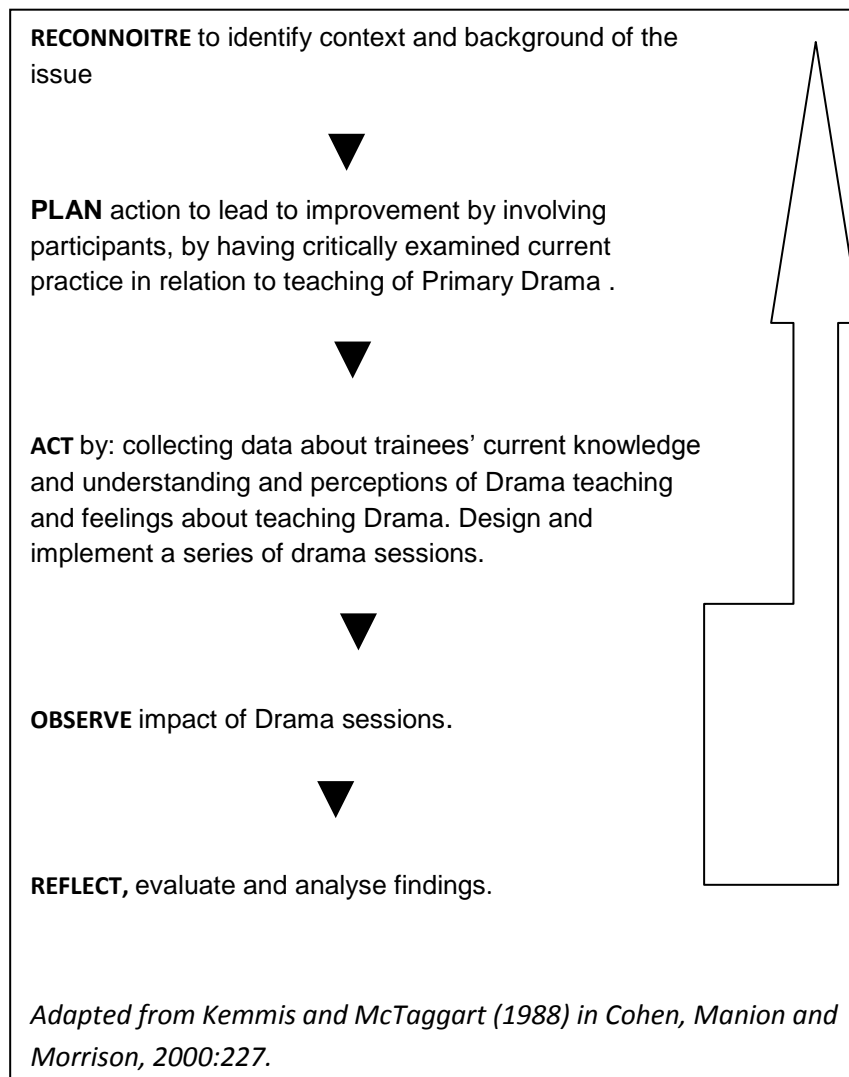
As a teacher of literacy in the primary school, having been subjected to technical rationality as an approach to educational change (DfEE, 1998; DfES, 2006), my own view is that that this 'top-down', hierarchical framework has resulted in teachers often feeling that they have lost control and ownership of what happens in their classrooms. By the time the *product* reaches the classroom, teachers are seen as 'deliverers' and '*facing dilemmas in trying to implement interactive teaching strategies in a way that reconciled their own theories and practice within the prescribed format of the NLS*' (Fisher, 2002:18). Fisher goes on to state that underlying principles and theories in learning are not in evidence in the documentation for these national strategies.

For this reason, I have decided that trainees must be part of the *process* of '*exploring the implications of the changes for their own educational values*' (Altrichter et al, 1993:201) and that I shall follow the reflective rationality approach. Action research supports the concept that responsibility for professional development and improving practice lies with the practitioner. Teachers need to reflect upon effective pedagogies as '*individual teachers make more difference than the actual programme*' (Fisher, 2002:15).

I therefore plan to conduct a single cycle of action research as I wish to '*tell a story*' of both the trainees' progress and my own learning. (McNiff and Whitehead, 2009:30). Through collection of data, as outlined below, and personal reflection on practice (Schön, 1991), I shall '*offer explanations for the action.*' (McNiff and Whitehead, 2009:17). Robson (2002: 215) posits that '*improvement and involvement*' are central to action research. As my aim in collecting data is to effect a change in practice, I shall be taking an interventionist approach which fits Wilson's (2009:189) definition that action research '*is always done by or with insiders within and organization or community.*' There is an implication that action research is conducted in order to solve a problem. In the early stages of the research, there is only a *perceived* problem; initial data collection at the 'Reconnoitre' stage (see *Figure 3.1*) will inform me as to whether this is the case. By synthesising the initial data with the issues raised in the 'Literature Review', I shall be provided with an idea of how to

move forward. The ‘problem solving’ element leads me also to conclude that I shall need to engage in ‘*reflection-in-action*’ (Schön, 1991:40) and ‘*reflection-on- action*’ (Altrichter et al, 1993:206; Rolfe et al, 2001; Pollard et al, 2008) and to consider ways to address a situation which is ‘*puzzling, troubling and uncertain*’ (Schön, 1991:40).

Figure 3.1 Diagram to show Cycle of Action Research



Discussion of research methods follows later in the chapter.

The ‘Literature Review’ has highlighted issues upon which I am able build a study and has confirmed that, as far as Arts subjects are concerned, primary trainee teachers often feel ill-prepared and lacking in confidence to teach a class of children. So, taking these factors as given, and not wishing to repeat previous studies, I need to ascertain where I am going with the study by asking myself questions which will provide a framework and route for the research. In brief, the questions are:

Initial data collection

What perceptions do trainees have of teaching Drama in the primary school?

What types of training do trainees see as most useful?

Are trainees choosing to teach Drama when on School Experience?

Plan

How can we identify trainees' feelings of anxiety about classroom performance and help them to overcome or deal with them?

To what extent are trainees supported in teaching Drama when they are in school?

Act and Observe

What are effective methods of teaching Drama subject knowledge?

How can Drama teaching be sustained when trainees complete their training?

Having formulated a set of questions, and decided upon an appropriate research paradigm, the research methods are to be considered. What do I need to know and how shall I go about generating data? Whilst the first four questions can be addressed through questionnaires, semi-structured interviews and analysis of the responses, the two final questions require alternative methods of data collection although questionnaires might well be included in the enquiry. To discover how subject knowledge might be gained by trainees, different activities must be introduced, interrogated, reflected upon, consolidated, evaluated and embedded. On reflection, I realised that this study is unlikely to answer, in any great depth, the fifth and final questions relating to support in school and sustainability of Drama teaching post-course with neophyte teachers in their busy NQT years.

Lincoln and Guber (cited in Evans, 2009:113) ask, '*How can an inquirer persuade his or her audience (including self) that the findings of an inquiry are worth paying attention to, worth taking account of?*' Questions may formulate in a researcher's

mind due to serendipitous events; curiosity follows. There is always the need to maintain Dewey's '*open-mindedness*' (Griffiths, 2000:540). Examples from science demonstrate fortuitous findings: Giem discovered that the layers of graphite on tape, which was to be disposed of, were thinner than those which had had been purposely ground, leading to the discovery of graphene. Fleming's discovery of penicillin was largely accidental and John Snow's realisation that cholera outbreaks were clustered around a particular water source changed the view that the disease was air-borne. Evidence might also come from unexpected sources. John Snow was puzzled as to why none of the monks in a monastery close to the infected water-pump was infected until he discovered that they only drank beer; fermentation had eradicated the contamination. However, none of these breakthroughs would have occurred without the right questions being asked and appropriate procedures being followed.

In qualitative research, without the wide range of numerical data showing statistical significances, the large samples of participants, or the experimentation, repetition and measurement which are inherent in a quantitative approach, demonstrating that data are reliable can be problematic. Claims of new knowledge cannot be made based on a single questionnaire or one observation of behaviour. The researcher taking a qualitative approach has to ensure that data are robust in order for findings and analysis to be meaningful. In order to achieve my overall aims and objectives, as stated in Chapter One, I need to meet certain criteria in terms of research (McNiff and Whitehead, 2009; Altrichter et al, 1993). Firstly, is the research set within appropriate methodological and epistemological frameworks? Secondly, have the findings been drawn from the perspectives of the participants and the research methods? Thirdly, does the research reflect my values and beliefs set within a historical and cultural background? Fourthly, does the research respect the views of others and ensure that they are protected at all times? Finally, does the research meet the academic standards set by the university? I also need to consider how I can claim to have achieved them. Evans (2009) recognises that methods open to quantitative researchers are not feasible for qualitative researchers. For example, if the research was to be carried out by another researcher, would the results be the same? If so, the question of researcher bias could be eliminated. However, Evans goes on to point out that '*process and product are intricately linked in qualitative research and an assessment of the latter cannot be made without also taking*

account of the former.' (Evans, 2009:116). In addition, my role as a participant-observer cannot be detached from the research. As I am working with a specific set of participants in a particular context, replication and transferability are not appropriate means of checking for reliability and validity. For this reason, I have to consider means of generating data which will be reliable and valid.

In planning the practical data collection, I have to consider how I can ensure internal validity (Evans, 2009; Miles and Huberman, 1994) and address '*validity threats*' (Evans, 2009:118; Robson, 2002). A triangulation of methods seems to be the answer to my decisions about data collection tools. Defined as a multi-method approach (Cohen et al, 2000; Altrichter et al, 1993; Robson, 2002), it does have advantages and disadvantages. Cohen et al (2000) posit that the use of triangulation increases the credibility of qualitative research and that the researcher's confidence in the findings, is increased when methods differ. The opposite might also be true; findings might be so different that it is hard to make comparisons (Robson, 2002). Triangulation provides the researcher with information about the situation as it is coming from a variety of sources (Cohen et al, 2002; Altrichter, 1993). On the other hand, there is the question of findings threatening or challenging one's personal values and perceptions (Altrichter et al 1993). On balance, I believe that if one is not prepared to have one's perceptions, beliefs and values challenged, then perhaps one should not be conducting research.

I considered the data collection tools which were open to me for the research. Firstly, there will be triangulation of different sources – supervisory tutors, undergraduate and postgraduate trainees, members of an amateur dramatics society and me, as Evans (2009:120) states that '*the converging perspectives will arguably make the findings more powerful.*' Secondly, there will be triangulation of data collection as it '*has the merit of counterbalancing the threats inherent to any one method*' (Evans, 2009:120). In implementing the tools discussed below, I aim to ensure that sufficient rigour is being applied to the design of the research.

The 'Literature Review', as discussed above, ensured that I shall be building upon previous knowledge gleaned from experts in the field and ensuring that I shall be adhering to '*scholarly enquiry*' by holding my ideas '*against the ideas of people in the*

literature.' (McNiff and Whitehead, 2009:27). After this, I shall need a personal benchmark – something upon which to build in the part of the first stage of the cycle. In addition to the 'Literature Review', the reconnaissance will consist of the following initial data collection. A questionnaire will be issued to trainees to establish their previous experiences of Drama in school, either as pupils or observers, their perceptions about classroom Drama and their levels of confidence in teaching the subject. How do trainees feel about firstly, the subject of Drama itself and secondly, how they might go about teaching it? In order to gain a view of the 'big picture', in other words, how much Drama is being taught by our trainees in school, I shall question Primary Supervisory Tutors about the nature and frequency of Drama teaching they have observed on school experience. In terms of teaching Drama subject knowledge, and the fact that my intention is to teach Drama sessions, I want to know whether trainees think that centre-based training is effective. In the light of research identified in the 'Literature Review', indicating that there is a lack of teacher modelling in Arts subjects (Green and Mitchell, 1998; Johnson, 2002), I believe that university taught sessions are potentially effective (Hennessey et al, 2001). However, I also have the perception that trainees find the school experience aspect of the training to be the more beneficial as might be inferred from the current government's scheme 'School Direct' (DfE) or initiatives such as 'Teach First'. Do trainees really want a 'Tell me, show me, give me a pack' approach to their training or is the interaction with peers and experienced tutors valued? It is hoped that data relating to this aspect will emerge from the following stage.

In planning the next stage of data collection, to be integrated into the taught Drama sessions, I need to gather information about improving performance, developing confidence and effective strategies for acquiring subject knowledge. One of the trainees' main concerns in Drama sessions, appears to be the perceived element of performance required in teaching Drama, as demonstrated in the Hennessey et al (2001) study. As discussed in Chapter One, with clear links being made between teaching and performance, I feel that there may be useful information to be gathered about how actors gain confidence to perform and how they develop strategies to combat nerves in order to maximize their performances. I am also interested to discover what motivates both actors and trainees to engage in potentially anxiety-inducing activities. For this reason, questionnaires will be distributed to a local

amateur dramatics group. There is a possibility that relaxation or performance techniques can be integrated into taught sessions. This might also give trainees an insight into theatrical techniques and stagecraft.

Theoretical ideas relating to developing creativity in trainees, creating effective process Drama sessions and my epistemological stance will be synthesised with my initial data collection in order for me to plan Drama sessions in which I am to be a participant observer. Following the results of the initial data collection, I shall consider how training can be maximised, not only to instill a good level of Drama subject knowledge, but to effect confidence in teaching? With this question in mind, I shall conduct a semi-structured interview with trainees to establish how they perceive the teaching of Drama and how they might become more confident in teaching it. I anticipate that responses could vary quite considerably, depending upon previous experiences, but I hope that I might identify some common themes which can be addressed in sessions.

I am planning the Drama sessions with various aims in mind. Firstly, I wish the trainees to 'reflect-in-action' (Schön,1991), charting feelings at various points during the session, so shall ask them to complete a sheet consisting of open-ended questions; I aim to generate data which will potentially provide ideas, description or recurring themes as a starting point. Secondly, I wish trainees to 'reflect-on-action' (Schön,1991) and consider what they have learnt, what they might apply in school and how teaching Drama might fit their constructs of effective literacy teachers. In the first week of their course, the trainee participants had created models out of modelling clay to symbolise the characteristics of effective teachers of Literacy. After the taught Drama session, participants will be asked to create a mind-map with the same focus.

The trainees from whom I shall gather the data are from a range of primary Initial Teacher Education trainees and from trainees in my teaching groups. By participating in the research, trainees will trust me to act ethically and in a manner which will protect the data and ensure confidentiality (Altrichter et al, 1993). In all methods of data collection, I shall explain the nature of the research, places where it may be disseminated and an assurance of trainees', tutors' and other participants' anonymity. Permission will be sought from all participants and participation will be

entirely voluntary and not linked to any rewards or forms of course or module assessments. Where observations of whole group activities are employed, permission will be sought and all participants will have the right to withdraw from the research at any point. All participants are over the age of eighteen and are not classed as 'vulnerable adults'. I have submitted an Ethics Checklist Form, along with clarifying amendments, to the Research Degrees Board, in line with BERA guidelines (BERA, 2011). No videos, social media or net-working sites will be used for this research. Copies of questionnaires will be included in the Appendices. Although the responses from questionnaires are anonymous, I need to be aware of 'participant bias' (Robson, 2002) in terms of the participants wishing to 'please' the researcher. This will also apply to the focus group. This is hard to overcome but I consider this to be a minimal risk to validity as I feel that trainees will provide professional responses and will trust in my aim to gather data and not be judgmental.

In considering the participants of the study I have decided that the first set of data will be collected from three groups of trainees, the supervisory tutors and the members of the amateur dramatics group. The groups of trainees will consist of: a combination of First Year trainees and Second Year trainees, both of whom will have completed one School Experience; a group of Postgraduate trainees who will have completed their second School Experience and a group of Third Year trainees who will have completed their final School Experience. I anticipate that this will provide me with a range of varying responses, according to experience and confidence but hope that some common elements and themes will emerge.

The groups participating in the Drama sessions in the second stage of the action research cycle, therefore contributing to more in-depth research methods, and implementation of the action, will consist of post-graduate trainees who have completed their second School Experience. The post-graduate course is intensive and much of the trainees' time is spent in school but I want to glean information from trainees who have some experience of whole class teaching in school. Epistemologically, there are also reasons for this choice of cohort. Furlong and Maynard (cited in Griffiths, 2000:546) identify different stages through which trainee teachers progress. Research they conducted with PGCE trainees showed five stages of development. In the early stages, trainees were mainly concerned with '*being liked by pupils*', controlling the class and adapting to school environments but

in the middle stages, trainees were '*developing teaching strategies*' and becoming concerned with '*pupils' learning*'. (Griffiths, 2000:546). If class control is an issue for trainees early on in their training, I do not feel that they will be receptive to using Drama, which might be challenging in terms of pupils' behaviour. Having observed trainees at this stage in school, I also consider them to be at the '*conscious competence*' stage of learning, demonstrated by '*improved performance, conscious, somewhat contrived effort*.' (Whitmore, 2009:101). In addition, on both the Postgraduate and the Undergraduate courses, trainees on their first school experience, do not have many opportunities for whole class teaching so their experience would be limited. The focus group will consist of volunteers so I need to be aware that as these trainees are self-selecting, they may be receptive to improving their Drama teaching (Clift and Wilson, 1984).

Participants are to be recruited in a variety of ways. Members of the amateur dramatics group and supervisory tutors will be contacted by e-mail with the questionnaire attached. The voluntary nature of the responses will be clear; those who did not wish to participate do not respond. The focus group will also be recruited by similar means; e-mails and notices on the university intranet. Again, participation will be through response. In teaching sessions, questionnaires will be issued and will include the information outlined above.

The data collection methods employed, described in more detail below, will consist of questionnaires, semi-structured interviews, observations and reflective reports and mind-maps. In addition I, as researcher, will be participating and will be generating reflective data for analysis. The methods will generate both qualitative and quantitative data.

Questionnaires will be used for collecting a range of data with the aim of starting to construct meaning from the responses and to begin to link descriptions to abstractions and theory (Strauss and Corbin, 1998). My decision to employ this method is influenced by the advantages, whilst being aware of the disadvantages. Although some respondents might not take time to answer questions fully (Altrichter et al, 1993) I have decided that the data will be informative; some trainees may give full answers. If others do not, that too will tell part of a story. As the open questions will be asking for opinions about future classroom practice, there is also the danger

that respondents might try to portray themselves in favourable lights that are unrealistic. However, this will provide me with information about trainees' *perceptions* of effective teaching and perhaps what they were aspiring to. Bell (1999) provides a helpful checklist for compiling questionnaires to which I can refer for guidance. In view of the data analysis method I aim to employ, I feel that questionnaires will yield rich data within which I should be able to find themes for coding and interpretation. As the analysis is to be partly deductive and partly inductive, the question types will have to reflect this. Therefore, question types include, '*simple closed factual questions; simple open factual questions; closed structured opinion questions; Simple open opinion questions; Open description*' (Scott and Usher, 1999:68). In order to investigate the trainees' views of themselves as effective literacy teachers and discover what they think are the important characteristics, values and practices, I shall ask them to demonstrate their ideas in the form of a mind-map or labelled picture (Davies et al, 2004)

In the interest of reliability and validity, I shall use a semi-structured interview in order to elicit responses relating to my questions. This will be conducted with a focus group of PGCE trainees and recorded. My aim with this method is to follow up on some of the issues raised from the questionnaires and the literature by employing open questions. Again, there are disadvantages of this method, not least the possibility of misinformation being given. According to Wilson and Fox (2009), other problems include: participation, the possibility of misinterpretation due to the complexities of language; domination by some participants; lack of generalisation due to small group sizes; the possibility of leading participants towards a particular view. On balance, however, the advantages which exist, such as providing insights into '*beliefs, attitudes, experiences and feelings*' (Wilson and Fox, 2009:92) and the '*possibilities for unanticipated but highly pertinent matters being raised*' (Lankshear and Knobel, 2004:208), have persuaded me that this will be an effective data collection tool. The recording will be transcribed for analysis.

I also aim to use observation as a data collection tool, as stated on my 'Cycle of Action Research' plan (*Figure 3.1*). This will involve being a participant observer. The nature of the Drama sessions, however, means that I need to undertake three roles: observer, participant as tutor and participant in the Drama (teacher-in-role). For this reason, I shall record the sessions as '*headnotes*' and then as '*post facto*' notes

(Lankshear and Knowbel, 2004:228). However, I shall prepare an observation schedule sheet containing categories as an 'aide-memoir' and then write up the details shortly after the sessions. I am aware that there exists a dichotomy in what will be happening in the sessions. As the tutor in the sessions, I need to be mindful that I must avoid only making observations which will just confirm my beliefs in Drama as an effective pedagogical tool. I must move away from my '*tacit experiential knowledge*' and examine '*other ways of interpreting*' what is happening in the teaching sessions (Wilson and Fox, 2009:83). On the other hand, it is my intention to plan the sessions using a particular framework, with the intention of providing trainees with Drama subject knowledge and strategies which should demonstrate the efficacy of Drama. If follow-up questionnaires show that trainees believe that Drama is effective, I shall focus on why and how this came about and synthesise findings from both data collection methods and perspectives.

I anticipate that self-reflection will be undertaken by me, as the researcher-practitioner, and that this will take the form of a research diary. The nature of this is to record thoughts, questions, observations, reflections, musings and plans for action which occur to me during the course of the research. The purpose of the diary is to chart my changing perceptions and show my learning journey. I shall not only record issues relating to my Drama research but to the whole process of conducting research and its challenges. I acknowledge that as a neophyte researcher, I am on a very steep learning curve. However, Altrichter et al (1993:13) state that '*the decision to make parts of it available to other people should always remain with its author.*' The extent to which it will impact upon my findings cannot be verified reliably but, to mix metaphors, it will make me 'prick up my ears' and 'keep my eyes peeled' and record '*any thoughts relevant to the project*' (Robson, 2002:1).

Whilst using a research diary to record the more random aspects of my reflections, I shall also formalise them by employing a framework in order to discern how my thinking and learning had moved on. The stages in this process are cyclical as the nature of action research involves action to be taken in the light of experiential learning, reflection, analysis and evaluation. The process is essential if one is to progress from technical rationality to reflection-in-action and reflection-on-action (Schön, 1991). As opposed to scientific knowledge, which stems from scientific theory, I shall be applying '*the post-technical model in which the knowledge which is*

gained directly from practice informs and builds experiential theoretical knowledge' (Rolfe et al, 2001:11). Pollard's example of reflective teaching (Figure 3.2) demonstrates the process in which I shall engage throughout the research process in terms of planning, collecting data and evaluating findings.

Figure 3.2 Diagram to show the process of reflective teaching



(Pollard, 2008:16)

However, I believe that at each stage, there will be some reflection; it does not only occur at the end of or beginning of the cycle. Therefore, my pattern of thinking can be seen in Figure 3.3.

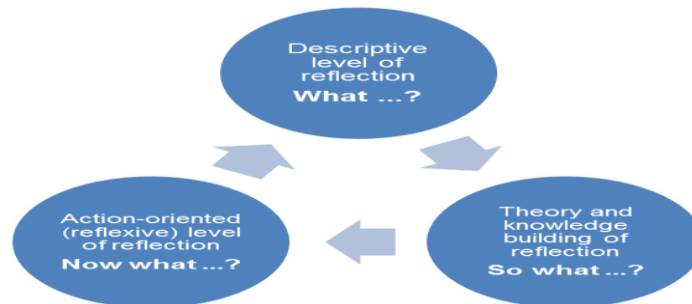
Figure 3.3 Diagram to show points of reflection



In considering these aspects of reflection within the research, I thought about how they might improve my practice and that of the trainees. Each stage needs to be broken down further. Rolfe et al (2001) suggest various models of critical reflection. In view of the fact that my intention is to change elements of practice, I found that a reflexive framework was most suitable as it enabled me to ask questions about what

needed to be done and what the consequences might be. The model includes questions at each level of reflection and, again, uses a cyclical format.

Figure 3.4 Diagram to show a framework for reflexive practice



(Rolfe et al, 2001:35)

During the process of reflection, I shall be having an internal conversation between what McNiff and Whitehead (2009:32) call *'the different 'I's'...actor-agent ... explanatory...researcher...scholarly...critically reflexive... dialectically critical...meta-reflexive.*

When conducting the research design, I need to consider my epistemological viewpoint in relation to the trainees' learning. How will the trainees learn what they need to learn; what evidence would I have of what, and how, learning had taken place? My belief is that exposure to, and participation in, effective, collaborative Drama sessions will improve trainees' subject knowledge and confidence – a belief rooted in both social and cognitive constructivist learning theories (Roehler & Cantlon in Hogan & Pressley, 1997; Bruner, 1986; Taylor 1996; Pollard, 2008). *'The social constructivist model assumes all knowledge is social in nature. Learning occurs in a context of social interactions leading to understanding'* (Hogan and Pressley, 1997:8). However, belief does not equal knowledge or truth, but the selection of an appropriate and fitting research paradigm would ensure that findings were as valid and reliable as possible within the constraints and limitations of the study.

A review of the literature indicates that university-based sessions are beneficial (Green and Mitchell, 1998; Green et al, 1998; Hennessy et al, 2001;Oreck, 2004) so, with this in mind, I aim to plan Drama sessions, designed to both increase the trainees' subject knowledge and confidence and yield data about the processes

undertaken and their impact. However, the literature (Calderhead, 1991; Garvis, 2009b) also highlights the need for continuing support in school, an aspect which will need to be given some consideration.

When planning for the sessions to be conducted with the trainees, I need to bear various points in mind. Firstly, the trainees with whom I work do not receive many taught Drama sessions over the course of their training. The undergraduates have one session per year: an introduction to Drama, including practical activities in the first year; a Drama session with a focus on a children's text in the second year and a session on 'Mantle of the Expert' in the third year as part of a module on cross-curricular learning and teaching. The post-graduates receive even fewer – one session which occurs towards the end of their university-based teaching. Secondly, the trainees are not subject specialists. It is unlikely that they are going to be required to teach sequences of Drama lessons, with high levels of specialist knowledge, in the way that Drama teachers in secondary schools do. However, there is no reason to suppose that some aspects of the five categories identified by Neelands (2010:55), '*practical, theoretical, technical, historical, cultural*', which are needed '*in order to be an effective subject specialist in drama at KS3*', could not be introduced into sessions. In addition, trainees teaching in primary schools have the advantage of teaching their classes for the whole of the timetable so that they can capitalise on the use of Drama across the curriculum. They also know their children very well; opportunities exist for trainees to employ Drama to develop social and emotional intelligences in their children.

The challenge I feel that I face, therefore, is to motivate and inspire the trainees to teach Drama in school – to feel confident and knowledgeable enough to teach Drama as a subject its own right and as a valuable pedagogical tool. The trainees need to want to teach the subject because they intrinsically value it, understand its purpose and underpinning learning theories. There is, of course, an extrinsic motive – the requirement to teach the National Curriculum, now containing explicit references to teaching Drama.

The Drama sessions need to reflect my epistemological viewpoint as outlined above therefore elements I have to consider include:

- Scaffolding the learning through modelling, guiding and providing opportunities for independence.
- Situating the learning – providing a context.
- Allowing opportunities for reviewing and reflecting upon the learning
- Working collaboratively.
- Establishing an environment of trust in order to encourage participation and creativity.

I need to take into account the trainees' experiences so far. Whitmore (2009:101) identifies four stages of learning, from '*unconscious incompetence*', one does not know what one does not know, through to '*unconscious competence*'. Whilst moving trainees to the final point might be seen as rather ambitious, I feel that there is certainly the possibility of them developing from '*conscious incompetence*' to '*conscious competence*', and this could be reflected in their evaluations of the Drama sessions. It is important that the trainees have a level of self-awareness in terms of their development and this could be monitored by trainees rating themselves. The 'RAG' (Red Amber Green) system of self-assessment is one employed by the Primary ITE Department in the Institute of Education so trainees are familiar with the process. However, as ethically, my research is not connected to any form of assessment of the course, I felt that I could not use this data in my findings.

Taking into account the considerations above, I have to decide upon an appropriate structure for the Drama sessions. They have to include: an introduction to the theory of Drama; elements of theatre and acting skills which will help trainees to enhance their classroom performance and overcome nerves; opportunities for making, performing and responding to Drama (Ashwell and Gouge, 2003). The trainees will be learning in two ways: they will be *engaging in* the Drama and coming to understand its form and content, and they will be learning how to *teach* Drama.

If experiences in Drama have the potential to be transformative (Taylor, 2000), the sessions should to be memorable and provide a model which trainees can effectively take into the classroom. I have to be aware that I shall not simply be adhering to the technical-rational model decried by Ross (1999) but it is hoped that by engaging

trainees in a process experientially and enabling them, and me, to reflect upon the learning, we shall be following the reflective rationality approach. In addition, by immersing themselves in the Drama and considering its efficacy as a teaching tool, trainees may realise the importance of the subject in a Primary curriculum. However, part of the reason why teachers and trainees may be reluctant to teach Drama, particularly whole-class Drama, is the issue surrounding behaviour management. Nothing would put off trainees more than a lesson in which things had got irretrievably out of control. My own traumatic experience, outlined in the 'Introduction' to this study, stays with me to this day. Even though I can smile about it now, at the time, the 'flight' option was definitely the most preferable. This experience is not one peculiar to inexperienced practitioners. Bolton (1992b) relates a teaching session he experienced. The title of the article '*Piss On His Face*' does imply that this session did not go well. '*All my theoretical understanding of drama flashed through my mind. Clearly this was drama: "a ghoul in a mess"!*' (Bolton, 1992b: 5). This is another reason why a clear teaching framework needs to be provided for trainees with limited experience. As Simpson (2006) highlighted, it is important that trainees and teachers do not rely solely on outside expertise to deliver Drama lessons; a session delivered by an experienced expert can be made to look easy. It has to be pointed out, however, that the very nature of the Drama lessons will lead to movement, discussion, collaboration, imaginative use of space and expression, all skills which children may find challenging and which certainly, in terms of educational practice, reflect progressive approaches to teaching. But, as Fleming (2001:29) points out '*It would have been small comfort for those frazzled teachers to know that they were operating in a postmodern paradigm.*' As always, a balance has to be struck between scaffolded learning and 'spoon-feeding'.

Many examples of Drama structures include conventions such as hot-seating, freeze-framing and conscience-alley. Effective as the sole use of conventions might be, and Fleming (2001:37) acknowledges that for teachers new to teaching Drama it can be helpful because it '*places structure at the forefront of the planning process*', there are also disadvantages. Fleming goes on to state that '*in the wrong hands it can offer a fragmented experience to pupils and narrow the range of the drama curriculum.*' (Fleming, 2001:37). He suggests that this format may exclusively place the planning of the session in the hands of the teacher as opposed to allowing for the

children to take some ownership of how the drama develops. Ideally (Fleming, 2011), as the children (and trainees) experience more Drama, they select appropriate Drama and Theatre conventions to fit the purpose of their making and performing in Drama. Fleming (2011) is keen to point out that over the last few years, Drama in Education and theatre practices have been drawing closer together and that *'all drama in the classroom can draw on insights provided by the nature of drama as art and writings from theatre practitioners.'* (Fleming, 2011:15). Theatre skills and Drama skills can be complementary (O'Neill and Lambert, 1982).

'Drama has to be about something ... that engages the children and matters to them. It has to gain their full attention, be relevant and have elements of dramatic tension.' (Baldwin, 2008:36).

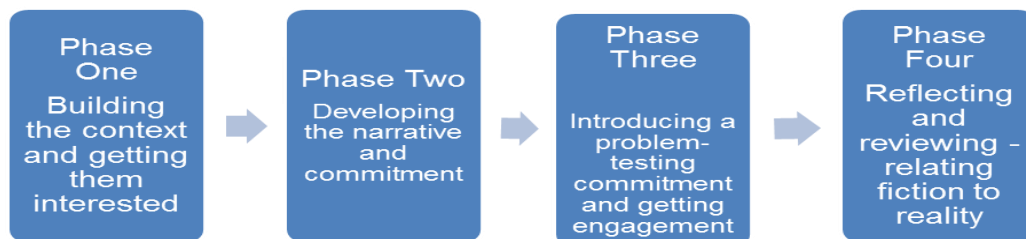
Baldwin (2008:36) also acknowledges that conventions can be useful when planning for Drama. However, she also says that they should be seen as *'individual ingredients in a drama cake.'* So, in order to plan for meaningful Drama sessions, one must go beyond a set of conventions and seek a structure which will ensure depth of learning.

In order to address the needs of the trainees to feel more relaxed about active participation, and to introduce some techniques which could be used before embarking on a teaching session, I shall to start sessions with a game. The use of games is a topic for discussion. Their purposes vary: at times, they can simply be seen as warm-up activities or to end a lesson (Scher and Verrall, 1975); they may have a particular relevance for the drama (Winston and Tandy, 2001) or be designed to build confidence (Tauber and Mester, 2007). My intention is to integrate games which address the latter two aims. I also want to encourage the trainees to see how Drama can be taught as an extended unit of work, rather than simply a 'one-off' lesson. Although the trainees' session will be time-limited, when teaching the subject in school, several lessons might be needed in order for the children to engage in higher order thinking skills and reflection. I have considered, therefore, a range of frameworks for the sessions. Clift and Wilson (1984) suggest a model of Drama training workshops based on the work of Joyce and Showers (1981,1983) and Showers (1982) which includes five elements, three of which I thought would be relevant to this research: introducing the theory, modelling the strategy and providing

opportunities to practise the strategy. Davies et al (2004) refer to Harrington's (1990) framework in which certain conditions must be present for creativity to take place. Elements of the framework suit my planning including: providing opportunities for exploration; creating a non-threatening environment where risk-taking, generative thought, critical reflection and respect for others' creativity can occur.

Finally, I have considered the framework of the session in terms of structuring the Drama process. I feel that one devised by Carey (1995), with strong links to that provided by Neelands and Goode (1990), is suitable for two reasons – firstly, the structure is such that the varying elements can be covered in a single teaching session and secondly, it provides a clear structure from which trainees could plan, particularly if examples of lessons, other than the one in which they had participated, were provided. The model was as follows:

Figure 3.5 Diagram to show a Drama planning model (Adapted from Carey, 1995)

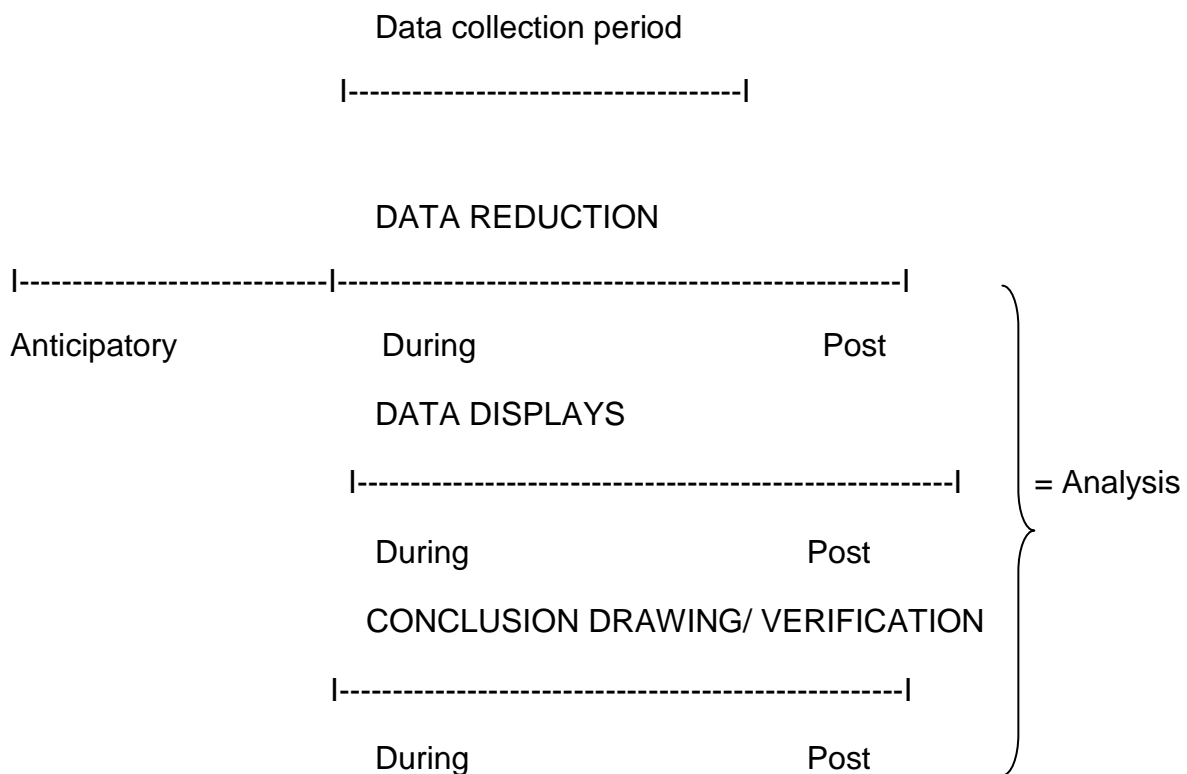


For each stage of the process, Neelands and Goode (1990) suggest conventions which are suitable to employ. The sessions are discussed in the next chapter and plans included in the Appendices.

The methods described above, set within the epistemological framework, should generate informative data for analysis. The nature of the methods means that very few data will be numerical. I therefore have to consider the most appropriate way to analyse the information in a way which will enable me to tell '*the action research story*' (McNiff and Whitehead, 2000). Altrichter et al (1993) state that the purpose of analysis is to explain findings and to use the explanations to generate new meanings

and gain a deeper understanding of the context. Miles and Huberman (1994:10) 'define analysis as consisting of three concurrent flows of activity.' These are illustrated below.

Figure 3.6 Diagram to show components of data analysis: flow model



Initial data collection, in the form of the 'Literature Review', informs further action. Once data from questionnaires are collected, the process of data reduction can begin. This will take the form of 'conceptual ordering' (Strauss and Corbin, 1998:19) or 'categorical analysis' which 'involves the systematic organization of data into groupings that are alike or homogenous' (Lankshear and Knobel, 2004: 270). As this process continues, I shall refer back to my research focus. Some of the data may be extraneous and can be eliminated altogether but other data, whilst not directly germane to the subject, may be interesting enough to be considered in my 'Discussion'.

Although not strictly adhering to grounded theory, in order to draw some conclusions from my research, I shall examine 'the descriptive details chosen by a storyteller' and extend my analysis to, 'involve interpretations ... to explain why, when, what and how

events or happening occur' (Strauss and Corbin, 1998:18). Robson (2002) suggests that when research involves an iterative process, as is the case with action research, the techniques used in grounded theory '*in a relatively relaxed manner (e.g. not necessarily using the terminology of open coding, axial coding etc.)*' (Robson, 2002:487), are an appropriate approach. Some categories will be selected by deductive methods, in that I know what I want to find out and search for data that meet that category. For example, from the literature, I have gleaned the idea that the teaching of Drama in the primary school is varied; is this the case? On the other hand inductive methods may reveal some interesting categories. It has been argued that before assigning particular labels to categories, according to their properties, more general categories can be considered (Miles and Huberman, 1994; Lankshear and Knobel, 2004; Robson; 2002).

The use of both inductive and deductive methods of categorising means that my analytic approach is not based purely in grounded theory. Robson (2002:489) recognises that this wider view is '*the more usual ethnographic stance*' and that '*pre-existing theory, previous empirical research, your own expectations and hunches can also play a part.*'

Chapter 4

Findings and Analysis

At the 'Reconnoitre' stage of my action research, the review of the literature had revealed several issues relating to the teaching of primary Drama. Over the last two decades, it appears that the Arts subjects have not been well served in primary schools, due to the lack of expertise and confidence of primary teachers to teach them (Ross, 1989; Rogers, 1998). This has resulted in primary teachers being ill-equipped to model practice for primary trainees and to act as effective mentors (Cleave and Sharpe, 1988; Ross 1989; Green et al, 1998). Lack of subject knowledge, and confidence in teaching Arts subjects are issues identified more recently (Green and Mitchell, 1998; Oreck, 2004; Garvis, 2009b), once again resulting in lack of support for trainees in school. Johnson (2002) cites research by NFER (National Foundation for Educational Research, 2000) which found no links between primary-aged children's achievement and their involvement in Arts subjects. However, citing the same study by NFER (2000), Johnson (2002) points out that the thinking skills of secondary aged children were greatly enhanced. Garvis (2009b) concurs, up to a point. Whilst not directly linking experience of the Arts to academic attainment, she posits that an Arts rich education maximises '*opportunities for learner engagement and innovative thinking, while promoting social harmony and broad cultural understandings*' (Garvis, 2009b:30). Johnson (2002:596) identifies lack of time in overcrowded timetables and curricula as a reason for Arts subjects being neglected, with the result that '*our student teachers are not observing enough drama teaching in the classroom*'.

Again, at this 'Reconnoitre' stage of the research, I wished to collect some initial data in order to gain an insight into whether or not trainees were teaching Drama on School Experience. I sent a questionnaire to supervisory tutors, asking about their observations in school (Appendix 3). The response rate for this was fairly low – seven teaching tutors (19.4%) and one hourly-paid supervisory tutor. Robson (2002:237) does point out that, for self-completing questionnaires, it is '*difficult to get a high response rate*'. This could be for several reasons: our Primary Centre had just

experienced an Ofsted inspection so tutors were tired and probably not open to more information-giving; tutors were not interested in Drama as a subject; tutors had not observed any Drama being taught by trainees so felt they had nothing useful to contribute. One tutor verbally apologised for not completing the questionnaire saying that she never used Drama herself and had never seen it taught by trainees in school. On reviewing the data provided by the questionnaire, I had to bear these factors in mind and acknowledge that the tutors responding were a self-selecting group.

Tutors were asked whether they had observed any Drama conventions taught by trainees, if they had observed lessons in which Drama was the main focus, if they had observed Drama employed in another curriculum area and whether they used Drama in their own taught sessions, not including English sessions. Results are shown in *Figure 4.1*

Figure 4.1 Chart to show tutors' responses to questionnaire

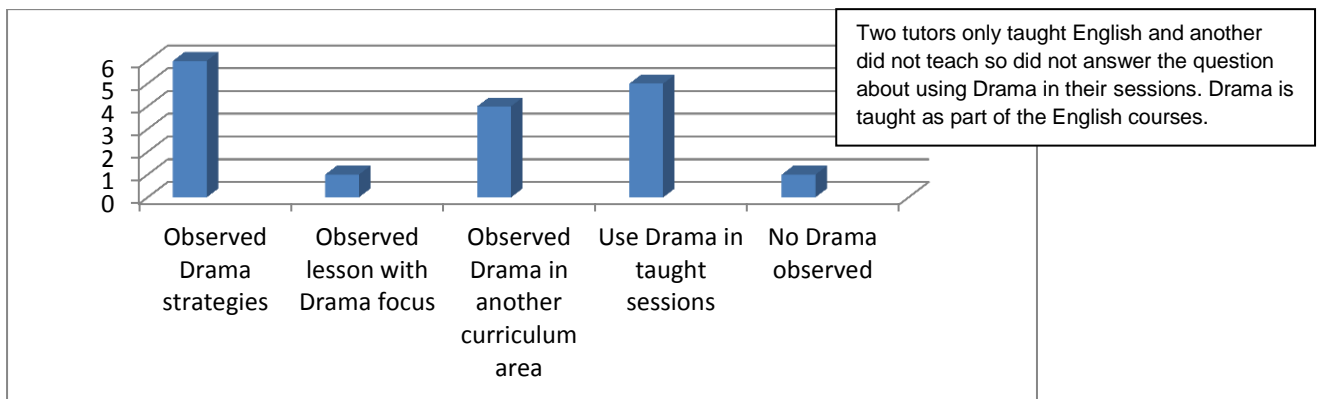
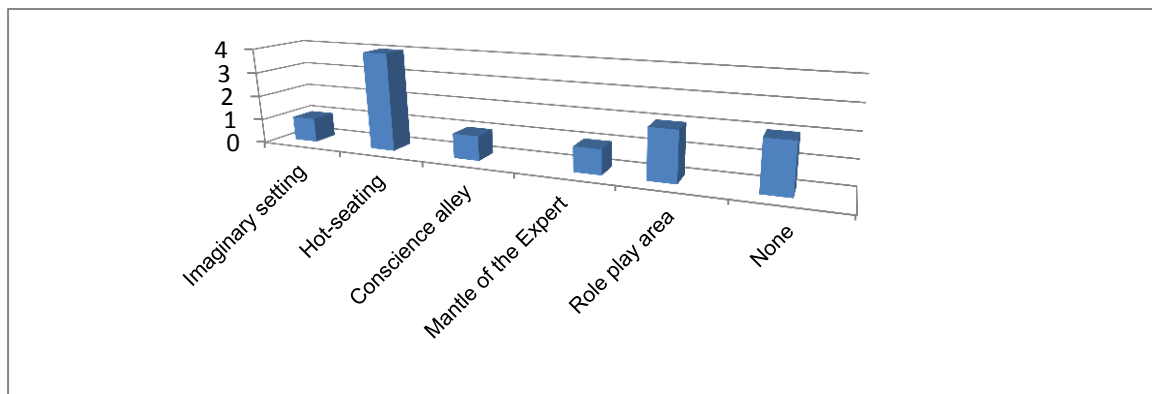


Figure 4.2 below shows the variety of Drama strategies which were observed by tutors in school.

Figure 4.2 Chart to show tutors' observations of Drama strategies taught by trainees in school



When asked ‘Have you observed a lesson in which Drama objectives were the main focus and identified on plans?’ only one tutor responded ‘Yes’ (Appendix 5) However, in this instance, the trainee had used the lesson taught by the tutor in a university session.

I did observe a GTP student last year (who had a drama degree) teach the lesson I had used with the group earlier on! I was a little surprised that he didn't appear to have more confidence to develop his own – but the decision to use the lesson may not have been linked to confidence levels.

English tutor

From what was observed by the tutors, Drama appears to be taught in other curriculum areas so this would imply that, whilst perhaps trainees do not feel confident or knowledgeable enough to teach Drama as a subject in its own right, they are using conventions, such as role-play, hot-seating and ‘Mantle of the Expert’ to enhance learning in other areas (Appendix 6). The tutors who responded use Drama in other subject areas, apart from English modules. Again, this suggests an interest in the subject. Role-play seems to be the preferred Drama strategy, being employed in mock interviews and classroom scenarios. The requirement for trainees to ‘perform’ when making presentations was also identified (Appendix 6); further links

might be forged between Drama sessions in university and preparation to present in front of peers and tutors.

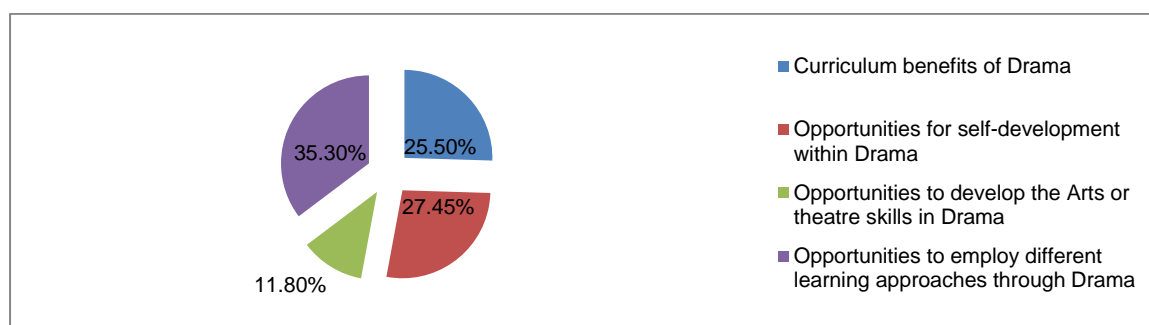
Having asked the question, ‘Do you think that Drama, as a subject, has a place in the Primary National Curriculum (DfE, 2013)?’ responses were received which identified key elements. The frequency of these elements is shown in Appendix 7. These data were then categorised into four themes. *Figure 4.3* shows the elements of the responses and illustrates how they were grouped. The themes consisted of:

- Curriculum benefits of Drama
- Opportunities for self-development within Drama
- Opportunities to develop the Arts or theatre skills
- Opportunities to employ different learning approaches through Drama

Figure 4.3 Table to show themes emerging from key elements of tutors’ responses to the question, ‘Do you think that Drama, as a subject, has a place in the Primary National Curriculum (DfE, 2013)? Please give reasons for your answer.’

Theme	Key element
Curriculum benefits of Drama	<ul style="list-style-type: none"> • It results in better writing • It is valuable as a cross-curricular, holistic approach • It promotes an enjoyment of literature • It develops spoken language • Develops understanding of characters in narrative
Opportunities for self-development within Drama	<ul style="list-style-type: none"> • Talent can be identified • Promotes self-reflection • Develops self-esteem • Gives self-confidence • Allows for creative expression
Opportunities to develop the Arts or theatre skills in Drama	<ul style="list-style-type: none"> • Keeps the Arts alive • Children need to see performances and theatre
Opportunities to employ different learning approaches through Drama	<ul style="list-style-type: none"> • It is inspiring and motivating • It is active and interactive • It is fun • Opportunities to work in groups • Puts children in unfamiliar situations • Provides opportunities for the less-able to demonstrate understanding • It is different • It is alternative to reading and writing

Figure 4.4 Chart to show percentage of elements in each theme.



There was some overlap between the responses and the category to which they were allocated. For example, *'talent can be identified'* could have been allocated to the *'Opportunities to develop the arts or theatre skills'* category but decisions had to be made. I decided that I would apply these themes to the trainees' responses, maintaining consistency in my categorisation. In summary, the tutors who responded were very positive about the need to include Drama in the primary curriculum and all taught Drama in university, either in English sessions or in other subjects (Appendix 6). The fact that Drama strategies had been observed was a little encouraging but the low number of tutors reporting this, for whatever reason, suggested that Drama was not a subject which trainees were choosing to teach. In addition, observations of Drama had not always taken place recently. One tutor stated, in answering the question about having observed Drama conventions *'Only one stands out in ten years of observation'* and another reported *'Not in my lesson observations this year'*.

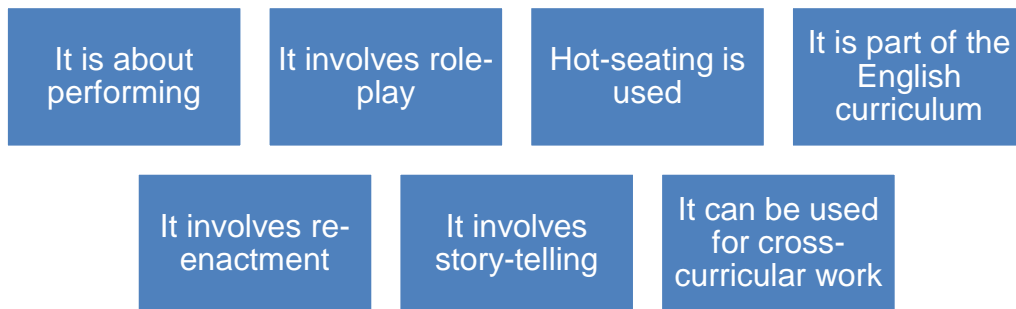
Having gathered data from the tutors' perspective, I then set out to discover what the trainees had experienced and observed in terms of Drama teaching, at various points in their training, through a questionnaire (Appendix 8). I was hoping that as they progressed through the course, trainees would see more Drama and teach more Drama. This, however, did not appear to be the case. Three groups of trainees were asked, *'What do you know and understand about teaching Drama in the primary school?'* The groups consisted of First Years and Second Years who had completed their first School Experience (SE), postgraduate trainees, who had completed their second School Experience and Third Years, who had completed their final School Experience. Data were collected from twenty-nine trainees in each

group. Although there were more respondents in the postgraduate and Third Year groups, I wished to compare data, so randomly selected twenty-nine questionnaires from these groups in order to match the number of questionnaires received from the First and Second Year group.

Comparing data from the three groups of trainees, I found that in each group, there were some trainees who had observed no Drama or very little Drama being taught. Overall, this amounted to 29.9% of the total number of trainees. Eighty-seven questionnaires were analysed so this percentage equates to twenty-six trainees. Whilst this might not be surprising for trainees after their first School Experience, four trainees completing their final School Experience had still not seen or taught much in the way of Drama, representing 13.8% of this group. Had this been the case for Literacy or Mathematics, the result would have been a failure, on behalf of the trainee, to meet the Teachers' Standards (DfE, 2011). Less Drama was observed or taught by the PGCE group of trainees, having completed their second School Experience - eleven trainees, representing 38% of the group. Again, by comparison with Core subjects, it is concerning that, although placed in two different schools, some trainees were still unaware of how Drama could be taught. From the combined First Year and Second Year groups, a total of eleven trainees – 38% - had not observed or taught very much Drama. Although it was to be expected that, having completed only one School Experience, this might be the case, all trainees had been placed in at least two schools, their serial days occurring in different schools from their block placements. This was concerning, but the reports of what had been seen and taught by the remaining trainees were encouraging. It appeared that as they progressed through the course, their exposure to Drama was arbitrary and depended upon placements, leaving some trainees never having observed Drama over their courses.

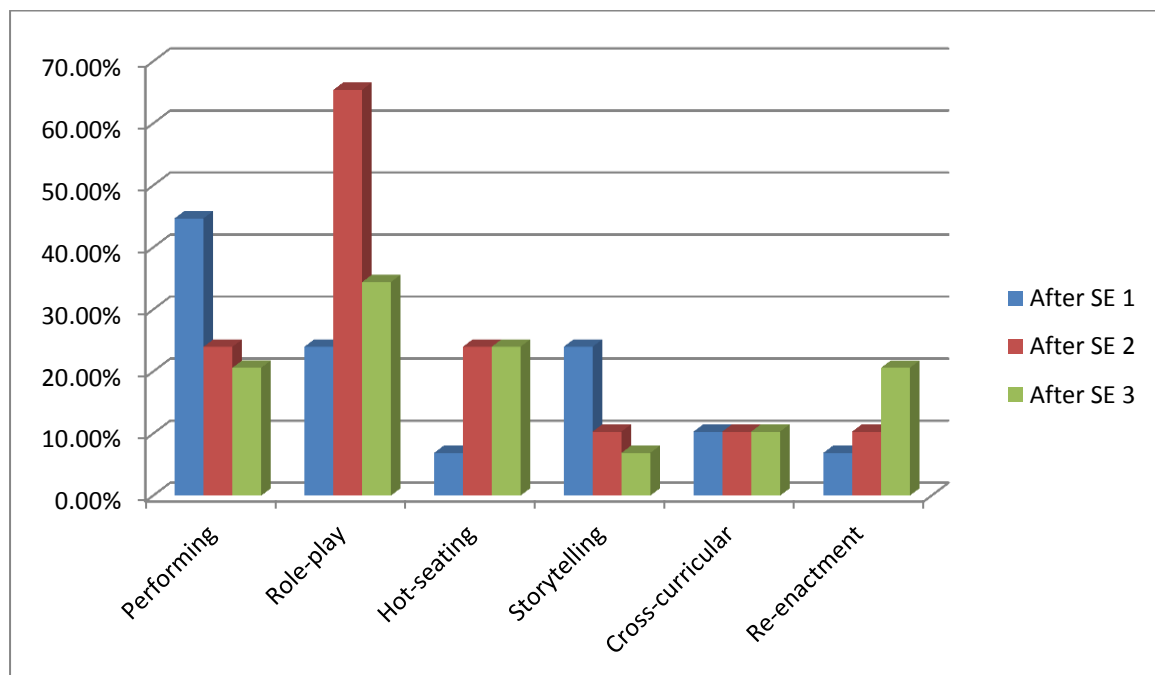
In reviewing the responses, from the trainees, to the question '*What do you know and understand about Drama in school?*' I was able to see the elements of Drama which the trainees knew about, either because they had observed them in school, experienced them as pupils themselves or taught them. Several of these elements appeared in the responses of all groups.

Figure 4.5 Diagram to show elements identified by all trainee groups in response to the question, 'What do you know and understand about Drama in school?'



Having identified the common elements, I then compared the frequencies of the key elements from each group.

Figure 4.6 Chart to show percentage of responses in each key element



It is interesting to note that these highly featured aspects are mainly related to types of role-play or 'acting out'. This may be due to the key stages in which the trainees were placed; one of the PGCE groups, which responded after School Experience Two, was an 'Early Years' group which might have affected their perception of Drama and account for the high frequency of this element. After School Experience

One, trainees clearly thought of Drama mainly as being about performing. This is likely to be due to inexperience. This may also account for their association of Drama with role-play and story-telling. After School Experience Three, the association between Drama and performing lessened. 'Mantle of the Expert' appeared in two out of the three groups' responses but trainees did not comment on the learning which took place, only upon what the children did. In addition, no mention was made of how the 'Mantle of the Expert' approach was applied across the curriculum.

I have seen the occasional role-play activity between pairs of children in English, taking on roles of characters from stories. I have seen hot-seating activities. I would like to use more drama in school but am unsure of the types of activities I could use.

Postgraduate trainee

The only drama I have seen in school is 'Mantle of the Expert' in a Y5/6 class and school plays. I have never been confident with drama therefore do not feel comfortable teaching it.

Third Year trainee

Conventions such as 'freeze-framing', 'conscience alley', 'thought-tracking' or 'forum theatre' are mentioned either once or not at all and, perhaps surprisingly, the use of puppets is only mentioned twice. One trainee, whilst describing a re-enactment activity, went on to state that this was used with a lower-ability group as an alternative to writing (see below) but no responses indicated that Drama might be used to identify, and extend, children who were gifted or talented. Drama as an alternative to writing appeared several times. However, writing within the Drama, such as writing-in-role, was not included.

I have not seen that much drama in schools, only really class assemblies. In my last placement, the lower ability group were asked to act out a religious story that was read to the class whilst the other groups did some writing about the story. The children really enjoyed it. I would enjoy teaching drama but I do think it would be hectic!

Third Year trainee

Much of the Drama appeared to be part of a lesson, rather than there being a focus on a whole-class lesson, unless it was script-writing, putting on productions or preparing for assemblies. The responses also revealed some interesting perceptions about Drama. Some trainees thought that it was only used in the Early Years Foundation Stage or Key Stage One as it mainly concerned role-play; another thought that it was only taught in Year 6 as it was concerned with play-scripts. Two respondents stated that Drama was an extra-curricular activity. Another two believed that Drama was taught well in their placement schools because they were private schools and Drama was timetabled to be taught by Drama specialists. The point about specialist teachers is also made by Hennessy et al (2001:54) who state that *'this teacher plans and teaches the subject, and the student is not able to observe or take over'*. Whilst this might not be the case in many primary schools, some of our trainees are placed in middle schools where it is.

Apart from their own feelings about teaching Drama, which will be addressed later in this chapter, some trainees highlighted that it did not always result in positive outcomes for the children. They might be too self-conscious or embarrassed to participate; it might hinder children's confidence rather than develop it. However, positive outcomes outweighed the less positive with opportunities for self-expression, use of imagination, development of social skills and creativity being identified.

Drama can be used as a stand-alone subject or in conjunction with other areas. It is a really beneficial teaching resource that engages and extends the learning of children whilst building on self-confidence – developing the whole child. I enjoy teaching drama to all ages. It's fun and exciting and can be incorporated into everything!!

Postgraduate trainee

Inclusion of theatre trips for children appears twice only, both responses coming from Year Three trainees. This may be due to trainees on School Experience One or School Experience Two not being included in trips whereas final year trainees, being more involved in the running of the class, may participate in the organisation of such events, in accordance with the Teachers' Standards (DfE, 2011). It was interesting to

note that one of the trainees, who stated that she had been on a theatre visit, reported that this did not involve any follow-up work in school.

Having reviewed the responses from the trainees and the elements contained within them, I was able to categorise them according to the themes which emerged from the tutors' responses. Appendices 9, 10 and 11 show how the elements relating to the trainees' responses were attributed to the themes and the percentage of elements under each theme per group. As an example, *Figure 4.7* shows the key elements and themes for the postgraduate group.

Figure 4.7 Table and chart to show key elements, themes and percentages for each theme – PGCE group

Theme	Key Element
Curriculum benefits of Drama	<ul style="list-style-type: none"> • It's an alternative to writing • It is used for cross-curricular work • It is part of the English curriculum • Story writing • An aid for writing • Can be used for assessment • It is extra-curricular • Drama is a subject on its own
Opportunities for self-development within Drama	<ul style="list-style-type: none"> • It is social • Children can express their feelings • It is child-initiated • It builds confidence
Opportunities to develop the Arts or theatre skills	<ul style="list-style-type: none"> • It involves performing
Opportunities to employ different learning approaches through Drama	<ul style="list-style-type: none"> • It is inclusive • It involves role-play • Hot-seating is used • It involves re-enactment • Puppets • It is a different approach • It is enjoyable • 'Mantle of the Expert' • Drama is a type of pedagogy • Drama is contextual

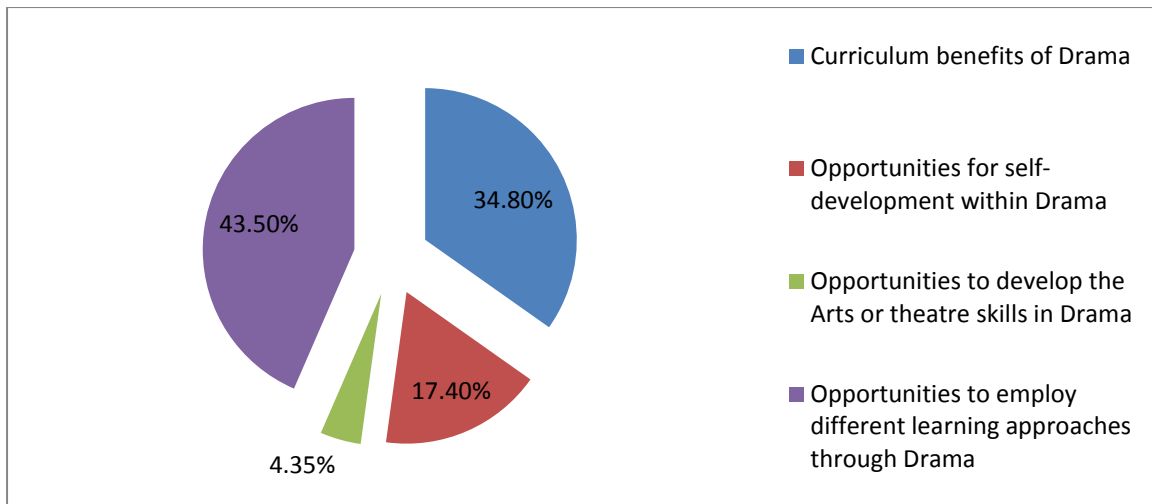
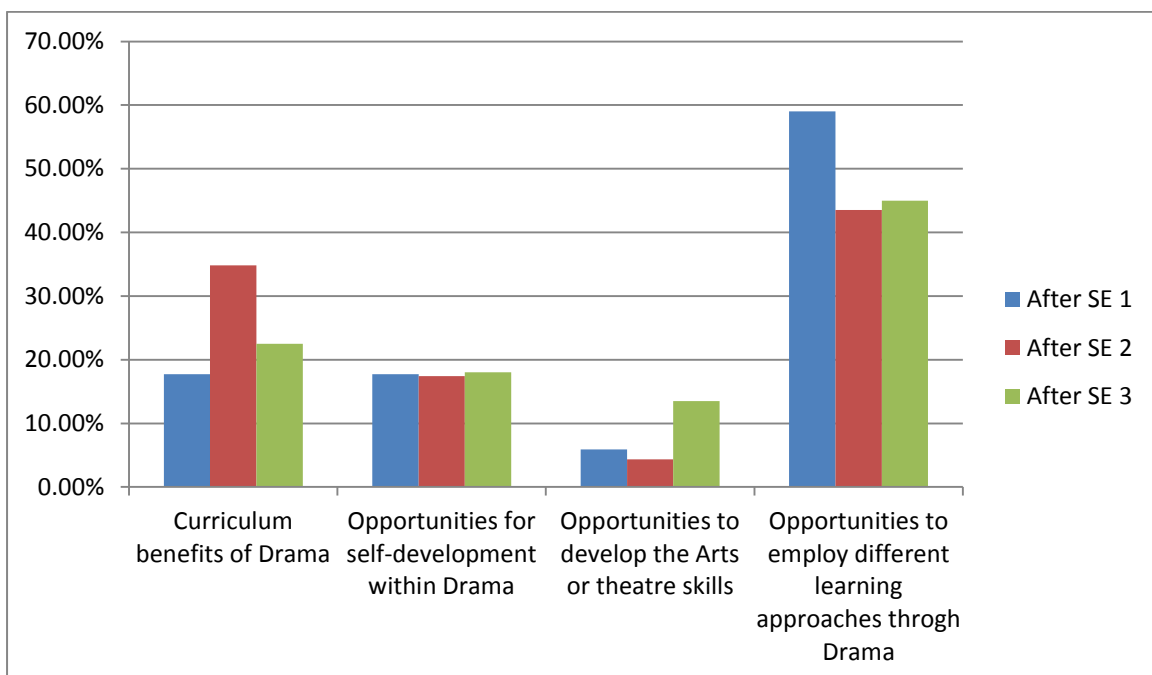


Figure 4.8 Chart to show percentage of key elements in each theme – all groups – in response to the question, ‘What do you know and understand about Drama in school?’



The first thing which can be seen in *Figure 4.8* is that the ‘*Opportunities to employ different learning approaches*’ category contains the highest number of responses from all groups. This is not surprising, bearing in mind that the Drama conventions experienced fell into this group, along with responses referring to ‘enjoyment’, ‘fun’ and ‘being interactive’. The First and Second year group cohort had the highest number of responses under this theme, perhaps because, with their limited

experience, they were not thinking holistically in terms of the wider benefits of teaching Drama but were mainly reporting what they had seen. The postgraduate group included the most references to the curriculum benefits of Drama; this may be due to experience. Although this group had only completed two School Experiences, some of them had obtained degrees in Early Childhood Studies, entailing time spent in school, or had worked as Teaching Assistants prior to starting the course. In the '*Opportunities to develop the Arts of theatre skills*' category, it is the Third Year trainees, who had completed their final School Experience, who contributed the most responses. This is because many of them included, not only '*it is about performing*' in their responses, citing assemblies, 'Nativity' plays and end-of-term productions but also theatre visits and learning acting skills as aspects of Drama in the primary school. When comparing the data in *Figure 4.8* with that in *Figure 4.6*, it would appear that the low percentage of trainees making responses within this theme does not correspond with the high incidence of the element of 'performing' appearing. This can be explained by the fact that trainees after School Experience One and School Experience Two, identified few other elements of opportunities to develop the Arts, apart from performing.

Responses from the PGCE focus group (Appendix 12) showed a range of experiences, as had the questionnaires. As 'HS' had a Drama degree, she was enthusiastic about using it in school; she named ways in which Drama was efficacious.

'I use a lot of drama; my degree was in drama and I use it as much as possible to be honest. I think it's not just, I think it's both good for teaching subjects such as English but also for the social side, as I said I am focusing on how drama can support SEN children and just even practising ways of communicating and verbalising their thoughts and stuff.'
(Appendix 12 Lines 5-19)

'SB's comments reflected those of the trainees above in relation to story-telling and re-enactment. She made the point that by acting out the story, the children were engaging in a story-telling process.

'SB So they will read a story and then they have to make up the ending by acting the story out, rather than just writing it in a book.'

PA Right.

SB *It is just catching a different essence of English isn't it?*

PA Yes.

SB *They are still having to go through that thought process.'*

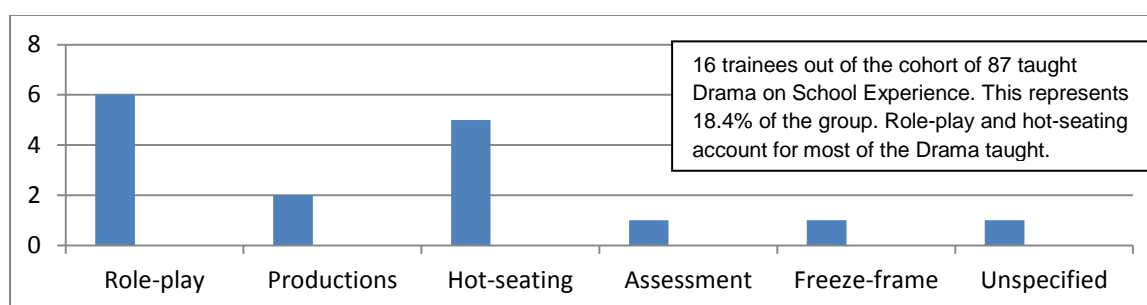
(Appendix 12 Lines 18-23)

'ND' had seen little Drama. The Drama she had seen was not in an English lesson but in an R.E lesson although she did not elaborate on *how* it was used.

'I have not seen drama taught as part of English, I have not seen it as a specific you know type of thing being taught to the children. I have seen it as part of R.E. used really well and in both schools I have been in as part of their class assemblies, but I haven't seen, in two completely different schools, and two key stages and two classes, I haven't seen an awful lot of it being used.' (Appendix 12 Lines 28-32)

Interpretations and inferences drawn from this initial data collection would imply that, whilst the experiences are very varied, trainees have observed, taught and experienced Drama in the primary school. This would seem to mainly consist of the employment of Drama strategies in a variety of lessons, with few respondents showing awareness of the need to teach Drama as an Arts subject in its own right, with its own clear objectives, skills, subject knowledge and underpinning theory. Data generated in this small-scale study seems to reflect Johnson's (2002) view that there is not enough Drama to observe. The learning which takes place, when children engage in Drama, needs to be made explicit to the trainees. The data also served to answer the first of the questions identified in my 'Methodology' chapter about the perceptions trainees have of teaching Drama in the primary school. In answer to my third question about whether trainees choose to teach Drama on School Experience, evidence from tutors' responses would suggest not. However, this may be that they do not choose to be *observed* teaching Drama as some respondents do mention that they had taught aspects, as shown below.

Figure 4.9 Chart to show elements of drama taught by trainees



This total of sixteen trainees, out of a group of eighty-seven, is not particularly encouraging, especially when it includes trainees who have completed their final School Experience. However, the teaching of Drama will be limited if trainees lack confidence in their subject knowledge and ability to teach. It was with the thought of trainees' feelings towards the teaching of Drama, and to answer my question about their anxieties about performance, that I asked the question '*How do you feel about teaching Drama?*' Data gathered from this question would enable me to engage in the first stage of a reflective cycle and inform my subsequent actions.

In the same way that the lack of Arts, including Drama, teaching occurring in primary schools has been highlighted, issues concerned with trainees' confidence have also been identified. Research indicates that there appear to be several factors influencing trainees' ability to teach the Arts effectively – '*confidence, motivation and knowledge*' (Garvis, 2009a: 23). Lack of confidence was linked to inadequate training (Oreck, 2004; Garvis, 2009b), mentors and teachers with insufficient knowledge to model and mentor appropriately (Cleave and Sharp, 1988; Green et al, 1998; Green and Mitchell, 1998; Hennessy et al, 2001) and fear of 'performance' (Wright, 1999; Hennessy et al, 2001). Although not part of my study, the importance placed on school-based training, and the theory of 'situated learning' (Brown et al, 1989), will be given consideration in the conclusion. The importance of trainees' values has been discussed in the previous chapter and Garvis (2009b) and Oreck (2004) posit that efficacy in teaching the Arts is linked to personal views about their importance. In addition, Drama can be seen to be a less traditional subject and, as Oreck states, '*learning to use any new, creative teaching approach requires a level of personal motivation and willingness to take risks*' (Oreck, 2004:56).

An analysis and interpretation of the responses (Appendix 13) elicited from the First and Second Year trainees, the Postgraduate trainees and the Third Year trainees, in relation to their feelings about teaching Drama showed the emergence of clear categories. In reviewing the vocabulary used by the trainees, I assigned labels to the categories, consisting of: *'Feeling confident'*, *'Feeling fairly confident'*, *'Lacking confidence'* and *'Feeling anxious'*. In some instances, trainees gave reasons for these feelings but it was interesting to note that even after School Experience Three, a relatively high proportion of the responses referred to lack of confidence or anxiety about teaching Drama. The combination of the *'Lacking confidence'* and the *'Feeling Anxious'* categories, produced the highest percentage - 56.24% - of responses across all groups.

Figure 4.10 Chart to show the percentage of trainees' responses in each category

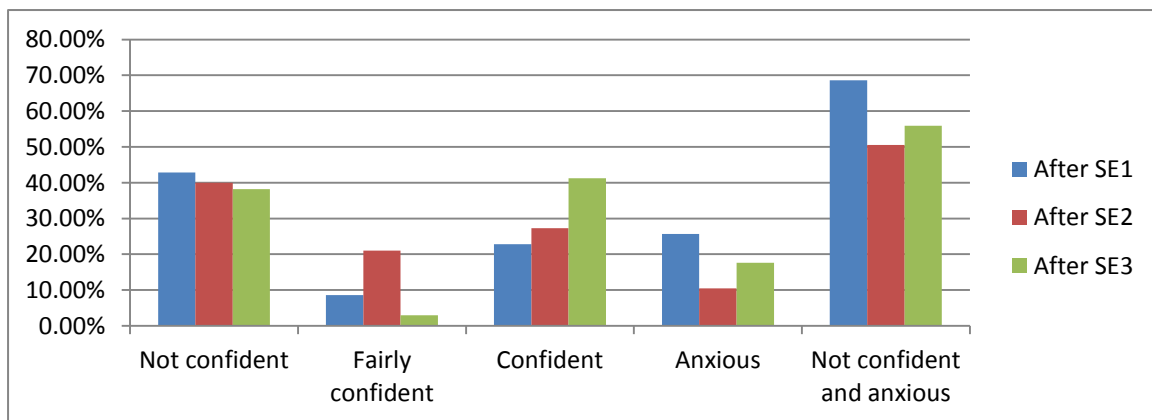
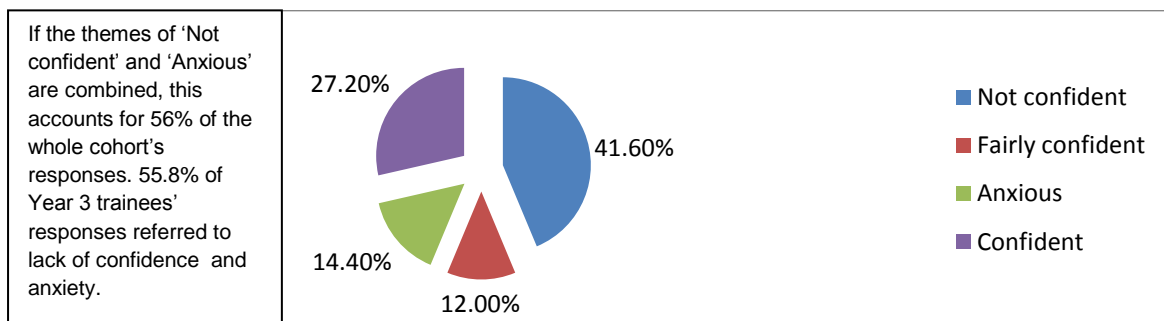


Figure 4.11 Chart to show the percentage of responses within each category across all trainee groups



As can be seen from Figure 4.10, there was no regular pattern in terms of groups becoming more confident or less anxious as they progressed through their School Experiences. The percentage of responses referring to a lack confidence on School

Experience One did reduce after School Experience Two but then rose again after School Experience Three. Similarly, trainees appeared to become less confident on School Experience Two but show responses reflecting a gain in confidence after School Experience Three. However, responses relating to anxiety remained and a total of 55.8% of responses indicated lack of confidence in, or anxiety about, teaching Drama after School Experience Three. Encouragingly, 41.2% of the Third Year trainees' responses indicated that they felt confident in teaching Drama although I do not consider this to be a high enough percentage, especially in the light of the requirements of the new primary National Curriculum, (DfE, 2013).

The written responses identified some of the reasons as to why trainees lacked confidence. Previous experiences featured regularly. Some trainees had completed 'A' Level Drama or Theatre Studies, Drama degrees or had performed in school or outside productions. Not surprisingly, these trainees were enthusiastic and knowledgeable about the subject. Others cited 'bad' or a lack of experiences at school. Self-consciousness, embarrassment and lack of acting skills were also included.

I was very excited for the session today. I have studied GCSE drama and A-level. I have lots of experience of drama, performing at the theatre on several occasions. I am very keen to implement a drama session on future practice.

Postgraduate trainee

At this point in time, I know very little about drama and how it needs to be implemented within school. Therefore I don't feel at all confident about teaching drama. At school I remember being put on the spot which put me off.

First Year trainee

Never really thought about drama and teaching it in a Primary setting. Not much emphasis in the NC when growing up.

Postgraduate trainee

These comments reflect the findings of Calderhead (1991), Britzman (1991), and Stevens et al (2006) in relation to trainees' pre-course experiences, either as pupils or undergraduates, influencing their ideas about teaching although Hennessy et al (2001) and Oreck (2004) posit that prior experiences have no impact upon teachers' use of Arts in the classroom. Perhaps unlike other subjects, Drama elicits strong responses because it is seen to require a level of exposure in terms of delivery and subject content. 'Acting' and 'performing' were seen to be part of the requirements for teaching Drama and appeared to induce some anxiety. However, the responses did not confirm the view of Stevens et al (2006) and Tauber and Mester (2007) that particular teachers or lecturers inspired or motivated trainees' future practice. This was not cited by any of the respondents. In addition, none of the respondents referred to mentors or class teachers on School Experience who had been particularly knowledgeable or inspirational in their teaching of Drama or the Arts. Simpson (2006:29), at the beginning of the 'Drama for Learning and Creativity' project, had identified that 9.7% of the cohort of teachers were confident to lead Drama and this was exceeded by the percentage of teachers lacking in confidence. Simpson also found that the majority of teachers (55.6%) only felt confident to teach Drama to their own classes. Interestingly, this percentage matched that of the Third Year trainees who did not feel confident or felt anxious about their Drama teaching (see *Figure 4.10*). This would support the view that few trainees will be in school placements where there is sufficient expertise to model Drama. My findings showed that by the end of the final School Experience, 13.8% of trainees had still observed or taught very little, or even no, Drama. This is clearly an issue as Hennessy et al (2001:70) state that,

'The development of confidence is clearly influenced by a range of factors, the most significant being related to the nature of their school-based work placement. The opportunities to teach the arts and the support of the class teacher seem to outweigh all other factors.'

As effective mentoring in school was a crucial factor in developing confidence in Arts teaching, I asked the focus group how they thought teachers felt about teaching Drama in order to gain their perspective on what they thought happened in school. Responses highlighted two aspects – 'performance' and behaviour management.

SB *'I think most are absolutely terrified at the thought. (Group laughter). Which in a way is always crazy because you are out there as the teacher in front of a class of thirty children and maybe two or three adults but somehow when you term it as drama it suddenly becomes a big thing and you are on a stage when really it is not quite like that.'*

(Appendix 12 Lines 39-43)

It was interesting to note that a trainee had made a connection between acting and teaching and this theme occurs further on in the focus group's discussion.

'HS' identified the issue of behaviour

HS *'I think teachers get scared that they are going to go off the rails don't they, and they think 'Oh they are just going to go off and do that and that' but if anything I found that when they are doing drama they are more focused within their group rather than if they are sat round a table writing as a group...'*

(Appendix 12 Lines 46-49)

This was reiterated in the questionnaire responses.

A bit daunted! I think I might worry about behaviour management and their concentration. I haven't had much experience of it – apart from the obligatory nativity play!

Postgraduate trainee

Whilst trainees' past experiences, lack of models of practice in school and fears around behaviour management were some of the factors leading to their lack of confidence in teaching Drama, Wright (1999:228) discovered that the Drama sessions taught in university led to trainees experiencing 'drama anxiety' and found that *'this anxiety also inhibits their journey towards participating in, and eventually teaching, drama.'* Wright's findings will be discussed further as I reflect upon how to maximise trainees' opportunities generative thought and creativity as discussed in the 'Methodology' chapter. I had planned the Drama sessions based on Drama in Education theory and what I considered to be an effective structure to provide trainees with appropriate subject knowledge. It was now important for me to consider

what I had learnt from my initial data collection, having identified that anxiety about Drama did exist amongst trainees, and modify my plans accordingly.

In terms of my action research, I was at the 'planning' and 'acting' stages identified on my plan (*Figure 3.1*). I had examined current practice in relation to the teaching of Primary Drama and data about trainees' current knowledge, understanding and perceptions about Drama through my 'Literature Review', questionnaires to tutors and trainees and focus group discussion. The next part of the reflection process was to plan and make provision (*Figures 3.2 and 3.3*). As anxiety about Drama teaching had been identified as a factor in trainees' lack of confidence, my next step was to aim to discover how feelings of anxiety might be overcome and confidence developed. Questionnaires had been distributed to members of an amateur dramatics group to discover the following: how nerves manifested themselves before performances; what enjoyment was derived from such an anxiety-inducing activity; what strategies the actors employed to overcome nerves. They were also asked what gave them the confidence to go on stage or to produce a play. A group of Second Year trainees, who had completed School Experience One, and the PGCE focus group, who had completed their second School Experience, were asked how they felt before teaching.

Feelings expressed before both teaching and acting consisted of a mixture of nervousness and excitement. As Tauber and Mester (2007:14) state

'It is not uncommon for them (teachers) to feel ill-prepared, inadequate, anxious and apprehensive, wondering what they will do if they forget their lines and fearful that everyone in the audience will see them as phonies.'

Appendices 14 and 15 show the variety of responses from the trainees and the amateur actors. From the actors, adjectives such as 'sick', 'nervous', 'terrified' and 'excited' were used to describe how they felt before going on stage. The strategies which they adopted in order to combat these feelings divided into two categories – physical activities, such as exercising, and personal strategies, such as to keep looking at the script. Some of the strategies could be used with trainees and are transferable. For example, 'know lines thoroughly' could equate to familiarisation with planning, subject knowledge and timings of the parts of the lesson. 'Actors must know their lines before they can expect to deliver them effectively. Teachers must

know their subject matter before they can expect to teach it effectively' (Tauber and Mester, 2007: 16). 'ND' in the PGCE focus group made this point.

ND 'I still sometimes feel nervous about doing it. Less so than I used to 'cause it used to be something that it felt like a big thing. It felt like a performance I was having to do and, it does sometimes feel like every day you are writing a new little play for yourself and you have to remember you script and that sort of thing.'

(Appendix 12, Lines 237-241)

Other strategies, such as *'don't look at the audience'* are not wholly appropriate, although this would depend upon whom the audience was. Trainees would be advised to look at the children as their 'audience' but if being observed, trainees might well not want to engage with the observer. Green and Gallwey (1987:27) identify two types of effects which nerves might have on someone about to perform *'physical problems'* and *'mental problems'*. These included physical effects such as *'increased heartbeat, sweaty hands'* with which most will be familiar, and *'inner voice's blaming or praising'* and *'feeling distracted'*. Jones (2000:9) discusses three categories of symptoms of nerves: *'physiological'*, again including fast heartbeat and sweating, *'cognitive'*, again citing *'an inability to think clearly'* and *'behavioural'*, including avoiding the things which cause the anxiety. Both Jones (2000) and Green and Gallwey (1987), along with Tauber and Mester (2007) suggest strategies to reduce the symptoms of stress, including visualisation techniques, stated by one of the actors as a helpful strategy, relaxation, preparing one's body, such as eating a banana – apparently potassium is good for nerves (Appendix 14), and *'looking the part'* by dressing appropriately and getting into *'character'*. Asked if they would find sessions at university relating to performance techniques, such as voice projection or breathing exercises, helpful, 'ND' in the PGCE focus group stated, *'I would sign straight up for that'* (Appendix 12, Line 113). She went on to state,

'I think anything would have helped me, particularly when I first started just, you know never being particularly loud, and I think just have even ten minutes in a session or something where we could all practise being loud or we could sort of... role play' (Appendix 12, Lines 123-126)

'HS' picked up the point and identified something which she did in her teaching:

'Something that was only picked up when I was teaching by my assessor is after I said everything, anything, I said 'ok' at the end so I am like checking their understanding but she was like, 'it's really annoying. If the children pick up on that like I did that's all they would be able to hear.'

(Appendix 12, Lines 135-138)

'HS' suggested that this might be something that could be addressed in Pedagogy and Management (PAM) sessions, with peers evaluating each other's teaching styles but perhaps such training could come under the remit of the Drama teaching.

Second Year trainees' responses depended on various influencing factors. They were more anxious if they had not taught the subject before or if they were required to teach a subject that they did not enjoy. Some referred to the age group they were teaching, being more confident in their preferred key stage. The level of preparation required was also an issue and trainees felt more confident if the teacher had co-planned or checked their lesson plans. If the trainee was to be observed teaching, this created added anxiety.

Whilst techniques can be taught to combat short-term symptoms of nerves, more long-term factors are involved in developing trainees' confidence, as seen in the findings below. Lack of confidence may stem from low self-esteem or lack of motivation (Garvis, 2009b) and in the Arts subjects, trainees do not feel confident when having to teach any subject seen to have aspects of performance or demonstration of a technical skill, such as drawing (Hennessy et al, 2001). Furthermore, *'trainees were most comfortable when they could recreate, quite accurately, an activity they had personally experienced themselves* (Hennessy et al, 2001:68). This might account for the tutor's observation where a GTP (Graduate Teacher Programme) trainee taught a lesson conducted in a university Drama session.

A PGCE group, again having completed School Experience Two, and a Second Year group, having completed School Experience One, were asked *'What helps you to feel more confident about your teaching?'* The PGCE focus group was asked the same question and the amateur actors were asked what gave them the confidence to go on stage or to direct a production. From the responses of all the groups, key elements could be identified (Appendices 16 and 18). Appendices 17 and 19 show

the themes which emerged. Percentages for each key element can be seen in Figures 4.12 and 4.13.

Figure 4.12 Chart to show PGCE group key elements in response to the question, 'What helps you to feel more confident about your teaching?'

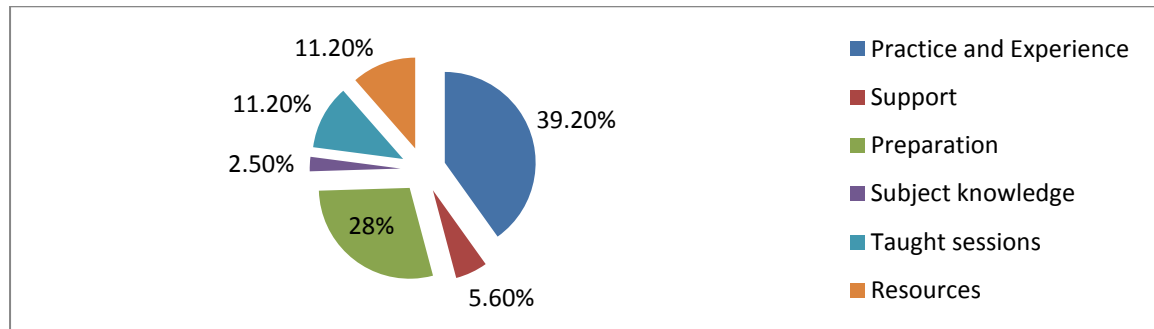
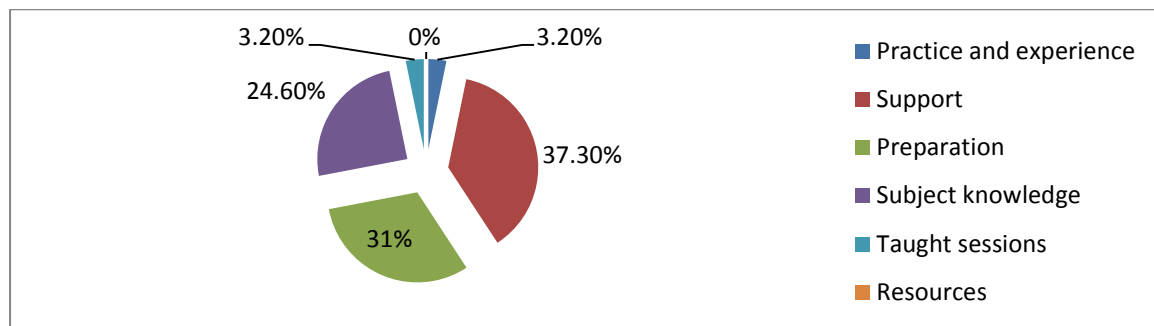


Figure 4.13 Chart to show Second Year group key elements in response to the question, 'What helps you to feel more confident about your teaching?'



The percentages of the key elements show variations as might be expected from trainees at different stages of their training. In addition, the trainees' prior knowledge and perhaps maturity may be factors. The PGCE group was on a very intensive course and clearly set a high value on opportunities to practise teaching, whether this was in school or in university sessions with their peers. On the other hand, only one Second Year trainee included 'practice' as a factor in developing confidence. Perhaps, having only completed one School Experience, this cohort was focusing more on acquiring subject knowledge and receiving support before wanting

opportunities to teach independently. It might also be the case that behaviour management (Griffiths, 2000) was also more of a focus for them when in school, at this stage. Subject knowledge did not feature highly in the PGCE cohort. This may be due to the fact that these trainees already had first degrees so may have been confident in this area or felt that independent research would be carried out when needed. Interestingly, 'support' did not elicit many responses from the PGCE group, suggesting, again, a more independent approach to their training. Taught sessions were included but the PGCE group included 'extra sessions' in this theme. In my experience, PGCE trainees often request extra sessions, particularly in topics such as phonics. They feel that their course is very intensive and there is not time to revisit elements of the course to build upon what they have taught in school. This is not the case as much with the undergraduates, who are exposed to a more spiral curriculum where there are opportunities to review and consolidate subject knowledge and aspects of learning and teaching. One of my questions which I wanted to answer was '*What types of training do trainees see as most useful?*' I did not include this question directly in the questionnaires issued but taught sessions were included in the responses, albeit a fairly low percentage. However, trainees had included support from tutors, although it was not clear whether this was referring to university supervisory tutors or subject tutors.

For amateur actors and directors, confidence came from similar sources – support from others and having a good team; experience and rehearsal time; preparation, such as learning lines, preparing moves and being organised; knowing what works. In addition, this group identified aspects relating to self-confidence such as '*self-belief*' and '*arrogance*' and '*being suitable for the role*' (Appendix 16). Only one trainee from the two cohorts alluded to personal development by including the response '*time for reflection*' (Appendix 18). Enjoyment was a contributing factor to the amateur actors' confidence; this was not included in the trainees' responses, which is puzzling. Green and Gallwey (1987), Jones (2000) and Whitmore (2009) all identify enjoyment as the reward for the effort and anxiety of performance. If one enjoys something, one is likely to want to do it again, thus gaining relevant experience.

When asked the question '*What makes you feel confident when you teach?*' (Appendix 12), 'SB' from the PGCE focus group alluded to physical factors.

SB *'Standing tall.*

PA *Oh! Right!*

SB *When you are hunched over you always hold onto that fear whereas when you are stood tall and back up straight and chin up high then you just have that air of confidence yourself. You can almost fool yourself that you are confident.'*

(Appendix 12, Lines 149-154)

Whilst 'ND' referred to subject knowledge, she felt that her confidence was more than just knowing what to teach. Personal interest in the subject was important.

'I love history so whenever we do anything with topic, I don't just teach - I brought bits in. I can't help myself, but because it's just part of sort of who I am and what I have learnt you know...'

(Appendix 12, Lines 161-163)

'So I know my best lessons are where I just have subject knowledge because it's just the things I'm better at, you know. It's not just preparing things but it's actually just the things that I feel more interested and comfortable about anyway.'

(Appendix 12, Lines 167-170)

'ND' goes on to state that she worried about subjects with 'closed' responses, such as Mathematics and that Drama, with its elements of 'open-endedness' and opportunities for discussion, was enjoyable.

In reviewing the key elements which emerged from the responses about developing confidence, it appeared that there were elements that were within the trainees' control, such as preparation, elements which they could learn to control, such as combating nerves and others which were possibly beyond their control, such as receiving support in teaching Drama in school. These will be considered and discussed in the following chapter.

I asked trainees and actors why they enjoyed teaching and acting, bearing in mind that both these activities can cause anxiety and require high levels of confidence in terms of performing. I decided that, in reviewing their motivation, there might be

elements of the responses which would inform the planning of the Drama sessions. The actors' responses were sorted into key elements from which themes emerged. Appendix 20 shows the percentage of key elements and of the key elements within each theme.

Figure 4.14 Table to show key elements and themes emerging from actors' responses to the question, 'If you appear on stage, can you describe why you enjoy it?'

Theme	Key element
Audience reaction	<ul style="list-style-type: none"> • Making people laugh • Positive feedback from the audience • Getting attention
Camaraderie	<ul style="list-style-type: none"> • Enjoying company of other actors • Being part of a team • Supporting others • Being part of the village community • Enjoying the social activity
Challenge	<ul style="list-style-type: none"> • Challenging oneself • Aids memory • Stretching one's ability • Building confidence
Excitement	<ul style="list-style-type: none"> • It's exciting
Creativity and developing characters	<ul style="list-style-type: none"> • It's enjoyable putting together a piece of work • Portraying a character • Escaping into another person/life

Figure 4.15 shows the trainees' responses.

Figure 4.15 Table to show trainees' responses to, 'Please explain why you enjoy teaching.'

Trainees' responses
Children's responses
It's rewarding
I like working with children
I like to develop children's potential
It's different every day
It's enjoyable
It gives me a sense of pride
I like to be a role model for the children
I can make a difference
I can be creative

Two themes emerged from the trainees' responses – effects on children's learning and personal satisfaction gained from the role, reflecting the findings of Oreck (2004) and Garvis (2009b). I was surprised to see that trainees did not mention the element of personal challenge, such as developing knowledge and understanding in a variety of subjects, having to develop a range of personal relationships or learning how to address challenging behaviour. In addition, unlike the actors, the trainees did not mention that they enjoyed working in a team, alongside experienced practitioners, although this is a factor which impacts upon confidence.

Gives you a sense of pride knowing that you are imparting knowledge onto children and become a role model for them.

I enjoy teaching because I love seeing the enthusiasm, enjoyment and excitement on the children's faces when they learn something that will help them throughout life.

Second Year trainees

Whilst both groups see opportunities for creativity, the satisfaction gained from the role by the trainees is much more to do with how they can help others than with personal gains, such as gaining attention. For this reason, in interpreting the data, I felt that links between the two groups' responses, in relation to this question, were too tenuous to use although I did bear in mind that trainees might be answering in the way that they thought I would expect. Perhaps they considered that being the centre of attention was not a desirable attribute and would not admit to it. However, bearing in mind the commitments in terms of time, effort energy and finances which the trainees give to their course, it could be argued that some of the responses might form criteria by which the trainees measured their progress towards self-actualisation (Whitmore, 2009).

The ultimate goals of the actors and the trainees were different. The actors were engaging in a past-time. Their motives for taking part include more social reasons.

'I like to think I'm contributing to people having an enjoyable night out

I like to feel part of the village community

I enjoy the feeling of "closeness" with the rest of the team.

*I've made some lovely friends which have extended beyond the xxx scene
I enjoy going to the pub afterwards!!'*

(Appendix 21)

However, some of the actors did refer to the personal challenges of facing an audience and the transferable skills involved in performing.

'It's a great hobby and it is very sociable.

It's a way of immersing myself in a project and forgetting everything else for those few hours.

It's a lot of fun to take on a role that is so different from myself. It's challenging. If the role is interesting, and I do it well, it's great to have the response from the audience; it inspires confidence. It's great for exercising the memory.

It has helped me in my business life. If I am in an uncomfortable situation, where I am not as confident as I should be – I say to myself.....go out there and pretend you are on the stage, playing a part – and it works.'

(Appendix 22)

The aspects which I thought could be specifically carried forward and considered from the trainees' responses, when planning and running the Drama sessions, were developing creativity and making explicit links as to how the sessions would impact upon children's learning. Opportunities for creativity, as has been discussed previously, are an important part of Drama sessions and it has been argued that as trainees construct their identities as teachers, existing values and beliefs are synthesised with ones which are acquired during training (Calderhead, 1991). Data were gathered from a group of PGCE trainees, in order to discover whether creativity was an attribute which they considered to be important in their teaching. In order to avoid a leading question, I asked the trainees to construct a mind-map or draw a picture of an 'effective literacy teacher'. This was based on the research of Davies et al (2004) who had adopted a similar strategy when examining how primary trainee teachers understand creativity. *Figure 4.16* and *Figure 4.17* show examples of trainees' responses.

Figure 4.16

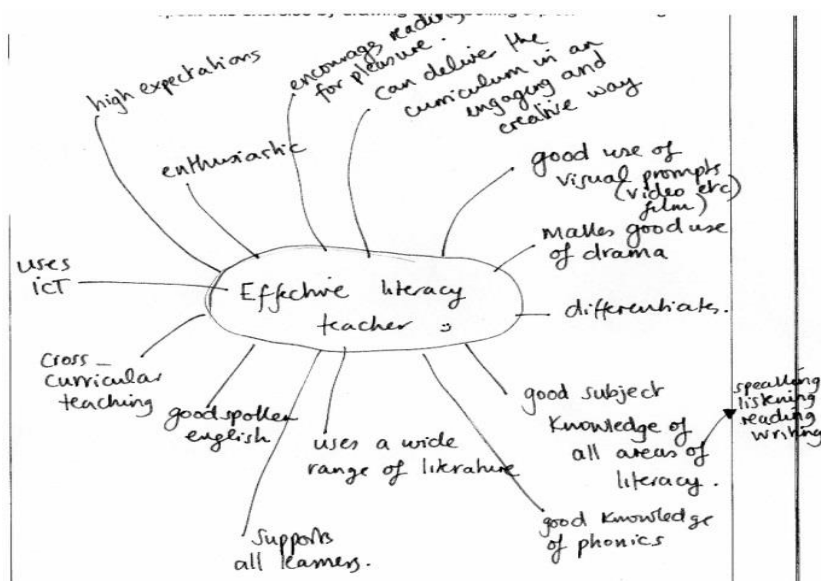
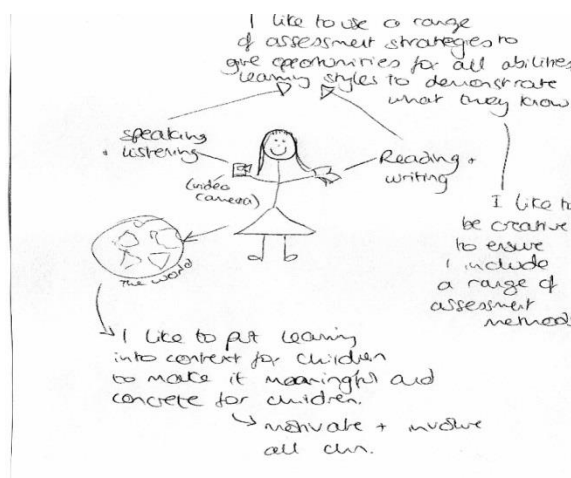
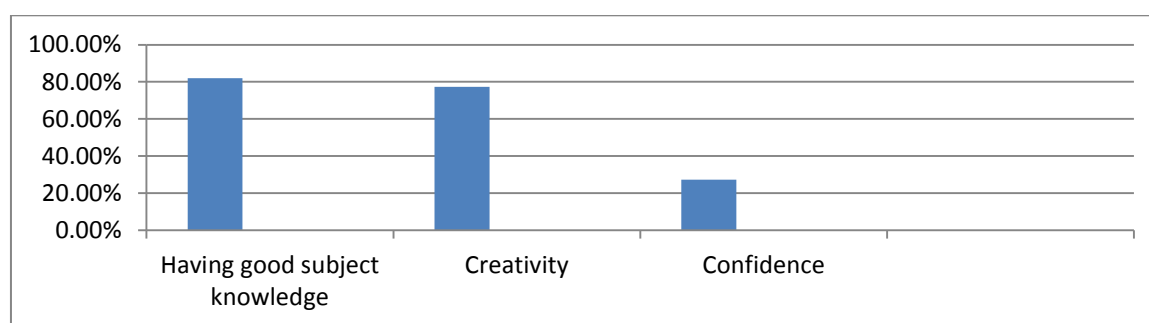


Figure 4.17



Whilst several attributes emerged, such as enthusiasm, being understanding and approachable, the attributes most relevant to this research were confidence, good subject knowledge and creativity. The percentage of responses including these attributes are shown in *Figure 4.18*.

Figure 4.18 Chart to show attributes of effective literacy teachers



Although a fairly low percentage of the respondents included confidence as a desirable attribute, some had cited confidence in particular areas, such as phonics; I did not include these in the data as they were too specific. Creativity was clearly an attribute which trainees valued and again, the interpretation of these data informed my planning of the Drama sessions. In addition to providing opportunities for creativity, I planned to identify the '*creative moment*' (Ofsted, 2003a:18), should there be one, in my observations.

Having collected data about: the experiences and observations of trainees in relation to primary Drama; their feelings towards teaching the subject; an indication of what they enjoyed about teaching and the attributes which they considered to be important in teaching literacy effectively, I carried out taught Drama sessions with two PGCE trainee groups who had returned from School Experience Two. This was with the intention of carrying out the second part of my action – to design and implement a series of Drama sessions. One group was an Early Years group and the other was a '5 to 11' group, with a focus on Key Stage One. There were thirty participating respondents. The session was called '*The Dragon Thief*' (see Appendix 23 for plan). Participants created a story, the outcome of which was decided during the action and depended upon the participants. In order to elicit responses, and to enable the trainees to 'reflect-in-action' (Schön, 1991) during the sessions, I asked participants to complete a reflection sheet at various points of the Drama, Reflection Point 1 being undertaken before we started. The responses from these groups to the question, '*How do you feel about teaching Drama?*' have already been included in the data shown in *Figure 4.10* and this question formed 'Reflection Point 1'. They were part of the cohort to whom I issued questionnaires after School Experience One, School Experience Two and School Experience Three. As these two groups

participated in the taught sessions, I have also used these data in order to make direct comparisons about their confidence, at the start and at the end of the sessions, shown in *Figure 4.24*.

As discussed in the ‘Methodology’ chapter, we began with a game in order to warm-up and become more relaxed about participating. The groups knew each other well as the sessions took place near the end of their course, before they went into school for their final placement. The security of the environment was a factor which Wright (1999) identified as being important for meaningful participation in Drama sessions and ‘HS’ in the focus group had also referred to the camaraderie which had developed in their teaching groups.

‘It would be nice to give our peers feedback ‘cause obviously we are quite close in our little PAM (Pedagogy and Management) groups aren’t we?’

(Appendix 12 Lines 131 - 132)

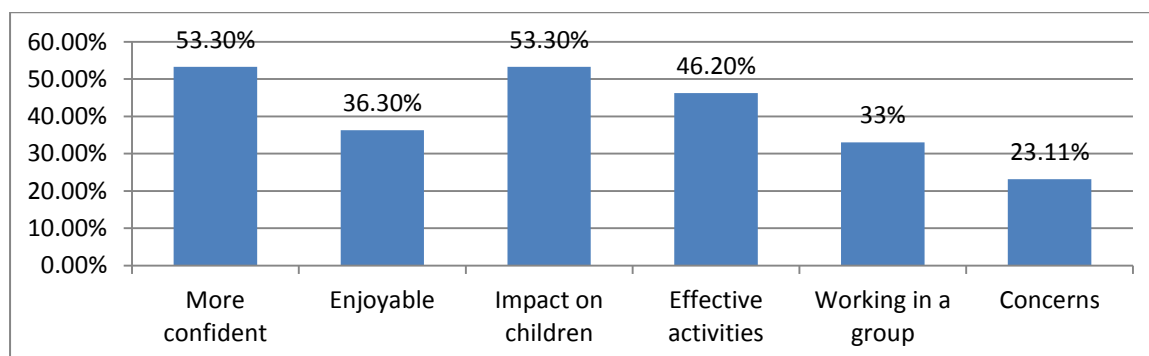
During the first part of the session (Phase 1 – Building the context) in which the context was set, the trainees were thinking about dragon characters which they had come across in stories. Activities in this part of the session involved the trainees creating a ‘role-on-the-wall’ of a dragon and making group dragon shapes, moving as dragons showing different emotions, freeze-frames and thought-tracking. At this point, the trainees were asked to complete the ‘Reflection Point 2’ entry which asked, ‘How do you feel now about having a go at some Drama?’ The range of key elements identified from the responses can be seen in below in *Figure 4.20* along with how the elements were grouped into the emerging themes. The two groups totaled thirty trainees – fifteen from each group.

Figure 4.19 Table to show key elements and themes emerging from trainees’ responses to ‘How do you feel now about having a go at some Drama?’ Reflection Point 2

Theme	Key element	Frequency of key element
Increased confidence	I feel more confident	16
Enjoyment	It was fun and enjoyable	11
Impact on the children	I think the children would enjoy it	1
	I like the fact that it was pupil-led	6
	There were cross-curricular links	3
	It takes the emphasis off the teacher	1

Working in a group	I liked working in a group	6
	It was an unthreatening environment	2
Effective activities	The role-play was good	1
	I enjoyed the role-on-the-wall activity	2
	The freeze-frame was effective	6
	I liked the practical activities	5
	The activities were effective for getting into character	5
Opportunities for creativity	There was freedom to develop ideas	8
	It generated discussion	2
Concerns	I'm still nervous/unconfident about performing/ moving/talking	5
	I'm not sure how I would assess this	1

Figure 4.20 Chart to show percentage of trainees including key elements within each theme



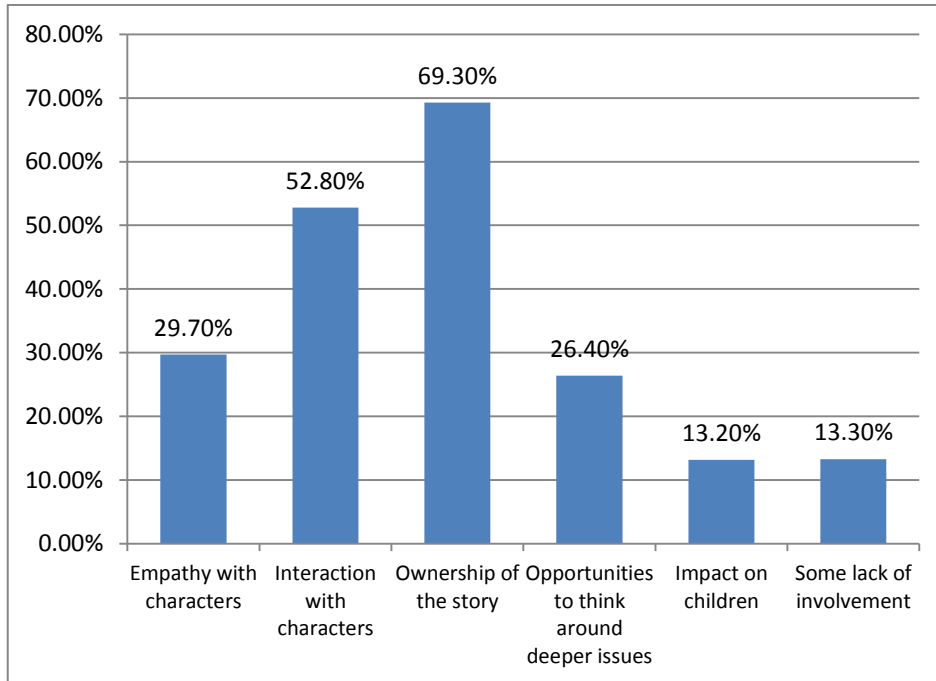
The theme with lowest percentage referred to concerns about participating due to nerves, self-consciousness or reluctance to talk in role. However, the nature of some of the activities did not require participants to be in role. Contributions to creating the role-on-the-wall enabled the more reticent trainees to take part. One respondent made a valid point about assessment; when planning it needs to be made clear that the children are expected to make, perform and respond to Drama and the '*Drama in Schools*' (Ashwell and Gouge, 2003) document, to which the trainees are directed, has pertinent information about ways to assess Drama.

Building the context was continued by introducing the trainees to the setting of an imaginary village. Trainees then had to choose a role to play within the village. Activities at this point included talk-partners, story-mapping, group discussions, movement and mime. Phase Two – developing the narrative and then Phase Three – introducing the dilemma and devising a resolution, took place. Trainees were introduced to teacher-in-role, as both ‘information-giver’ and ‘information-seeker’, hot-seating and conscience-alley. ‘Reflection Point 3’ was conducted at this point with the question ‘*How involved do you feel in the story, which is unfolding, and its characters?*’ The responses divided into two groups, those who felt involved and those who felt a lack of involvement. Interestingly, one of the respondents stated that the level of involvement depended upon ‘*how involved you make yourself*’. It may be that the more reluctant participants did not develop their characters, or engage with the activities to the same extent that the more enthusiastic participants did although none of the trainees, in either group, sat out of the session or refused to take part. This partially refutes Wright’s (1999:228) claims that,

‘there are students who refuse to engage in any practical sessions or, alternatively, do so in such a passive way that the learning that does occur simply constitutes a reinforcement of their own negative beliefs.’

The trainees who reported that they lacked some involvement stated reasons such as their characters not having much influence on the story, although they did find that they were able to respond to others’ characters. One respondent stated that she felt more involved as the story progressed whereas another reported that her involvement lessened as the story was controlled more by others’ decisions. 86.7% of the trainees reported that they felt involved in the story and cited several reasons which have been sorted into key elements shown in *Figure 4.21*. The elements with the higher percentages, interactions with characters and ownership of the story, have implications for trainees’ subject knowledge. The efficacious nature of Drama as a pedagogical tool relies on experiential learning and co-construction of meaning. If trainees can gain an understanding of what the children may experience in a Drama lesson, and the impact it would have on learning, it is hoped that that they would be more likely to use Drama in school.

Figure 4.21 Chart to show percentage of trainees including key elements in response to, 'How involved do you feel in the story, which is unfolding, and its characters?'



I feel really involved in the story as being in role really helps me to believe what is happening. I have developed an empathy with certain characters and think of various solutions to dilemmas.

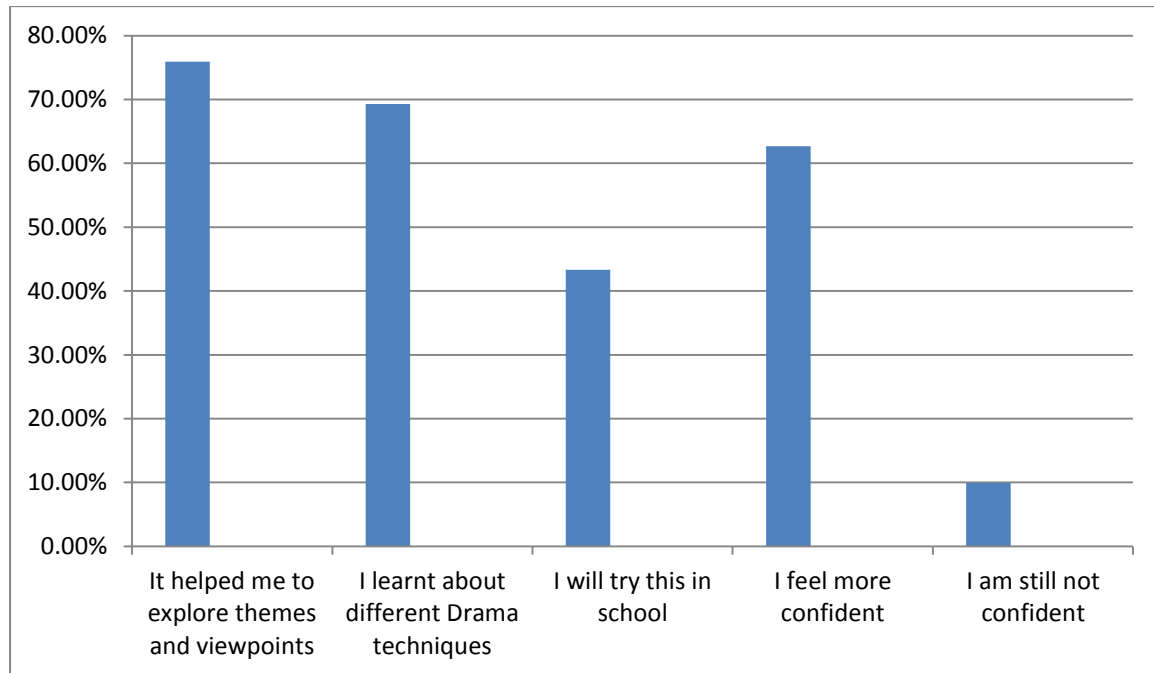
I feel very involved after developing the story and getting to know my fellow characters. I feel quite sorry for the poor old dragon and feel quite strongly about having a positive outcome to the story. I'm surprised at how involved I got.

Postgraduate trainees

Trainees' responses to the Drama sessions were recorded at 'Reflection Point 4' (Appendix 24). This took place at the end of the sessions after trainees had considered the Drama in which they had participated and self-assessed in the light of the lesson objectives. They discussed the structure of the story, the dilemmas it had raised and the resolution reached. In 'Reflection Point 4', trainees were asked to reflect upon their learning and to consider: how Drama had helped to explore themes and different viewpoints; what they had learnt about Drama techniques; how

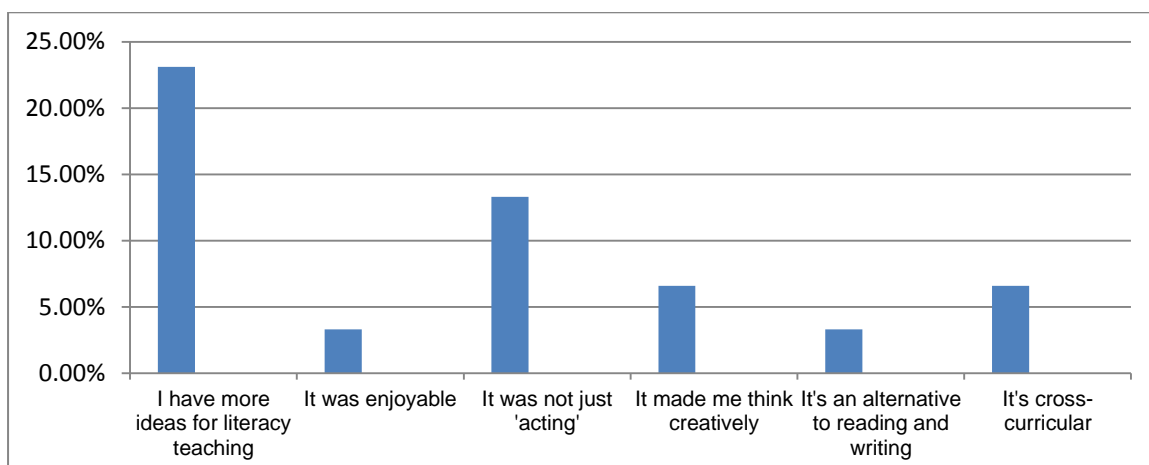
confident they felt about teaching Drama. Again, key elements were identified and responses were generally positive as can be seen in *Figure 4.22*.

Figure 4.22 Chart to show trainees including key elements at Reflection Point 4



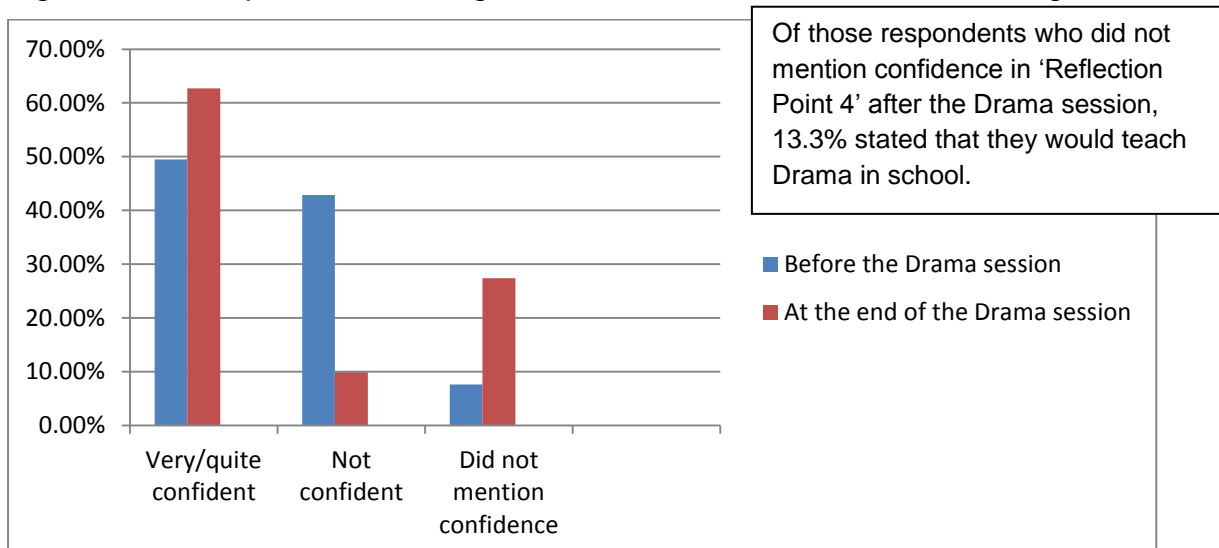
From this data, it appears that the gains in subject knowledge, such as learning about Drama techniques and how they might be used to engage children and address Drama objectives, were more than the gains in confidence. However, some respondents stated that they would use Drama in school but did not mention confidence (13.3%) although this would lead me to infer that trainees wishing to teach Drama must feel some confidence. When this percentage was added to the percentage of respondents who stated that they felt more confident (62.7%), the total was 76%. Some respondents (9.9%) were positive about what they had learnt in the sessions but did not refer to their confidence levels or whether they would teach Drama in school. Additional responses are shown below in *Figure 4.23*.

Figure 4.23 Chart to show additional elements at Reflection Point 4



I then made a comparison of how confident trainees felt at the beginning of the sessions and at the end.

Figure 4.24 Comparison of feelings of confidence before and after the taught session



The written responses shown below, exemplify trainees' enthusiasm for teaching Drama, following the sessions.

The session made me think more creatively about drama and how easily a simple idea can be expanded and developed for all subjects. I like how the drama progressed slowly, so there were small steps. I liked how you (as teacher) were involved in the drama too! The children would love that I'm sure. I liked how it was also based on a story-map, this helped me imagine where the story would take place.

Helped to create a background to a story and think about all the different characters – not just my own. Children would have lots of opportunity to see how other people / characters feel. You can use one drama technique in different ways to help engage the children you don't have to rely on them acting – you can be in role to make them feel more confident / comfortable. I would feel confident teaching drama and will definitely try to use it in SE3.

Postgraduate trainees

My interpretation of the data, generated by these Drama sessions, was that by actively participating in Drama, the trainees had experienced the application of techniques which would enable children to engage in the Drama and understand how objectives, such as exploring themes and characters, adopting and sustaining roles and considering alternative courses of action (Appendix 24) could be achieved. Participation had also enabled them to gain confidence, supported by a secure teaching environment where there was no expectation that 'acting' would be required. The collaborative involvement of all participants, including myself as tutor, demonstrated that there was not an emphasis on 'performance' but on facilitating learning. The 'ownership' of the story, to which trainees referred, is something which children in school do not have many opportunities to experience. The sessions had a very clear structure, which was shared with the trainees and this, along with other aspects of my findings will be discussed in the next chapter. The scaffolding theory underpinning the sessions, appeared to have effected the trainees' involvement and understanding.

'As the teacher ... creates a supporting structure that can initiate and sustain interest, the students become involved. As the students gradually gain control of the task, they take over more of the responsibility.'

(Hogan and Pressley, 1997:9)

The final part of my data collection was to observe trainees during a taught Drama session. A group of PGCE trainees, having completed School Experience Two, participated in a session called '*The Moon Wizard*' (Appendix 25), which was adapted from a lesson in Ackroyd and Boulton (2006). For this session, I devised, and completed, an observation schedule (Appendix 27) so that I ensured that I would focus upon the specific aspects of making, performing and responding to Drama. Once again, this session took place near the end of the course so that members of the group knew each other well and should feel less inhibited about taking part.

Initially, I observed the trainees taking part in the warm-up game 'Zip, Zap, Boing'. This immediately ensured that the trainees were moving around and were not seated. All group members participated, with light-hearted camaraderie, apart from one who was recovering from a respiratory illness so was unable to engage in physical

activity. Having warmed-up, I introduced the trainees to the first part of the Drama which was setting the context. This was a collaborative activity in which trainees, in groups of six to eight, contributed ideas and recorded them. This was a straightforward activity and at this point no demonstration of ideas was required so trainees were relaxed and participated willingly. Having given the trainees some time to record their ideas, I then asked them to produce freeze-frames of their ideas. They had to create a group depiction of an activity which occurred during the day and one which occurred at night. At this point, there was more trepidation and immediately one trainee said,

'Will we have to show this?'

(Appendix 27)

When I replied that they would, there was a mixed reaction. Some were clearly very enthusiastic; one trainee, whom I knew to have a Drama degree, said,

'Oh, this is great!'

(Appendix 27)

Wright (1999:228) had made the point that in a group of trainees, there will be those who, because they have *'some form of previous experience in drama, love performing.'* However, as the trainees were in friendship groups, they all appeared happy to engage with their peers and contribute. After the given time, all were ready to share their freeze-frames. As I went around the room, observing the groups, there were those who were taking leadership or 'directing' roles and those who were happy to have minor roles and be directed. It did occur to me at this point, that some type of differentiation could be employed. Might those who had experience of Drama be placed around the different groups in supporting roles? On reflection, and bearing in mind the responses from the previous data collection, I decided that it was the participation in the Drama which had enhanced the learning; trainees with little experience or low confidence levels might contribute less if they felt that they were being 'led'.

The freeze-frames, photos of which can be seen in Appendix 28, produced varied imaginative, creative ideas. The trainees had been asked to portray activities which occurred in the daytime and in the night. Some groups depicted literal images of

games, such as football, being played or brushing teeth ready for bed; others created more abstract images, such as using body shapes to show stars twinkling. Referring back to the sessions run with the previous groups, in which they had to show dragon shapes, I believe that more of this work would be valuable in order for trainees to explore movement and symbolism in the way that Slade (1954) advocated in his theories of 'child drama'. Wright (1999:233) posits that an aspect of '*drama anxiety*' is the fear of '*Going First*'. This was not the case with this group of trainees and it may be that sometimes 'going first' is akin to 'getting it over with'. However, the group was very supportive of others' contributions praising their imaginative ideas.

In the 'Developing the Narrative' phase, trainees were asked to create roles in a community. In observing this process, it was interesting to see that the trainees very quickly formed 'relationships' between their roles, often involving 'families'. Discussion and dialogue reflected the type of talk in which children might engage.

'So, you're going to be the Grandma?'

'Yes, and I live in the big hall on the hill.'

'Why do you live there?'

'It's the family home.'

'It's too big for you.'

'I don't care ... you're not having it.' (group laughter) (Appendix 27)

Having given time for the trainees to establish roles, I then told them that they were going to be planning a special event and that they had to consider things such as menus, venue and entertainment, thus putting them into the role of 'party-planners'. This had elements of 'Mantle of the Expert'. Trainees resumed their roles and discussed how they might contribute to the event.

'Well, as I run the pub', I'll do the drink.'

'I'll teach the children a country dance – they always get the children to do that, don't they?' (Laughter).

'What about the vegetarians?'

'Yeah! We can't have a pig-roast then!' (Laughter) (Appendix 27)

As the trainees were becoming involved in their discussions, I moved to the next phase and introduced the dilemma – a spell was to be cast on the community, by a wizard, plunging them into darkness. The groups of trainees were then asked to consider solutions to this problem. During this part of the session, trainees demonstrated some imaginative ideas. For example, one group decided that perpetual darkness was not a problem and that they would market their community with this particular feature on the ‘Vampires’ website’. They then went on to design features of this attraction, such as the hotel with up-grades to silk-lined coffins and raw steak on the menu. Another group decided that the best course of action was to visit the wizard and invite him to the event with various promises being made to placate him. One trainee, who had taken on the role of ‘zoo-keeper’ suggested a number of exotic animals could be taken as gifts. In the community meeting which followed, the trainees decided to visit the wizard.

In teacher-in-role as the wizard, I found the next part of the session to be the most creative. Trainees, in role, asked the wizard searching questions about his reasons for casting the spell but then began to speculate themselves.

‘We know we’ve been bad ... is that why you did it?’

‘Yeah! ... We’ve been greedy haven’t we? We’re lucky in our village ... we’ve got everything and don’t really give a ... about others.’

‘I’ve let my children down, I know. I’m always away and it’s ‘cause of work but perhaps that’s not important...’

‘Our family’s got issues and we haven’t really tried to sort them out. Are you trying to show us that this is what darkness is?’

‘What do we have to do to put things right?’

(Appendix 27)

This discussion was completely unprompted by me and the trainees moved into offering solutions, resulting in an invitation to the event and the suggestion that the wizard restore the light for a trial period to see if the community mended its ways. To complete the session, the trainees suggested things which might symbolise their time in darkness (Bolton, 1992a). Suggestions included statues of the wizard, a quilt to show all the activities at the community event, a sundial and a piece of music and dance to celebrate the return of the daylight. I believed that the trainees had felt that they could be creative and imaginative as they knew their peers well, there was no

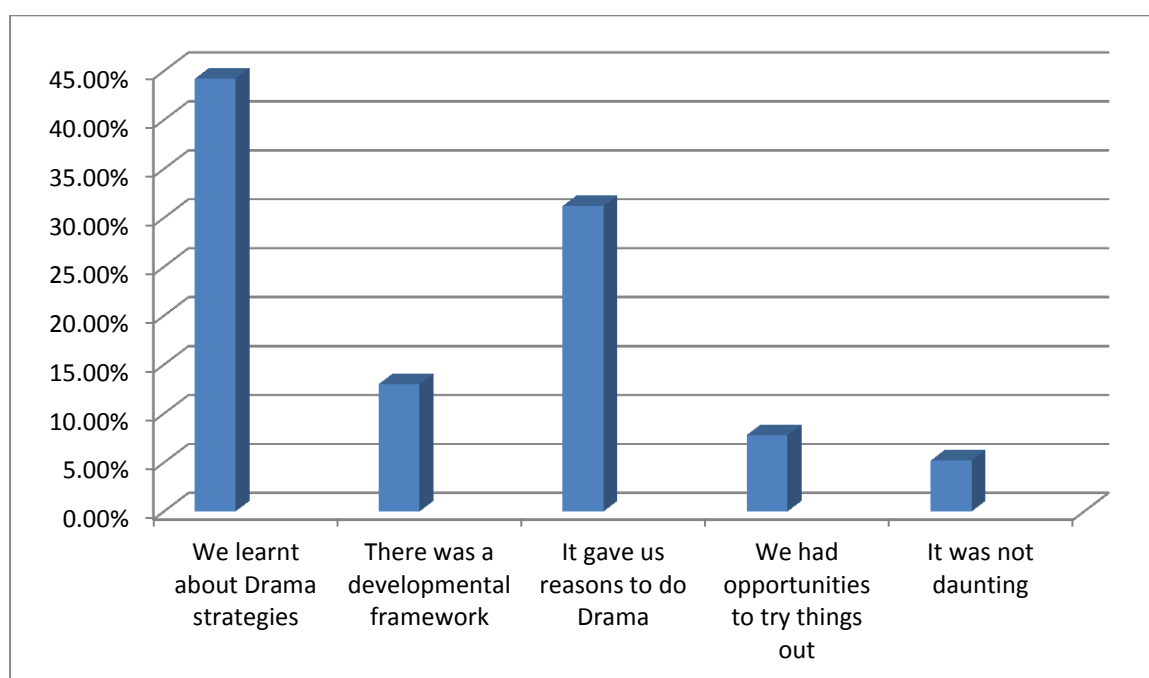
pressure to 'act' and they were able to participate as part of a small or whole class group, with no focus on individuals to perform. Wright (1999: 232, 233) in identifying factors contributing to 'drama anxiety' included 'not Knowing What to Do' and 'not Performing by Oneself'. The structure of the session, within a clear framework, and the employment of specific Dramatic conventions were intended to help to eliminate, as far as possible 'drama anxiety'.

In order to discover the extent to which the trainees had engaged with the session and whether they felt that they would now teach Drama on School Experience Three, they were then issued with a questionnaire (Appendix 26) Firstly, they were asked the questions, 'Did you find the session useful? If so, in what ways?' Key elements from the responses were identified as follows:

Figure 4.25 Table to show key elements and frequency of responses to 'Did you find the session useful? If so, in what ways?'

Key element	Frequency of responses
We learnt about Drama strategies and ideas	17
It provided us with a developmental framework	5
It gave us reasons for using Drama	12
There were opportunities to try things out	3
It was not daunting	2

Figure 4.26 Chart to show percentage of responses within each key element



Trainees gave the cross-curricular nature of Drama, and the idea that it was fun, as reasons for teaching Drama. No specific reference was made to opportunities to develop Drama as an Arts subject although one trainee made reference to 'making', performing' and 'responding' to Drama. This is something which I need to consider when I plan sessions and think about how this can be made more explicit, especially if I am to incorporate aspects of theatre skills. As an additional question, however, I had asked, *'Do you think it is important for children to go on theatre trips? Please give reasons for your answer.'* I was interested to know the trainees' views as I had arranged for this group to go to The Royal Shakespeare Theatre in Stratford-upon-Avon, to see a production of *'Wendy and Peter Pan'* and the trip had met with a very positive response. Perhaps unsurprisingly, all respondents answered 'Yes' to the question and most gave the reason for this as the need for children to understand and appreciate theatre. Terms such as 'inspiring', 'enlightening' and 'aspirational' were used and there were also references to theatre being a part of our heritage and culture.

The final question which I asked this group was, *'Do you think that you will teach Drama on School Experience Three? Please give reasons for your answer?'* Responses to this question fell into two categories. Fifteen trainees answered 'Yes' and seven trainees answered 'Maybe'; there were no outright 'No' responses. The

seven trainees who responded that they might teach Drama on School Experience Three did not refer to any issues around confidence. Barriers to teaching Drama were mainly logistical, such as being placed in Year Six, where SATs (Standard Assessment Tests) were taking place. Four of the trainees stated that it '*depends on the opportunities*'. This may be due to reluctance but may also imply that opportunities might be difficult to arrange. One trainee, although not directly responding 'Yes', did state that as the class was covering Shakespeare after the SATs, she would like to try. Another stated that she would contact me, as the tutor, for support if deciding to teach Drama; it was interesting to note that she did not feel able to consult the teacher or mentor in school.

The remaining fifteen trainees, who stated that they would teach Drama on School Experience Three, cited a range of reasons.

Figure 4.27 Table to show trainees' reasons for teaching Drama on School Experience Three

Reasons for teaching Drama	Frequency of responses
The children become engaged, involved and motivated	2
It feeds into the end of year production	2
Children can share ideas	1
Children gain a deeper understanding through discussion	1
Children take part as it's practical	2
It can be used across the curriculum	3
Children enjoy it	2
It enhances literacy	1
It can be taught as a stand-alone subject	1
It enables children to be creative	3
It can be used for assessment of knowledge and understanding of texts	1
It helps children to empathise with characters	1
Children can express themselves	2
Children can become more confident at speaking	3

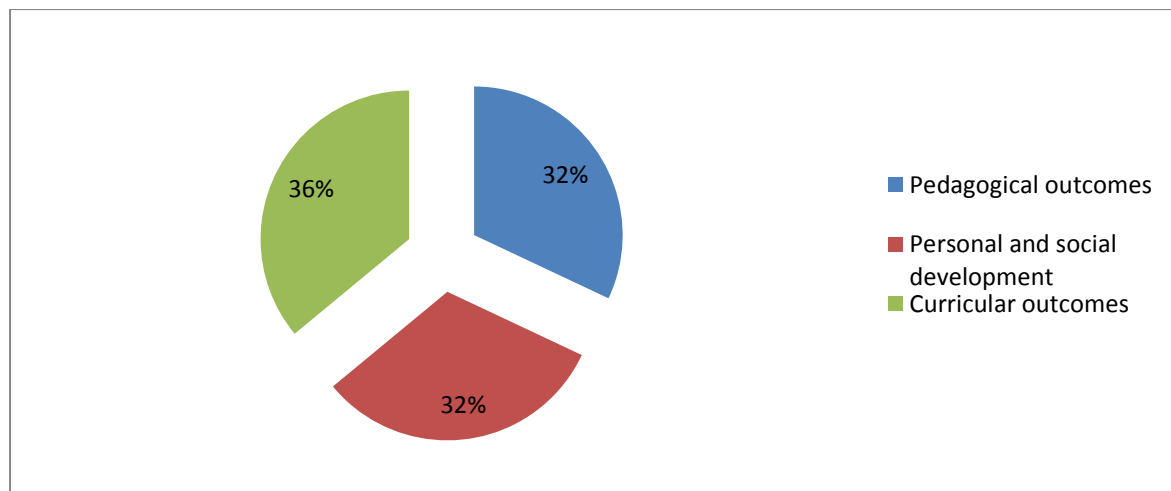
As seen in the previous data relating to why trainees enjoy teaching, trainees' responses were overwhelmingly concerned with the outcomes for the children. This reflected the research of Garvis (2009b:34) who posited that an important motivator which impacted upon trainees' engagement with teaching Arts subjects was '*student enjoyment and learning.*' In reviewing and interpreting the responses, I decided that three themes had emerged – outcomes for the children's personal social

development, curricular outcomes and pedagogical outcomes. *Figure 4.28* shows how the reasons have been grouped under themes.

Figure 4.28 Table to show reasons for teaching Drama on School Experience Three grouped under themes

Personal and Social Development	Curricular outcomes	Pedagogical outcomes
It enables children to be creative	It can be used for assessment of knowledge and understanding of texts	Children become engaged, motivated and involved
Children can express themselves	It feeds into the end of year production	Children can share ideas
Children can become more confident at speaking	It can be used across the curriculum	Children enjoy Drama
	It enhances literacy	Children gain a deeper understanding through discussion
	It can be taught as a stand-alone subject	Children take part as it's practical
	It helps children to empathise with characters	

Figure 4.29 Chart to show percentage of reasons for teaching Drama within each theme



The implications of my findings will be considered and discussed in the following chapter.

Chapter Five

Discussion and Conclusion

5.1: Discussion

In this chapter I shall review the objectives for the research and reflect upon whether, and to what extent, they have been met, thus completing the action research cycle. The research criteria will also be considered. The aim of the research was to 'examine ways of developing effective Drama practice in order to enhance primary trainee teachers' Drama teaching'. By reflecting upon the research, I shall address this aim and consider the implications on my practice, both as an English tutor and as one who, as part of the Primary Team, is constantly seeking ways for trainees to succeed in school and become effective, outstanding teachers.

Drama is part of the new primary National Curriculum, to be implemented from September 2014. Trainees will have to teach the subject and my hope is that they will *want* to teach it. The teaching of Drama in the primary school has been inconsistent over the past few decades for a number of reasons. Teachers have found that there is a need and a drive to focus upon the core subjects of Literacy and Mathematics, as various government policies have been devised in a bid to raise standards in basic skills, leaving little time to teach Arts subjects (Oreck, 2004). Teachers also lack the subject knowledge and confidence to teach Arts subjects (Ross 1989, Green et al, 1998; Green and Mitchell, 1998; Hennessy et al, 2001). These two factors may be linked – perhaps having to teach a full core curriculum in the morning and then fit in Science, History, Geography and other foundation subjects might just be the excuse unconfident or uninterested teachers need to avoid Arts teaching. In reviewing the data which I collected from trainees' questionnaires, it appears that experiences of teaching or observing Drama vary in a way that I would not expect from other curriculum areas. I would be very surprised if there were trainees who had taught no P.E. or Design Technology over three School Experiences. Yet, this was the case with Drama. 13.8% of trainees reached the end of their training having seen or taught very little, or no, Drama.

Supervisory tutors reported that they had seen Drama being taught in school by trainees, some of which was creative and imaginative, but this was spasmodic and in some years, no Drama had been observed. The fact that one trainee, who had a Drama degree, relied on the model lesson taught by the English tutor was interesting for two reasons: firstly, the trainee did not have the confidence to use his own subject knowledge from his degree and, secondly, that he had found the technical-rational model effective. Ross (1999) decries this model, advocating an approach in which trainees have opportunities to engage in an artistic process themselves, but Hennessy et al (2001) reported that trainees felt more confident when they were able to replicate activities in which they had participated in university sessions. This balance of creativity and support is one which I had considered in planning the Drama sessions. I have come to the conclusion that, with a subject like Drama, which trainees may not have experienced before, participation, interaction and support within a clear framework, are essential parts of the scaffolding process. If trainees feel the need to recreate sessions from university, in the first instance, that is better than not teaching any Drama at all. Creativity will, I believe, grow with confidence, if the context is also supportive. However, it is encouraging that the trainee decided to teach something creative when being observed. When I started to integrate Drama into my teaching, I certainly employed ideas gleaned from courses until I felt secure in using a framework and could operate effectively and creatively within it. I had followed a Drama specialist course during my training and yet I brought nothing of that specialism to my first years of teaching.

The tutors who responded used Drama in their own sessions and offered several reasons for including Drama in the primary curriculum. With a response rate of 19.4%, I inferred that the tutors who replied were those who were interested in the subject. Most of the lessons observed included the use of Drama strategies, such as hot-seating or role-play, but the only lesson using whole-class Drama was that in which the tutor's lesson was replicated. Ross (1989) recommends that Arts teaching should be included in the assessment of trainees in all their School Experiences. However, when trainees have not undertaken a specialist course or pathway, I believe that this would be difficult to put into place. Trainees, in our Primary Centre, are already required to be observed teaching phonics and mathematics. Observations occur once a week and are conducted either by the supervisory tutor,

mentor or class-teacher. There is no specific allusion to Arts teaching in the current Teachers' Standards (DfE, 2011) so a requirement for trainees to be observed teaching Arts would have to be discussed and negotiated at Centre level, written into School Experience handbooks and included in mentor training. In addition, if, as stated in the research, teachers in school do not have appropriate subject knowledge (Green et al, 1998), there is little point in them conducting observations or giving feedback to trainees. In the questionnaire, none of the trainees cited observing outstanding practitioners as an influence on their teaching confidence. My findings from the trainees' responses, although not quite as discouraging as some of the literature had led me to think, did confirm my belief that Drama teaching in school mainly consisted of the employment of Drama strategies and some application of Drama in other curriculum areas. There certainly did not appear to be any evidence of whole-class process Drama or of teaching Drama as a subject in its own right. Reviewing the elements and themes under which the trainees' responses fell, it was apparent that they thought of Drama as a teaching and learning strategy which had benefits across the curriculum.

One of the reasons for teachers lacking confidence and subject knowledge, thus being unable to effectively support trainees, has been placed firmly at the door of initial teacher training institutions (Cleave and Sharpe, 1988; Rogers, 1998). The literature highlights why this might be, including, courses with less time in university (PGCE, School Direct), fewer institutions offering specialisms and a focus on core subjects. All of these factors have impacted upon our courses. Postgraduates now spend the majority of their time in school with fewer hours allocated to certain modules, including English. We no longer offer a four year course with a subject specialism and there has definitely been a focus on core subjects; within the English courses, phonics teaching has received a particularly high focus. Results of NQT surveys carry the possibility of triggering Phonics Ofsted inspections, which, if not yielding positive outcomes, might result in a full inspection. Drama is not a priority. It has been made clear that the role of Initial Teacher Training institutions in universities is to change. Michael Gove, Secretary of State for Education, has announced that there is to be a review of teacher training courses, with a view to examining quality and efficacy in providing well-qualified teachers.

However, I believe that tutors on the English courses have an opportunity to have an impact upon teachers' confidence and subject knowledge. Oreck (2004) has identified a need for ongoing support for teachers in teaching Drama. With the demise of most subject advisors in local authorities, there is a need for new providers of continuing professional development. Schools and teachers received support and advice from these teams of local specialists, essential particularly in smaller schools where expertise might be restricted. The advisory services also provided training when initiatives were introduced; the National Literacy Strategy (DfEE, 1998), I believe, would not have had its impact without focused training and teams of 'lead teachers' who were well-versed in new documentation and strategies. There is a possibility that the number of trainees in Initial Teacher Training institutions will be reduced if Michael Gove continues with the policy of more training occurring in school. Here is an opportunity for tutors to form groups to go into school in an advisory capacity and deliver continuing professional development. This has happened, to a certain degree, but in an arbitrary fashion; strategic, cohesive organisation, with tutor hours attached, would provide opportunities to support schools, teachers and trainees in Drama teaching. The literature highlighted where creative partnerships had been successful and where they had been less so (Trowsdale, 2002; Downing and Watson, 2004; Simpson, 2006; Hall and Thompson, 2007). I suggest that the Primary English team needs to think of itself as a creative partner. The success of the '*Drama for Learning and Creativity*' project (National Drama / Norfolk County Council, 2007), demonstrates the effectiveness of working in close partnership with schools. By involving trainees in the process, as part of the '*Students as Partners*' scheme which we operate in the Institute of Education, impact could be effected in terms of both teachers' and trainees' subject knowledge and confidence. Previous projects, which the team has implemented, have been successful. Trainees gained confidence and subject knowledge by working closely with tutors on planning and teaching; impact on children's learning was in evidence.

Green and Mitchell (1998) had found that teachers learnt from trainees who were Arts specialists. In the current climate, it is unlikely that subject specialisms, which span the duration of the courses, will be re-introduced in the Primary Centre. Undergraduates and Postgraduates do conduct research projects in their chosen subjects but there is no guarantee that they will select a Drama focus if English is

their subject. There is, therefore, a need for *all* trainees to undertake effective Drama sessions which enable them to feel confident in their subject knowledge and pedagogy so that they may support colleagues in school. In addition, university short courses could be devised, perhaps with a particular focus on NQTs.

I gave some consideration to how transformative the sessions might have been, relating to trainees' attitude to teaching Drama and Arts subjects. In this respect, it was important that I shared my beliefs and values with the trainees and that the ensuing activities reflected them in order to '*embed learning in activity and make deliberate use of the social and physical context*' (Brown et al, 1989). The time-scale for this was short so the impact of the sessions had to be maximized although throughout the English module, discussions around personal philosophies of teaching English had taken place. Through scaffolded, experiential learning (Hogan and Pressley, 1997) and opportunities for reflection, the trainees reported that they had become involved in the Drama stories. This resulted in development in their understanding of narrative and of how Drama can address issues and present different points of view. In addition, by providing trainees with a clear framework for teaching, it was possible for them to see how this would work in school. Working collaboratively, the trainees and I were able to co-construct meaning and see how the Drama might work for the children. The majority of trainees stated after the sessions that they would teach Drama on School Experience Three and that they had seen the potential for children's learning (Oreck, 2004; Garvis, 2009b). Outcomes for children were seen as the most beneficial aspects of the sessions and the trainees who were unsure as to whether they would teach Drama on School Experience Three, cited logistical or curricular issues. These included factors such as SATs or lack of time, again reiterating Oreck's (2004) and Garvis's (2009b) findings.

As several respondents had cited anxiety towards participation in Drama sessions, and therefore teaching it (Wright, 1999), due to lack of subject knowledge, negative previous experiences, concern about behaviour management in school or reluctance to perform, I needed to consider how feelings of negativity could be transformed into positive ones. The timing of the sessions was crucial, in terms of where they occurred in the training. For the PGCE groups, from whom I was gathering data during sessions, it was important that the trainees had formed friendship groups and were

able to trust their peers. Having completed two successful School Experiences, they had also gained some confidence in being observed and performing. In addition, they had worked with me, as their tutor, over the course of several months and, hopefully, realised that they could trust me. For these reasons, the Drama sessions took place towards the end of the course.

The safety of the environment was paramount (Whitmore, 2009). Alfreds (2007:322) posits that it is the role of the director to reduce actors' anxieties, '*Actors need a balance of challenge and reassurance*', and I see parallels between the role of the tutor and that of the theatre director in preparing trainees for the classroom and building their teaching 'role'. Within a secure setting, trainees can try ideas and strategies, building their repertoire of 'tools'. Tauber and Mester (2007:14) use the analogy of tutor and director in their argument for developing teacher efficacy by reducing anxiety and equipping trainees with appropriate tools to create their teaching persona. They state, '*We can't imagine a director telling stage-frightened actors to just go on stage and "be themselves"*', implying that some intervention needs to occur if trainees are to perform with confidence. By focusing on small-group and whole-group activities, I aimed to take pressure off trainees having to perform individually – the choice would be theirs. As Oreck (2004) and Garvis (2009b) both refer to enjoyment as a motivating factor in Arts teaching, I felt that in the sessions, trainees would enjoy sessions more if they had control over their level of participation.

From my own point of view, running the sessions near the end of the course was also beneficial. Obviously, I enjoy teaching Drama but that is not to say I too do not experience some anxiety before teaching a session. Of all the sessions which I teach on the Primary English courses, this is the one which is the most interactive and the one in which I feel most exposed, mainly due to the fact that I demonstrate conventions, particularly 'teacher-in-role' and 'hot-seating'. I am confident in my 'role' as English tutor, due to some of the reasons cited by the members of the focus group and by members of the amateur dramatics group. I am prepared, I am confident in what I am teaching, I gain personal satisfaction from seeing trainees enjoy sessions and make progress, and evaluations of, and feedback about, my sessions have been very positive. However, taking on a role during a Drama session is a different aspect

of my performance as it less predictable. From my observation, it can be seen that trainees' responses can be very challenging; this requires me to engage in improvisational skills as we construct our meanings. This is very exciting and rewarding but not without its anxiety-inducing elements and I acknowledge that I do experience '*Drama Anxiety as a State of Feeling*' (Wright, 1999:231).

Creativity had been identified by trainees as a desirable attribute for effective teachers of literacy but, interestingly, they had not reported that the taught Drama sessions offered them opportunities to develop this aspect of their teaching identity, even though I had seen creative moments during my observation and trainees did state that Drama provided opportunities for children to be creative. It is clear that I need to make this more explicit and to provide feedback on trainees' creative development. This would be straightforward to implement. Trainees complete Subject Profiles which form their formative assessments on the English modules. Tutors monitor and assess the trainees against set criteria. Demonstration of creativity could be a criterion for assessment, supported with evidence from trainees and tutors. In addition, I need to ensure that Drama sessions are conducted in an environment which is conducive to creativity and generative thought (Howard-Jones, 2008). It is important that trainees see that participation in Drama sessions helps them to construct themselves as creative teachers and to consider how Arts subjects lend themselves to this aspect of their development (Winston, 2005).

As I started to consider the impact that this research would have on my practice, and to construct a framework of effective Drama practice, I considered criteria against which Altrichter et al (1993:74) suggest one can judge '*the quality of action research*'. Firstly, I reflected upon how my practice had developed and improved, through the study, in relation to '*the interests of all those concerned*'. My prime concern was to improve the practice of the trainees but I had also involved the amateur dramatics group and the supervisory tutors. Whilst gleaning useful data from the amateur dramatics group, I cannot claim to be making any impact on their practices, either as directors or actors. However, my findings may impact on *my* practice, particularly as a director. I can use rehearsal times more effectively by ensuring that actors' time is not wasted while I make decisions which could have been made previously; I can set clear expectations as to roles and responsibilities so that, again, contact time is

maximised. Reassurance is clearly valued and when problems arise, Alfreds (2007: 322) suggests that this is because there is '*usually some basis of anxiety*'. It is important, therefore, that I do not transfer any of my own anxieties on to the actors but that I create a safe, supportive environment, conducive to creativity.

The supervisory tutors, who were involved in the research, I inferred to be interested in the subject of Drama. I shall, therefore, disseminate my findings to them but, in order to reach the wider community of tutors, I shall consider how my research can be shared at appropriate conferences, meetings or via journals or internal university platforms. If my research is to result in changes to practice within the Primary English team, we shall need to have discussions about the nature of Drama sessions, their content, time allocation, assessment and impact upon trainees' learning. The aim of the research has been to focus upon the trainees' practice, the main features of which I aim to draw together.

Secondly, the '*knowledge and practical understanding*' (Altrichter et al, 1993:74) of participants should be improved. This is closely linked to the first criterion but through the sessions which have emerged as a result of data collection methods, I hope to have ensured that trainees have developed a knowledge and understanding of Drama as a subject in its own right and as a pedagogical strategy which they can employ in both Literacy and across the curriculum. I would however, concede that I have not addressed the aspects of theatre in as much depth as I might have hoped, but, as I have stated previously, my intention was not to develop theatre skills' sessions. However, the documents '*Drama in Schools*' (Arts Council, 1992; Ashwell and Gouge, 2003) have been used to provide a framework and as an introduction to Drama. David Hornbrook and Ken Robinson, strong advocates of the term 'dramatic art' which '*dissolves the old distinction between 'drama' and 'theatre'*' (Hornbrook, 1998:131), were members of the working group which compiled the first edition. I therefore feel that, although 'theatre skills' as such were not explicitly taught, the framework within which we worked in making, performing and responding to Drama, addressed the '*discipline and methodology*' (Arts Council, 1992:i) required to enable trainees to see Drama as an Arts subject and to begin to understand its place in a an Arts curriculum. In addition, trainees saw the value of theatre visits for children as an

essential part of their cultural education and learning about how the text translates to the stage.

Thirdly, Altrichter et al (1993) refer to the need to develop teachers' professional knowledge. Although working with teachers was not within the remit of this study, I see the way in which this might occur in four ways. Firstly, as English tutors, as discussed earlier, we can offer CPD in the form of staff meetings, INSET or other short training methods. Secondly, we can work with trainees as partners, on projects which can be taken into school and conducted with children. Thirdly, if trainees are enthused and confident about teaching Drama, and can see its efficacy in terms of children's learning, they will teach it on School Experience; this may impact upon the teachers in the school, particularly if trainees elect to teach Drama when being observed. Fourthly, English tutors could offer CPD modules or short courses in university; it may be that these could be accredited to Masters' programmes.

The final criterion suggested by Altrichter et al (1993:74) is '*to develop and improve education as a discipline*', allying with McNiff's and Whitehead's (2009) criteria of setting the research within appropriate methodological and epistemological frameworks and meeting academic standards. As a neophyte researcher, I have learnt a great deal. Conducting the research has not only challenged my thinking but had alerted me to procedures and processes in terms of how one can build upon tacit knowledge and pre-conceived ideas. I have discussed how trainees construct themselves as teachers; I have added a new construct to my persona – that of researcher. The need to reflect and respond during the course of the action research, has enabled me to construct new knowledge in a more rigorous manner than relying on previous experiences. This in turn will impact upon my work with undergraduate trainees preparing their own independent research projects. I can empathise with their stresses, help them to structure their thinking and support without 'telling'.

5.2 Conclusion

In addition to considering how my research might have an impact in practical terms, I did return to my thoughts about the nature of Drama and its relationship to theatre. In reviewing data from trainees during the sessions and from the amateur dramatics society, I concluded that there were differences which had come to light. The trainees had stated that they felt involved in their roles and the stories. The stories were their own and in their roles they had not pre-planned the emotions and feelings that they would experience. Although in role, they were demonstrating the process of responses as the stories evolved. If this process also applies to children engaging in Drama, they will be able to reflect upon issues, not exactly from first-hand experiences but from the experiences of being in role. I believe that this differs from theatre. The respondents from the amateur dramatics group when asked '*If you have produced, what is it about the role that appeals to you?*' cited '*developing characters*' (Appendix 29). The implication is that the characters' emotions and feelings have to arise from the rehearsal period but they are dictated mainly by the script, not from first-hand experiences. Mitchell (2009) and Alfreds (2007) point out that in order to act an emotion, actors need to draw on experiences from their lives, consider the physical manifestation of the emotion and direct it to relevant parts of the play. The focus is upon action, not on the state. Children may not have the experiences to draw upon to empathise, reflect and understand human stories; Drama can help them.

Before making recommendations for implementing some aspects of this research into my practice, I considered whether or not they would be realistically feasible. The aspects which I considered fell into two categories- those over which I have some control and those over which I have little control. Firstly, as was the case with Oreck's (2004) and Garvis's (2009b) research, there are external factors which are hard to control. With such high numbers of trainees to place in school, there is no guarantee that they will see models of good practice in teaching Arts subjects, receive support from teachers in delivering the Arts or be placed in a school where a high value is placed on teaching Drama. Similarly, some of the supervisory tutors, as ex-teachers, must fall into the categories, identified by research (Green et al, 1998; Green and Mitchell, 1998; Hennessy et al, 2001), of teachers who have little subject knowledge in relation to Arts subjects so will not necessarily offer helpful feedback or advice.

However, university tutors on the Primary English team are always contactable if trainees or supervisory tutors ask for advice. Ways in which these factors may start to be addressed have been discussed above but the placements of trainees into schools conducive to effective Arts teaching will remain arbitrary.

Other factors which remain largely uncontrollable include timetables in school and requirements to practise and conduct external testing and the presence of specialist teachers in independent or middle schools who take sole responsibility for teaching Drama. In the latter case, there may be opportunities for trainees to observe the practice, even if they do not actually teach Drama.

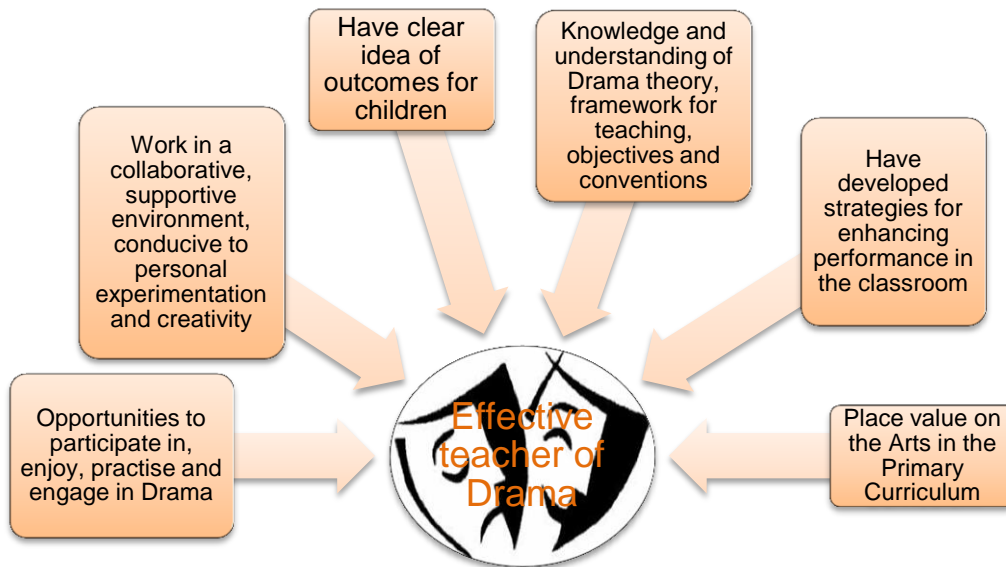
Fortunately, there are several factors over which there is control, based mainly on the Drama sessions run in university, many of which have been discussed above. Trainees can participate in Drama sessions in which they gain subject knowledge and confidence operating in a safe environment, within a clear, scaffolded teaching framework. Collaborative group work and warm-up games relieve anxiety for individuals and there is an emphasis on enjoyment. The sessions need to explicitly highlight: the outcomes for children identified in the findings; opportunities for creative development of the trainees; how Drama can be used as a pedagogical tool across the curriculum and how Drama is an Arts subject in its own right. Suggested additional features for the sessions include: relaxation techniques to enhance performance and calm nerves and peer evaluations of teaching scenarios. These elements have arisen from the data in two ways. Either they have emerged explicitly, such as the outcomes for children, or they have been omitted. I have to consider my own beliefs and values and interpret the data in the light of them. For example, whilst trainees did not identify the Drama sessions as opportunities to develop their own creativity, I feel that it is important that this should be made explicit in the sessions and is justified by the trainees including creativity as an attribute of effective literacy teaching. The Second Year trainees had also given the opportunity to be creative as a reason for enjoying teaching.

I therefore recommend that:

- The Primary English team explores ways to implement continuing professional development in Drama, either as a discreet subject or as part of an Arts package.
- Primary English tutors apply the model shown below when planning, teaching and assessing Drama in university sessions.
- Consideration is given as to how Drama sessions can effectively be used to increase trainees' classroom performance.
- The Primary English team works with 'Students as Partners' on Drama projects which will provide them with opportunities to work in school, make an impact upon children's learning and develop their own confidence and expertise.
- Opportunities for theatre visits or links with Arts agencies are explored and embedded in Primary English modules.

In devising the model below, I wanted to use a metaphor relating to Drama. The idea behind the 'Spotlight' model is that if all the 'switches' are activated, the spotlight will light up and trainees will be 'effective teachers of Drama'. It may be that not all of the switches are activated together. However, I have chosen not to show the model as hierarchical, or as a process, because one element is no more important than another. Trainees can have some autonomy over which elements they need to develop and this can be decided in consultation with English tutors, perhaps in the form of targets on their 'Subject Knowledge Learning Plans' which form part of the Subject Profiles for English. Having met the objective to develop, implement and evaluate a set of Drama sessions, intended to develop trainees' Drama capability, I feel it would be interesting to observe some Drama being taught by trainees in school. A second cycle of action research might involve further evaluation of the effectiveness of the 'Spotlight' model and the impact that this has on both trainees' teaching and children's learning.

Figure 5.1 The 'Spotlight' model



This research has been interesting to conduct but I am aware that, due to the qualitative paradigm, data collected in another context, with different participants might call for a different interpretation. I have attempted to tell the story of how I have come to the conclusions stated above. Whilst trying to avoid the temptation of ending on the Shakespeare quotation 'All the world's a stage ...', I am going to turn to Len Deighton, who is probably cited less often:

'In navigation, the triangle where three lines of reference fail to intersect is called a 'cocked hat'. My stories are intended to offer no more precision than that.' (Deighton, 1962)

In this research, I have attempted to reduce the size of the 'cocked hat'.

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APPENDICES

Appendix 1

Permission letter to focus group

I am studying for a Master of Philosophy higher degree and the title of my study is *Teaching Drama in the Primary School: Developing a Framework for Enhancing Trainee Teachers' Confidence and Subject Knowledge*.

The aims of my study are,

- To examine the context in which drama is taught in the primary school
- To critically consider the impact of trainee teachers' participation in process drama
- To develop, implement and evaluate drama sessions, intended to develop trainees' capability.

Participation in the focus group is entirely voluntary and in no way affects any assessments relating to your course. Data will be used for research purposes only and may be disseminated in journals or at conferences. The interview will be recorded, but participants' anonymity will be protected at all times. You have the right to withdraw from the research at any point.

Pippa Abbott

I have read the information above and am willing to participate in the research.

Name (Please print)

Signed

Date

Appendix 2

Permission letter to participating groups

Dear Trainee,

I am studying for a Master of Philosophy higher degree and the title of my study is *Teaching Drama in the Primary School: Developing a Framework for Enhancing Trainee Teachers' Confidence and Subject Knowledge*.

The aims of my study are,

- To examine the context in which drama is taught in the primary school
- To critically consider the impact of trainee teachers' participation in process drama
- To develop, implement and evaluate drama sessions, intended to develop trainees' capability.

I would be very grateful if you are able to complete the questionnaire overleaf. Your participation is entirely voluntary and is in no way connected to any assessments of the English module. All data will be collected for research purposes only. It may be disseminated at conferences or in journals but participants' interests will be protected at all times.

Pippa Abbott

I have read the information above and am willing to participate in the research.

Name (Please print)

Signed

Date

I give permission for observations of my participation in the Drama session to be used for research purposes.

YES / NO

I give permission for photographs of my participation in the Drama session to be used for research purposes.

YES / NO

Appendix 3

Tutors' questionnaire

Dear Primary Tutor,

I am conducting research into how to enhance trainees' subject knowledge and confidence in teaching Drama. I would be very grateful if you would complete this questionnaire. The data collected will be for research purposes only and may be disseminated at conferences or in journals. All participants' anonymity will be protected. There are five questions.

Thank you very much for your participation.

Best wishes,

Pippa Abbott

1. When observing trainees (Undergraduate, PGCE, School Direct etc.) in school, have you observed any Drama conventions being employed? Examples might include: hot-seating, conscience alley etc.? Please give details.
2. Have you observed a lesson, in which Drama objectives were the main focus and identified on plans? Please give details.
3. Have you observed a lesson in which Drama was employed to teach another curriculum subject? Please give details.
4. If you are a teaching tutor, do you use Drama in any of your sessions? If so, please give examples. (<i>If you are an English tutor, you do not need to include Drama sessions from English modules but examples from other subjects you teach would be informative.</i>)
5. Do you think that Drama, as a subject, has a place in the Primary National Curriculum? Please give reasons for your response.

Appendix 4

Example of completed tutor questionnaire

Dear Primary Tutor,

I am conducting research into how to enhance trainees' subject knowledge and confidence in teaching Drama. I would be very grateful if you would complete this questionnaire. The data collected will be for research purposes only and may be disseminated at conferences or in journals. All participants' anonymity will be protected. There are five questions.

Thank you very much for your participation.

Best wishes,

Pippa Abbott

1. When observing trainees (Undergraduate, PGCE, School Direct etc.) in school, have you observed any Drama conventions being employed? Examples might include: hot-seating, conscience alley etc.? Please give details.

Only one stands out during 10 years of observation. A group of 5/6 Year 2 boys who were lower ability for reading did some research on wolves in a non-fiction guided reading session. This was part of the whole class science topic of habitats and non-fiction. After their guided reading session and in the last 15 minutes of the lesson the 5/6 boys were all in 'hot seats' as members of the wolf expert panel and answered questions from the rest of the class. Their guided reading session was leading up to this. Each of the boys had found out about the habitats and hunting habits of different wolves and wore ribbons and medals as props to denote their expertise. The teacher had differentiated the questions and had prepared for each child in the class an envelope which had a question in it which they rehearsed and read out clearly for the 'expert panel'. These questions had clearly been part of a class/group discussion, but to ensure that this part of the engagement with talk was varied, the questions covered the range of what, when, how, why, where.

2. Have you observed a lesson, in which Drama objectives were the main focus and identified on plans? Please give details.

No – I haven't observed any lessons in which Drama objectives were the main focus.

3. Have you observed a lesson in which Drama was employed to teach another curriculum subject? Please give details.

Yes – as part of a Science topic; please see Question 1.

4. If you are a teaching tutor, do you use Drama in any of your sessions? If so, please give examples. (*If you are an English tutor, you do not need to include Drama sessions from English modules but examples from other subjects you teach would be informative.*)

As part of UG3 Interview Practice Workshops and PG Interview preparation role play is used. Trainees take on the role of different members of the interview panel and the role of interviewee. The idea is to create an opportunity for authentic practice in a realistic, yet safe environment. For added authenticity UG3s also dress as for interview.

'Skills rehearsal' in behaviour management (PGs) when trainees try out different body language and verbal responses to scenarios.

'Presentations' form a component of several modules, which give trainees opportunities to perform; audiences vary from small groups to whole groups – trainees prefer small groups, so as a tutor have to decide what which opportunity will provide the most benefit, depending on the learning required.

5. Do you think that Drama, as a subject, has a place in the Primary National Curriculum? Please give reasons for your response.

Yes

I think making and using drama across the curriculum provides an authentic and legitimate alternative for all children to express, demonstrate and deepen their understanding of many aspects of the curriculum. Children's writing was always better when drama (speaking and listening) was the first component.

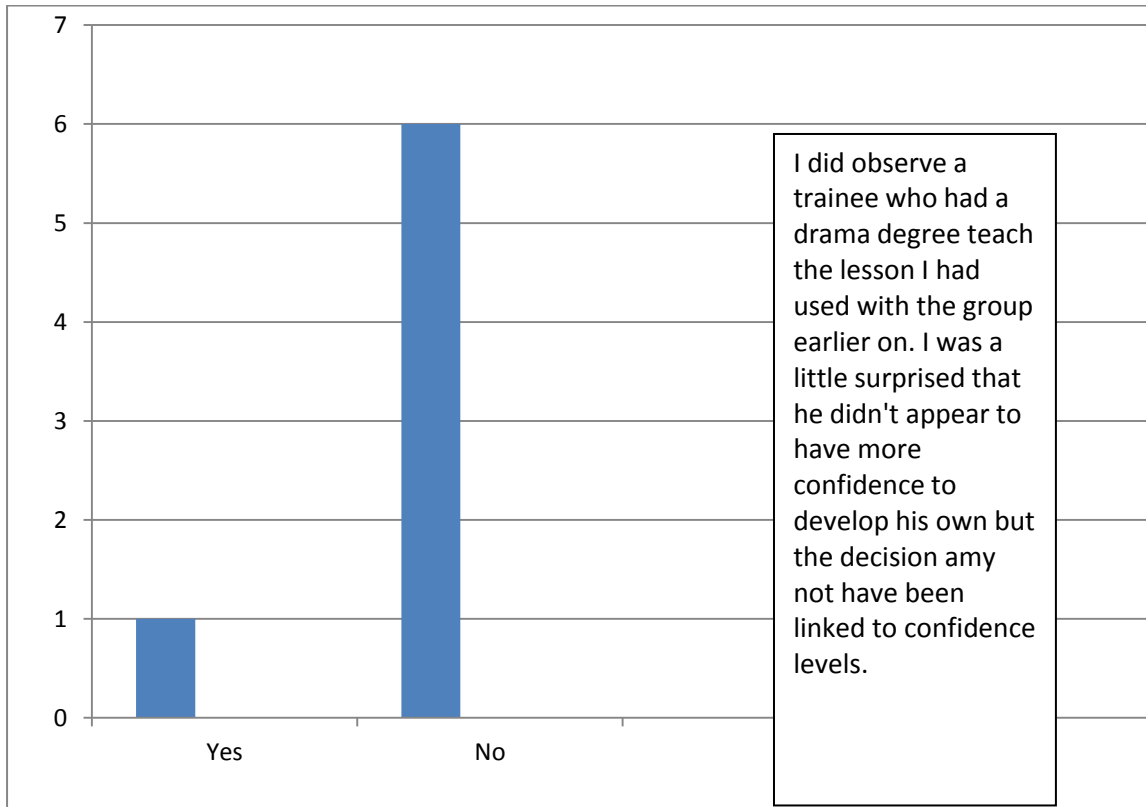
During my school experience, providing opportunities for performance has had a positive impact on the self-esteem and confidence of many children who showed ability and talent in Drama. Some of these children were less confident with their literacy skills, but this improved when their confidence rose.

Taking children to the theatre to see first class productions was clearly a 'magical experience'. A lot to unpick here but benefits included: transformative insight into characters; emotional engagement; delight; some children awakened to theatre as a career with many different aspects, not just acting.

Appendix 5

Tutors' observations of Drama taught by trainees in school

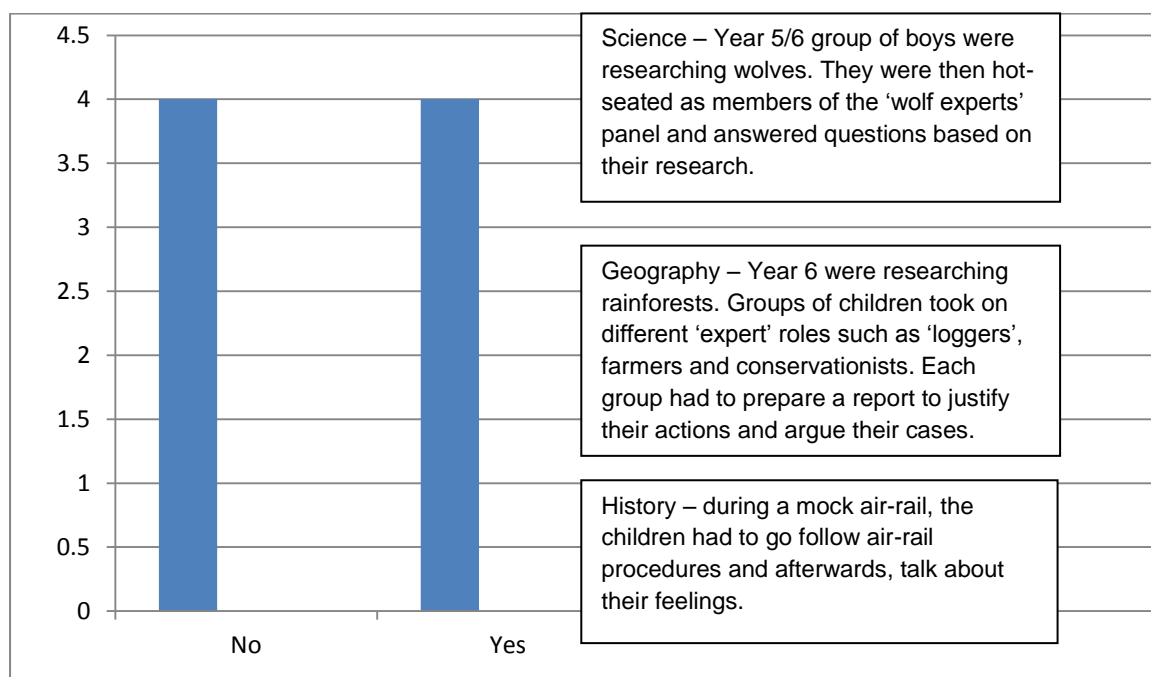
'Have you observed a lesson in which Drama objectives were the main focus and identified on plans?'



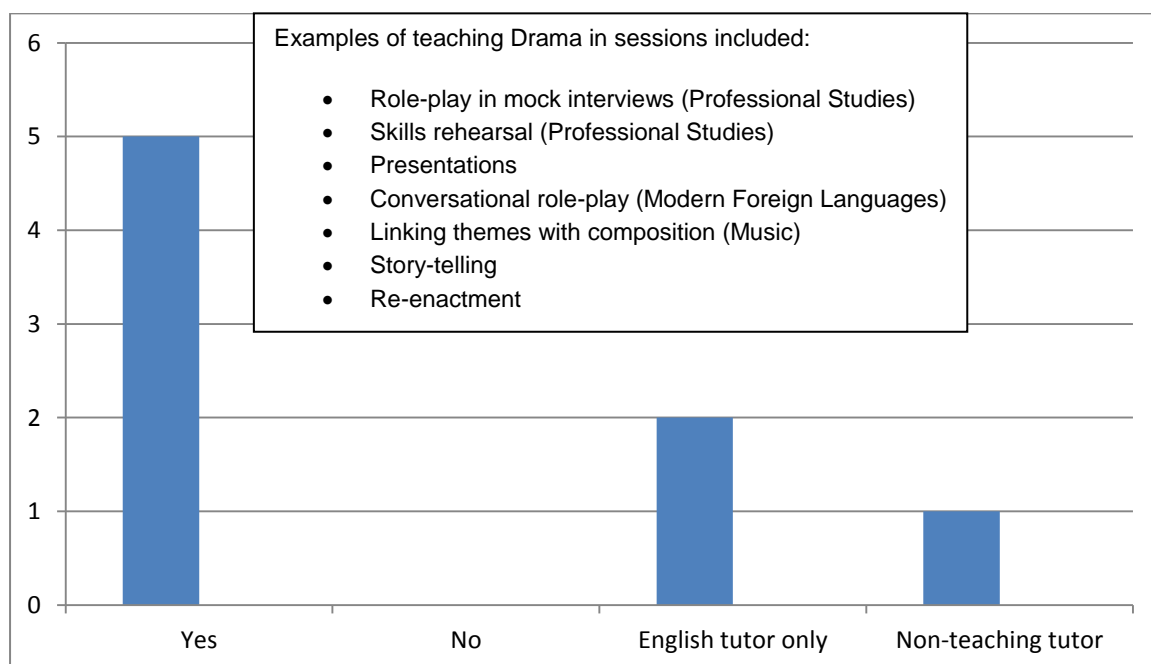
Appendix 6

Tutors' observations of Drama taught by trainees in school (continued)

'Have you observed a lesson in which Drama was employed to teach another curriculum subject?'



If you are a teaching tutor, do you use Drama in any of your sessions (excluding English sessions)?



Appendix 7

Key elements and frequency of tutors' responses to Drama having a place in the Primary National Curriculum

'Do you think that Drama, as a subject, has a place in the Primary National Curriculum (DfE, 2013)? Please give reasons for your answers.'

Key element	Frequency
Alternative to reading and writing	3
It's a different approach	1
Provides opportunities for the less able to demonstrate understanding	3
Develops characters in narrative	3
Puts children into unfamiliar situations	3
Allows for creative expression	3
Gives self-confidence	5
Develops self-esteem	3
Opportunities for working in groups	2
Develops spoken language	3
It is fun	3
Children need to see performances and theatre	3
It promotes enjoyment of literature	1
It is active and interactive	3
It is valuable as a cross-curricular, holistic approach	5
It keeps the Arts alive	3
It is inspiring and motivating	1
It promotes self-reflection	1
Talent can be identified	3
It results in better writing	2

Appendix 8

Reflective Response Sheet for Drama Session

Please complete as directed during the session

Reflection point 1: Please write briefly about what you know and understand about drama in school. How do you feel about teaching drama?

Reflection point 2: How do you feel now about having a go at some drama?

Reflection point 3: How involved do you feel in the story, and its characters, which is unfolding?

Reflection point 4: (after the session) Please reflect upon your learning during this session. Think about:

- How drama helped to explore themes and different viewpoints in the narrative
- What you have learnt about some drama techniques
- How confident you feel about teaching some drama

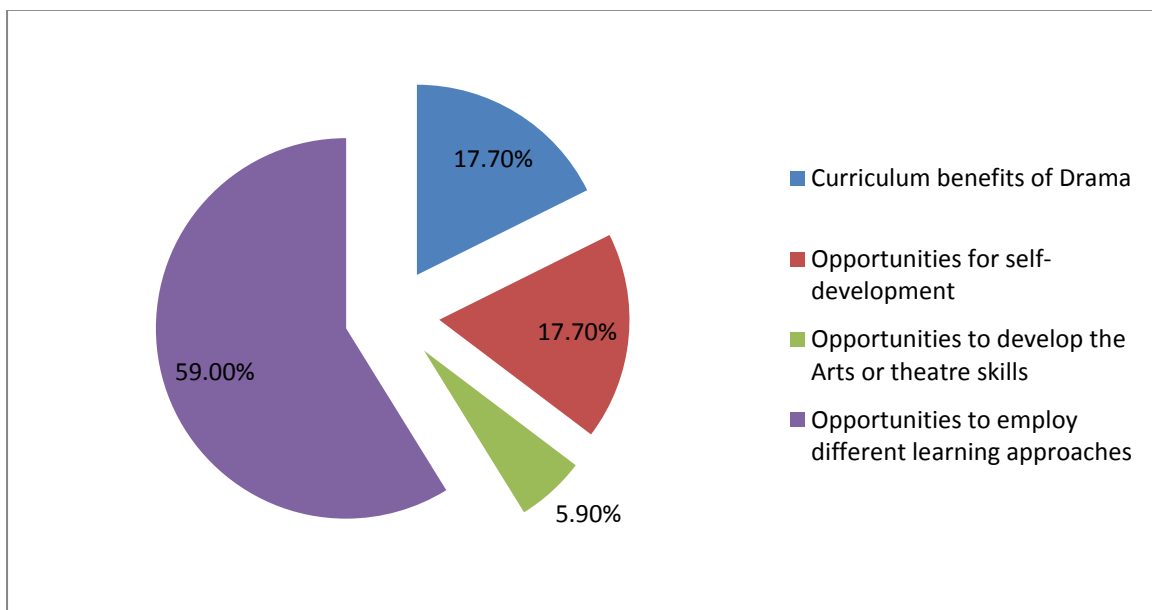
Appendix 9

Key elements from First and Second Year trainees' responses under themes

'What do you know and understand about teaching Drama in the primary school?'

Theme	Key element
Curriculum benefits of Drama	<ul style="list-style-type: none"> • It is a subject on its own • It is part of the English curriculum • It is used for cross-curricular work
Opportunities for self-development within Drama	<ul style="list-style-type: none"> • It develops self-confidence • It is to do with communication • It enables expression
Opportunities to develop the Arts or theatre skills in Drama	<ul style="list-style-type: none"> • It is about performance
Opportunities to employ different learning approaches through Drama	<ul style="list-style-type: none"> • It involves role-play • Hot-seating is used • 'Mantle of the Expert' • It involves story-telling • It involves re-enactment • Teacher-in-role • The children respond well • It is limited to certain age groups • It is fun • It is interactive

Percentage of total responses for each theme



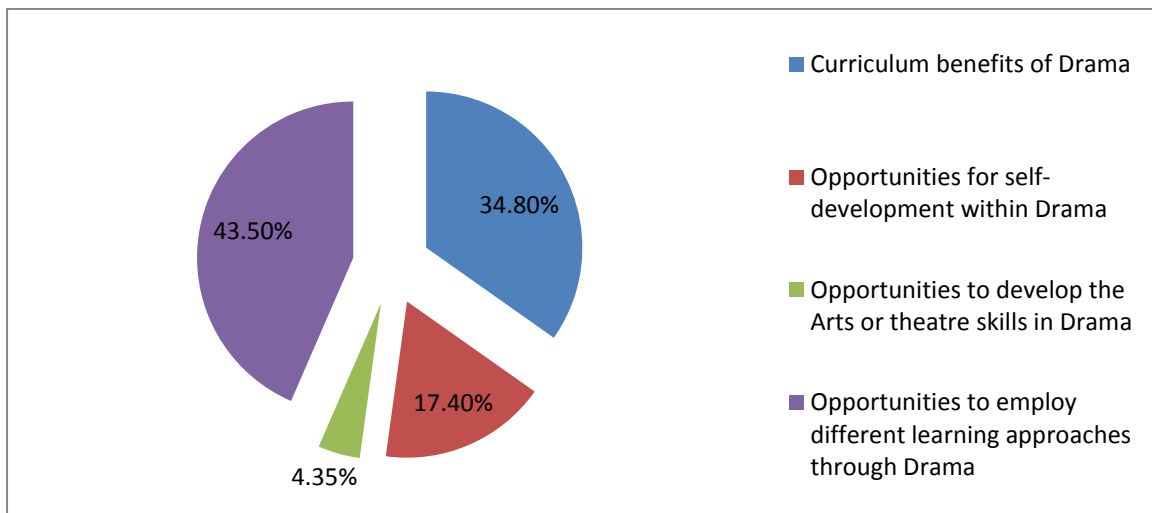
Appendix 10

Key elements from PGCE trainees' responses under themes

'What do you know and understand about teaching Drama in the primary school?'

Theme	Key Element
Curriculum benefits of Drama	<ul style="list-style-type: none"> • It's an alternative to writing • It is used for cross-curricular work • It is part of the English curriculum • Story writing • An aid for writing • Can be used for assessment • It is extra-curricular • Drama is a subject on its own
Opportunities for self-development within Drama	<ul style="list-style-type: none"> • It is social • Children can express their feelings • It is child-initiated • It builds confidence
Opportunities to develop the Arts or theatre skills	<ul style="list-style-type: none"> • It involves performing
Opportunities to employ different learning approaches through Drama	<ul style="list-style-type: none"> • It is inclusive • It involves role-play • Hot-seating is used • It involves re-enactment • Puppets • It is a different approach • It is enjoyable • 'Mantle of the Expert' • Drama is a type of pedagogy • Drama is contextual

Percentage of elements for each theme



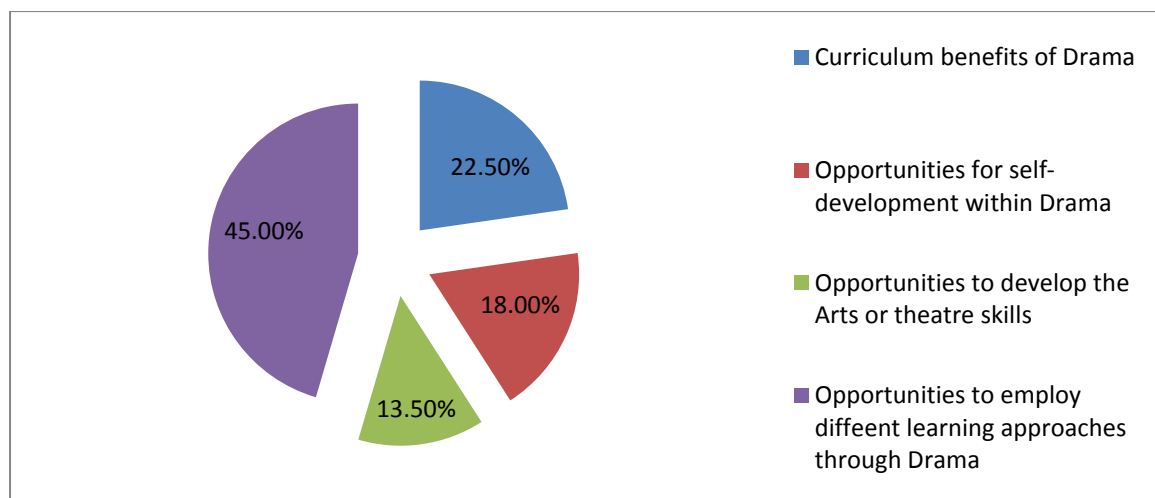
Appendix 11

Key elements from Third Year Trainees' responses under themes

'What do you know or understand about teaching Drama in the primary school?'

Theme	Key element
Curriculum benefits of Drama	<ul style="list-style-type: none"> • It is an extra-curricular subject • It is an alternative to writing • It is used for cross-curricular work • It is part of speaking and listening • It involves story-telling
Opportunities for self-development within Drama	<ul style="list-style-type: none"> • It involves using the imagination • Children can express their emotions • It is used to develop creativity • It builds confidence
Opportunities to develop the Arts or theatre skills	<ul style="list-style-type: none"> • It involves performing • Opportunities for theatre trips • Children can learn acting skills
Opportunities to employ different learning approaches through Drama	<ul style="list-style-type: none"> • It is fun • Hot-seating • Role-play • It is interactive • It involves re-enactment • Shared meanings are created • Freeze-frame • Drama is contextual • Puppets • It is engaging

Percentage of total responses for each theme



Appendix 12

Transcript of focus group's semi-structured interview

- 1 PA The first thing then, I just wanted to ask you was, as it is very much a
2 discussion it is not a sort of question and answer as such is: What do you
3 understand by the teaching of drama in the primary school? So what sort of things
4 have you seen or done?
- 5 HS I use a lot of drama, my degree was in drama and I use it as much as possible
6 to be honest. I think it's not just, I think it's both good for teaching subjects such as
7 English but also for the social side, as I said I am focusing on how drama can
8 support SEN children and just even practising ways of communicating and
9 verbalizing their thoughts and stuff, I think that's good as well as using it to enhance
10 English and that can be, they can, it can be a motivation, so if you do this good story
11 or if you work really hard doing this play script or whatever it could be like we can act
12 it out at the end of the lesson and that seems to really drive them cause they want to
13 do that. Or it could be vice versa they could do it...
- 14 PA Right, anyone else want to...
- 15 SB I use it a lot in Reception and Year 1
- 16 PA Okay.
- 17 SB So they will read a story and then they have to make up the ending by acting
18 the story out, rather than just writing it in a book.
- 19 PA Right.
- 20 SB It is just catching a different essence of English isn't it?
- 21 PA Yes.
- 22 SB They are still having to go through that thought process.
- 23 PA But you think sort of the interactive way that they do it, it is just a bit more
24 engaging because they are actually doing it.
- 25 SB Yes.
- 26 PA Anyone want to add anything? Naomi.
- 27 ND I have not seen drama taught as part of English, I have not seen it as a
28 specific you know type of thing being taught to the children. I have seen it as part of
29 R.E. used really well and in both schools I have been in as part of their class

30 assemblies, but I haven't seen, in two completely different schools, and two key
31 stages and two classes, I haven't seen an awful lot of it being used.

32 PA Right.

33 ND But children when they have used it have really enjoyed it.

34 PA Oh well that's interesting.

35 ND So maybe I will use it.

36 PA Good thinking. (group laughter).

37 PA Right okay. How do you think teachers feel about teaching drama?

38 SB I think most are absolutely terrified at the thought. (Group laughter). Which in
39 a way is always crazy because you are out there as the teacher in front of a class of
40 thirty children and maybe two or three adults but somehow when you term it as
41 drama it suddenly becomes a big thing and you are on a stage when really it is not
42 quite like that.

43 PA Do you think it is the name of the subject that just sort of...

44 SB I think it is yes.

45 HS I think teachers get scared that they are going to go off the rails don't they,
46 and they think oh they are just going to go off and do that and that but if anything I
47 found that when they are doing drama they are more focused within their group
48 rather than if they are sat round a table writing as a group...

49 PA Yeah, yeah.

50 HS because they are enjoying it they are engaged so they are actually focused
51 and it might look like they are kind of messing around but when you go closer they
52 are just really getting into their character.

53 PA So you can't do drama without noise and a bit of excitement.

54 HS No, no. So I think you have to be willing as a teacher to let that happen in
55 your classroom and accept that there is going to be a bit of noise but they are going
56 to get a lot out of it.

57 PA Mmm. Brilliant.

58 ND I think for me as a teacher if I was going to plan to do drama I would have to
59 have a really fixed idea in my head of exactly what I was trying to achieve by doing it,
60 because I know it's fun for the children and I almost taught a lesson involving some
61 drama the other day and then we didn't have time for the actual drama bit but I found
62 I could use it as part of what I was doing but I think to do any sort of lengthy or unit
63 on drama, I think I would just need for myself to be really clear about exactly what I

64 was doing and how I was going to, you know, almost a success criteria of what my
65 learning objectives were going to be cause otherwise you know it is going to be fun
66 and engaging but it's whether it can, you know, why are you using it sort of thing.

67 PA Yeah, yeah. That's a good point it's there in the National Curriculum that it
68 has to be taught but as you say, do I use it as part of something else or do I teach
69 drama as a subject in its own right, so you have to sort of think about that one. Right
70 so, generally a little bit scary then? (Laughing).

71 PA Before teaching a lesson, any lesson, how do you feel when you are
72 embarking on having a go at teaching something? Anything it doesn't have to be
73 drama.

74 HS It depends what it is. Do you agree?

75 ND/SB(Agree) Yes, yes.

76 ND I still get quite nervous, not like really nervous. I think in the first week that I
77 started doing it, it was like a really big thing to me in my lessons and what I was
78 going to do and that's got better and better but particularly when you have got people
79 observing you. (Group laughing)

80 PA It doesn't get better.

81 ND There is still occasionally if there is a lesson that is you know, if I know I have
82 got to introduce a new topic and it is something that I just don't know quite how it's
83 going to go, I just feel a bit sort of apprehensive about it but if I have planned one I
84 know what I have planned is really good and my activities are really sound and I
85 know that they are going to be engaged with it I don't worry so much.

86 PA So it's not so much the delivery it's the: 'Do I know what I am teaching?'

87 ND But I think with me it's a little bit of both.

88 PA Ah that's interesting.

89 ND I was never one at school to get up and do any drama I was always quite shy
90 and quiet and I still have a little part of that, you know you... (can't hear)

91 PA It is quite a subject where you have to stand up in front of people. There is no
92 getting around that is there.

93 SB You develop another person. You are still yourself and I wouldn't say I am
94 picturing someone else as I deliver a lesson, you just think gosh where did that come
95 from because I am not normally that confident and I am doing this and being
96 assertive and when you are confident you give that confidence to the children as
97 well.

98 PA Brilliant.

99 HS Last Friday I wanted to do creative writing and I borrowed my boyfriend's
100 Superman onesie and I went out of the classroom, got the TA to put some superman
101 music on and came back in. (Group laughter). I flew round the classroom for a bit
102 then came out of character. They were just like.. and then I was like, you need to
103 make your own superhero or villain for your stories and it worked really well cause
104 they were all like 'oh yeah I can do this and I can do that.'

105 PA The next thing I wanted to ask you about. Do you think that if, we are talking
106 about being nervous sometimes, do you think that perhaps having sessions at uni'
107 which taught you how to project your voice, or breathe or sort of drama techniques
108 might be helpful.

109 ND I would sign straight up for that.

110 PA Really! Why is that?

111 ND I think just to have...I suppose when you start you want to know that you are
112 doing the right thing, you know, yeah I did get nervous when I first started and I think
113 you just work it out don't you.

114 PA Yes.

115 ND You talk louder and as Sarah said you do kind of develop that teacher
116 persona in your head and I think once you, ironically it is then a bit like drama, you
117 know your school, it is almost like a performance every day then. So even if you are
118 not actively doing it actually what you are doing is, although it is a bigger part of
119 yourself you are like playing a role, but I think anything would have helped me,
120 particularly when I first started just, you know never being particularly loud, and I
121 think juts have even ten minutes in a session or something where we could all
122 practice being loud or we could sort of, I don't know, perhaps sort of role play a bit
123 more about what might be happening , you know what sort of things might happen in
124 the classroom and things like that as a kind of, maybe in a PAM session or
125 something, kind of general teaching skills.

126 HS It would be nice to give our peers feedback cause obviously we are quite
127 close in our little PAM groups aren't we and it would be nice if before you go out, I
128 mean as I said because I have done my drama and stuff I'm not that bothered but I
129 think I know some people that would really benefit form that and as well, something
130 that was only picked up when I was teaching by my assessor is after I said
131 everything, anything, I said 'ok' at the end so I am like checking their understanding
132 but she was like, 'it's really annoying. If the children pick up on that like I did that's
133 all they would be able to hear.

134 PA Right.

135 HS So you would say like two add two is four, okay. And eight add two is ten,
136 okay, and I didn't realise I was doing it so little things like that might be good to

137 actually speak in front of them and then they can say 'oh watch out for that' or 'you
138 could do that' or whatever.

139 PA Brilliant.

140 PA Right, okay. What do you think gives you confidence to teach? Naomi talked
141 a little bit about being really prepared, so we talk an awful lot about confidence in the
142 classroom. What makes you feel confident when you teach?

143 SB Standing tall.

144 PA Oh! Right!

145 SB When you are hunched over you always hold onto that fear whereas when
146 you are stood tall and back up straight and chin up high then you just have that air of
147 confidence yourself. You can almost fool yourself that you are confident.

148 PA So it's really almost visualising yourself. Brilliant! Anything else? What else
149 where you think I am really confident about teaching this. What helps you to feel
150 confident?

151 ND I think for me, it probably sounds obvious but it's the subjects that I know
152 about.

153 PA Right.

154 ND So for the last SE2, I love history so whenever we do anything with topic, I
155 don't just teach I brought bits in, I can't help myself, but because it's just part of sort
156 of who I am and what I have learnt you know, obviously if there is anything I needed
157 to find out then I wouldn't say something that I wasn't sure about, whereas maths is
158 a much more mechanical process to me and I want to make sure I am modeling it in
159 the right way, you know I might be able to do it but teaching it is something different,
160 so I know my best lessons are where I just have subject knowledge because it's just
161 the things I'm better at, you know it's not just preparing things but it's actually just the
162 things that I feel more interested and comfortable about anyway and then I can really
163 sort of adlib and if they ask me things we can talk about them and stuff whereas I
164 think particularly maths is a lot more black and white.

165 PA Yes, it's that thinking on your feet as well with maths sometimes. (Group
166 laughter).

167 ND and I think it's, I find any subject that has definite answers I sometimes get
168 worried about those subjects where more English or, I can't even think but if you
169 know, I like more of a discussion and peoples' opinions and not that's the answer,
170 that's the answer.

171 PA Which is why you like the drama.

172 ND Yeah, a little bit more open.

173 PA Okay, right. How do you know when you have taught a good lesson. How do
174 you know that?

175 HS I think you can see it in their work, if they have done some work, how they've
176 responded to it, whether they've obviously met the lesson objectives or whether
177 they've gone off somewhere completely different in their mind and written about
178 something completely different, whether they're engaged, whether... This is one
179 thing when they say things like 'Oh is the lesson over? And it's actually been a whole
180 hour and they're like 'Is that it? Is that all we're doing? And it's like you've actually
181 been doing lots of things but because they've been motivated and been engaged
182 and learning they kind of don't think 'oh when's this lesson going to end?'

183 PA What about from anybody else's opinion or how do you sort of.. would you be
184 looking for somebody else to tell you it was a good lesson maybe? That is a bit of a
185 leading question isn't it.

186 ND Sometimes the things I'm looking for in a good lesson are probably, and I know
187 in my head, what needs to be signed off the teaching standards and all that.

188 PA Right, right.

189 ND But for me I always get a buzz when we are discussing stuff either on the
190 carpet or as a group and kids are kind of coming up with ideas and they are
191 bouncing things off each other. We had been doing topics about adventures and we
192 had just finished going to France in one of our lessons and we had been doing all
193 sorts of things about that and I introduced their new topic which was going to Africa,
194 so again using Geography and looking at different countries and that sort of thing,
195 and just, I don't take too much credit for it because I think it was just a subject and
196 what they knew about it and what they wanted to talk about but just, I kept wanting to
197 stop them to get onto the next thing but they really wanted to talk about what they
198 knew about and somebody would say something and the children would then react
199 to that and that to me I thought you know I was really happy with how that went
200 because they were interested in it and you could tell that they were interested in it
201 and

202 PA That's quite hard to plan for as well isn't it.

203 ND Yes exactly and I think it was just half of it was just the fact that it was an
204 interesting subject and they all had a different you know, opinion or experience of it.

205 PA A chance to perhaps voice that as well. Brilliant. Okay so when you taught a
206 good lesson how does that make you feel, sort of physically, what did you come
207 away from the lesson thinking?

208 SB It's a real uplifting feeling isn't it, you just get a buzz and you go right I can do
209 this next lesson and its again coming back to confidence I think and it's another
210 notch on the confidence belt and thinking I can do it, put my mind to it and I know
211 what I am doing.

212 ND It makes me feel like a proper teacher. (Laughing)

213 PA That's good, that's good.

214 HS The same really.

215 PA Good. Okay if you don't mind I am going to go back to that question. How do
216 you think teachers feel about teaching the subject of drama?

217 HS I said that I think a lot of teachers are worried about it cause its not very
218 structured and they're all over the place and there is room for silliness but then if you
219 kind of make it clear right from the start if there is any silliness then they will just
220 stop, I found that they generally just get on with it but yes I have spoke n to a lot of
221 teachers who are worried about it.

222 PA Really

223 HS Yeah.

224 PA Have they come to you because they know you're into drama?

225 HS No, not necessarily but just in discussions.

226 PA That's interesting. Let's go back to teaching a lesson. How do you feel?

227 ND I still sometimes feel nervous about doing it. Less so than I used to cause it
228 used to be something that it felt like a big thing, it felt like a performance I was having
229 to do and, it does sometimes feel like every day you are writing a new little play for
230 yourself and you have to remember you script and that sort of thing.

231 PA Yes, yes.

232 ND I don't feel so much that any more, it doesn't seem like such a big thing in my
233 head but I do, if I've planned and prepared everything and I know exactly what I am
234 going to say and all my activities are sort of I think they are going to be engaging and
235 different and that sort of thing. I don't worry so much but yeah I still sometimes feel a
236 bit apprehensive about it.

237 HS That whole thing with the script sometimes, especially to start with I wasn't
238 nervous about teaching it but I was kind of worried that I was kind of going to forget
239 something to do something and I would sit there in the morning and keep reading
240 through my lesson plans again and again so it's in my head and I think with more
241 practice you just kind of learn to go with the flow and you think well you have done
242 this lesson plan but if the lesson goes in a different direction to what you want it to

243 then it's okay, you kind of start to realise that don't you, as long as it's for the benefit
244 of the class then, and that was something that I worried about before, like making
245 sure that everything had to go to the plan.

246 PA Okay.

Appendix 13

Key elements from all groups

'How do you feel about teaching Drama?'

First and Second Year trainees	PGCE trainees	Third Year trainees
Daunted	Hesitant	I don't enjoy it
Uncomfortable	Okay in front of children	Self-conscious
Worried	Enthusiastic	Lacking in subject knowledge
Lacking in experience	Unsure (of how useful it is)	Confident (teaching, not doing)
Lacking in knowledge	Uncertain	Enjoyment
Insecure	Not a clue what's involved	Have limited ideas
Not as confident as other subjects	Never thought about it	Hard (due to class size and engagement)
Unconfident)	Passionate (Drama degree)	Not confident
Enjoyment	Embarrassed	Limited its use to role-play
Keen	Excited ('A' level)	Daunted
Fairly confident	Keen	Very confident
Confident in some areas – scripts / productions	Nervous	Terrified
Comfortable ('A' level)	Comfortable with some strategies	Quite confident
Enthusiastic	Anxious	nervous
Experienced ('A' level)	Quite confident (with role-play)	
Reluctant	Unconfident	
Uneasy of the 'spotlight'	Concerned (with behaviour)	
Nervous	Very confident	
	Enjoyment	
	confused	

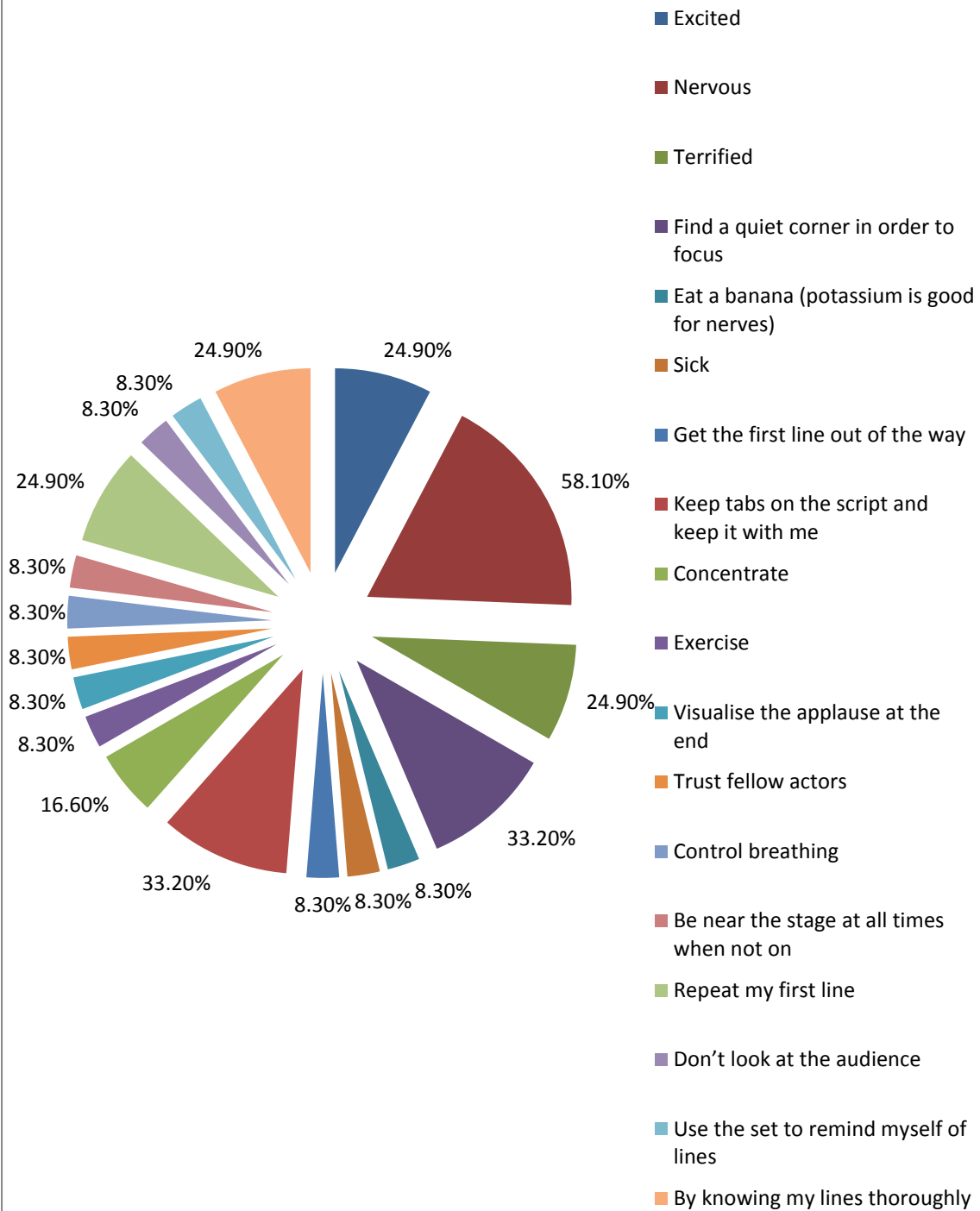
Appendix 14

Results of Questionnaire to Amateur Dramatics Group

'As an actor, how do you feel before going on stage and how do you deal with those feelings?'

Key element	Respondents identifying this element (%)
Excited	24.9%
Nervous	58.1%
Terrified	24.9%
Find a quiet corner in order to focus	33.2%
Eat a banana (potassium is good for nerves)	8.3%
Sick	8.3%
Get the first line out of the way	8.3%
Keep tabs on the script and keep it with me	33.2%
Concentrate	16.6%
Exercise	8.3%
Visualise the applause at the end	8.3%
Trust fellow actors	8.3%
Control breathing	8.3%
Be near the stage at all times when not on	8.3%
Repeat my first line	24.9%
Don't look at the audience	8.3%
Use the set to remind myself of lines	8.3%
By knowing my lines thoroughly	24.9%

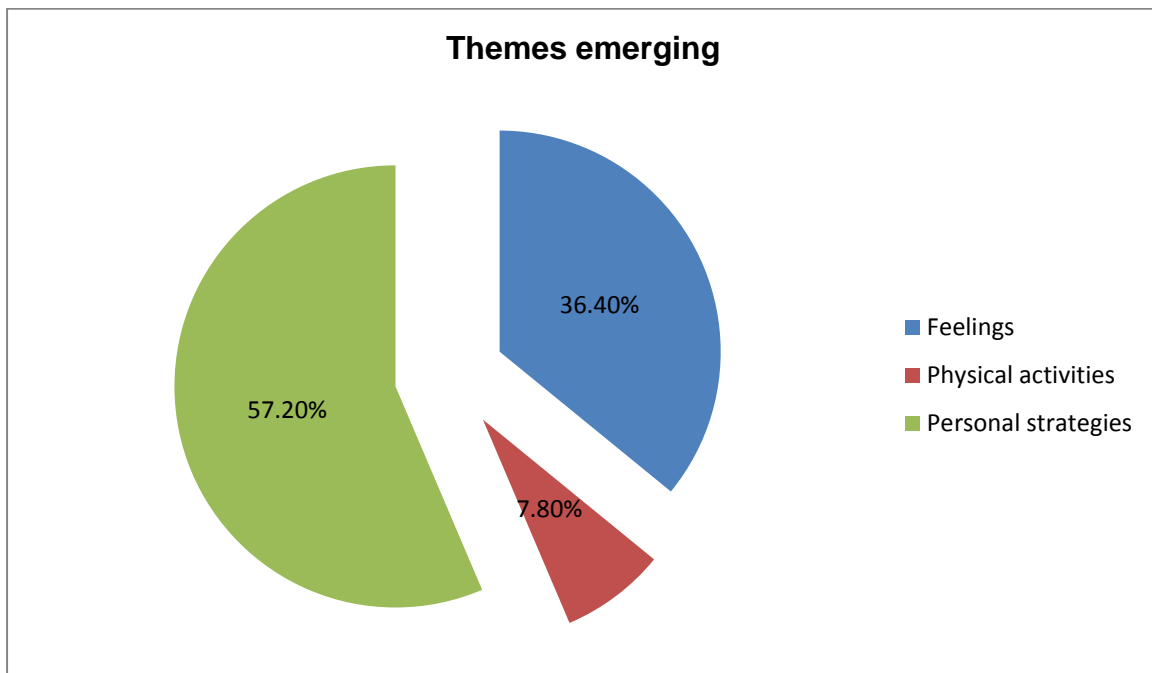
Chart to show percentage of respondents for each key element



Key elements and emerging themes

'As an actor, how do you feel before going on stage and how do you deal with those feelings?'

	Key element
Feelings	<ul style="list-style-type: none"> • Excited • Nervous • Terrified • Sick
Physical activities	<ul style="list-style-type: none"> • Eat a banana • Exercise • Control breathing
Personal Strategies	<ul style="list-style-type: none"> • Find a quiet corner and focus • Get first line out of the way • Keep looking at the script • Concentrate • Visualise the applause • Trust fellow actors • Be near the stage when not on • Don't look at the audience • Repeat first line • Use the set to prompt • Know lines thoroughly



Appendix 15

Second Year trainees' responses

'How do you feel before teaching a lesson?'

Key element	Number of responses
Nervous	11
Excited	5
Positive	1
I relax into it	2
Okay	3
It depends upon the subject	5
Stressed	1
Worried	1
Anxious	1

18 respondents

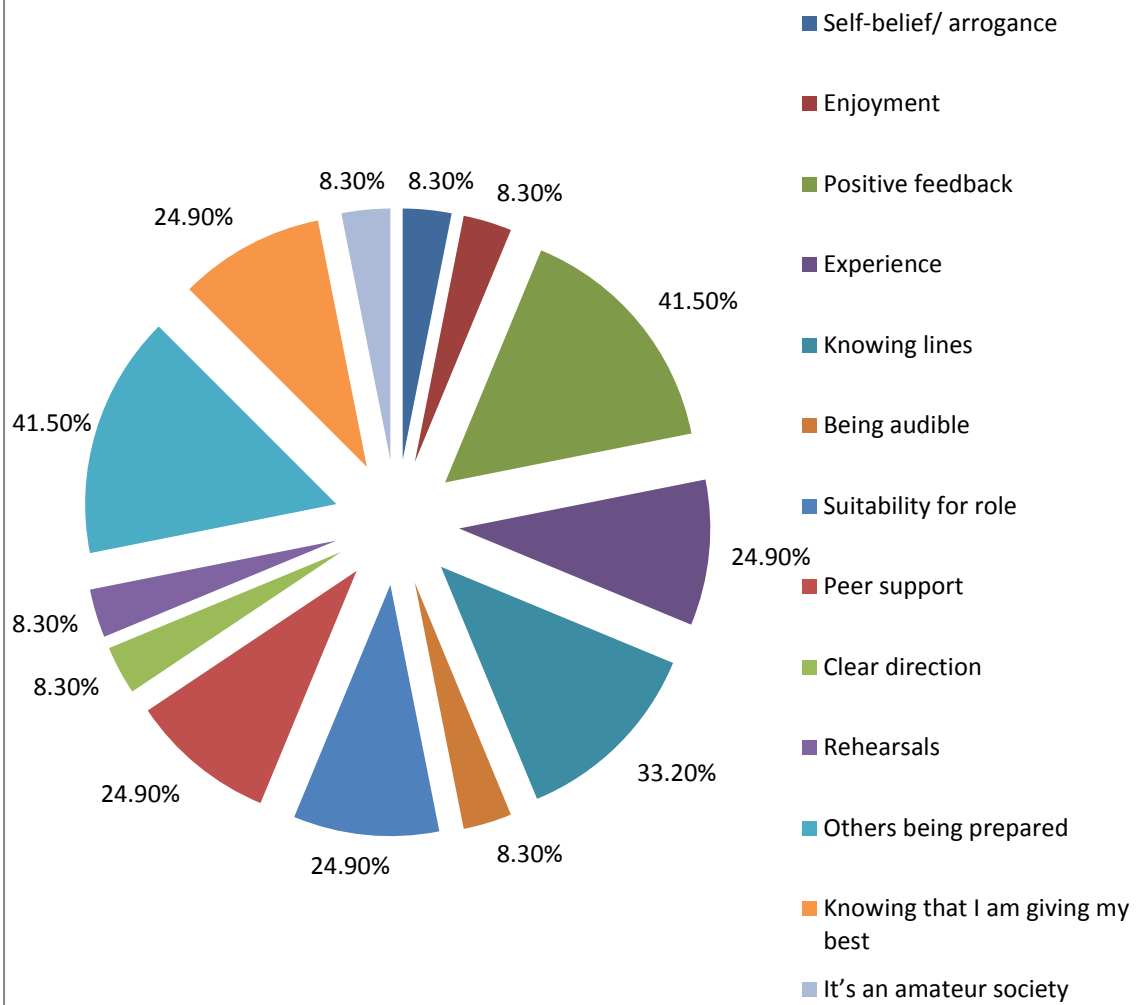
Appendix 16

Results of Questionnaire to Amateur Dramatics Group

‘As an actor, what gives you the confidence to perform?’

Key element	Respondents making this response (%)
Self-belief/ arrogance	8.3%
Enjoyment	8.3%
Positive feedback	41.5%
Experience	24.9%
Knowing lines	33.2%
Being audible	8.3%
Suitability for role	24.9%
Peer support	24.9%
Clear direction	8.3%
Rehearsals	8.3%
Others being prepared	41.5%
Knowing that I am giving my best	24.9%
It's an amateur society	8.3%

Chart to show percentage of respondents for each key element

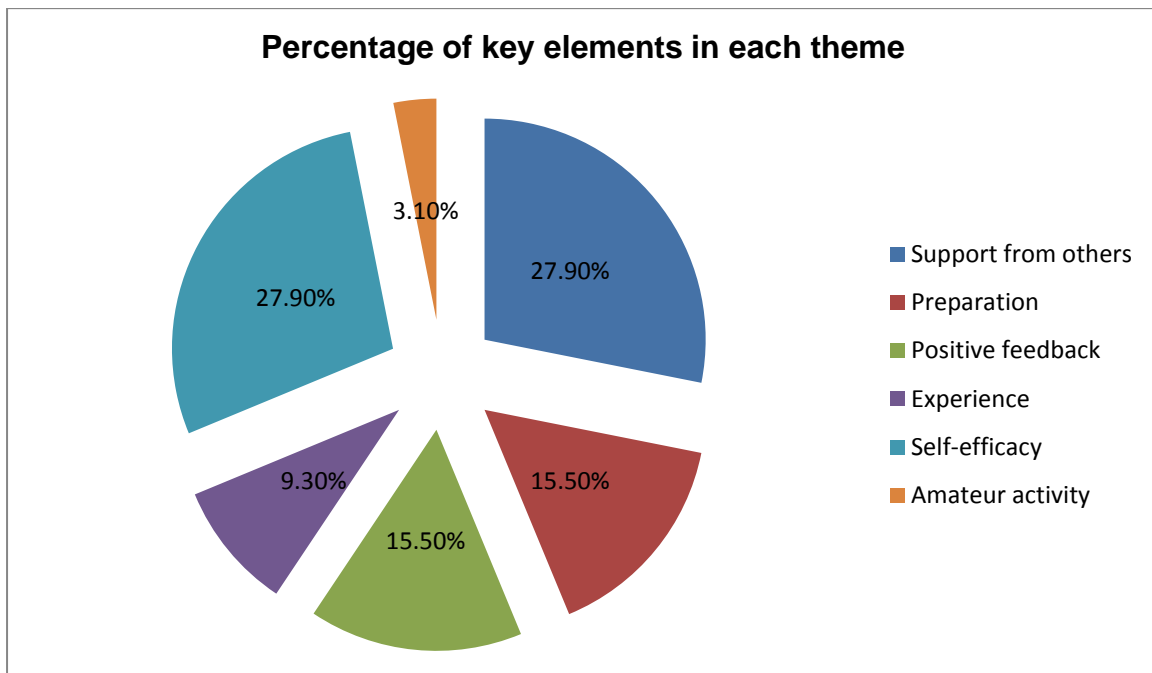


Appendix 17

Themes emerging from key elements

‘As an actor, what gives you the confidence to perform?’

Theme	Key element
Support from others	<ul style="list-style-type: none"> Peer support Clear direction Others being prepared
Preparation	<ul style="list-style-type: none"> Knowing lines and cues Rehearsal
Positive feedback	<ul style="list-style-type: none"> Feedback from audience Feedback from producer
Experience	<ul style="list-style-type: none"> Experience of producing Experience of being on stage
Self-efficacy	<ul style="list-style-type: none"> Self-belief and arrogance Enjoyment Audibility Suitability for role Knowledge of having given my best
Amateur activity	<ul style="list-style-type: none"> Ultimately, it's a hobby and is for fun



Appendix 18

Key elements from Second Year and PGCE trainees after School Experiences One and Two

'What helps you to feel more confident about your teaching?'

Year Two trainees after School Experience One

Key element	Number of responses
Positive feedback	3
Children's responses	4
Support	5
Preparation	9
Subject knowledge	6
Knowing about the age group	2
Practice	1
University sessions	1
Being organised	1

PGCE trainees after School Experience Two

Key element	Number of responses
More practice in school	5
Practice lessons to peers	4
Good resources	3
Experience	4
Extra taught sessions	2
University intranet resources	1
Support	2
Research into subject content	6
Lesson planning	2
Time for reflection	1
Some basic subject knowledge	1
Knowing the class	1
Preparation	2
A longer course	2

Appendix 19

Second Year trainees' and PGCE trainees' key elements grouped into themes

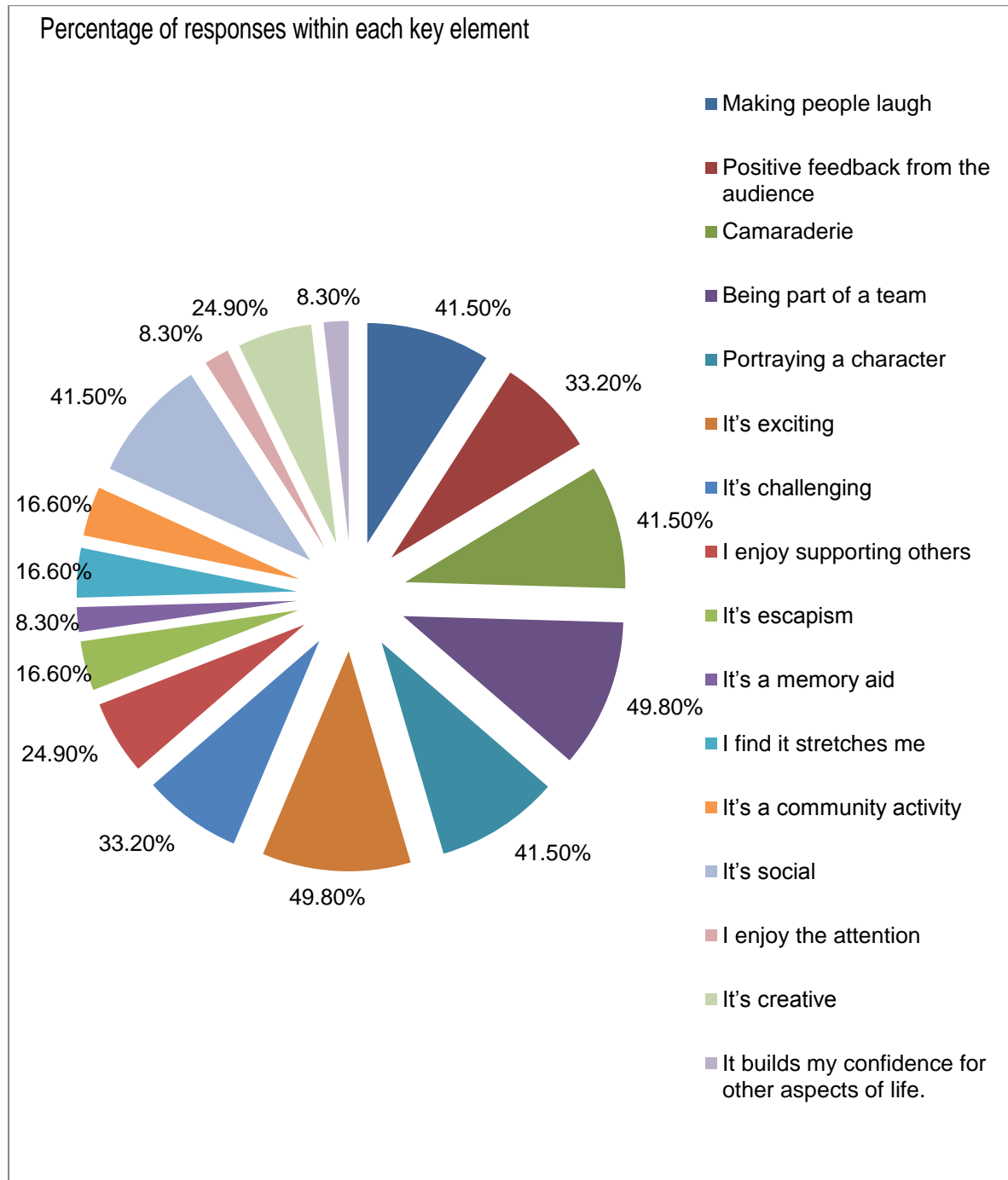
'What helps you to feel more confident about your teaching?'

Theme	Key element
Practice and experience	More practice in school
	Practice lessons to peers
	Experience teaching different subjects
	Knowing about the age group
Support	Support in school and from tutors
	Positive feedback
	Positive children's responses
Preparation	Researching subject
	Planning
	Preparing thoroughly
	Being organised
Subject knowledge	Having some subject knowledge
	Knowing about the age group
Taught sessions	University sessions
	Extra sessions
	Longer course (PGCE)
Resources	Good resources
	Intranet resources

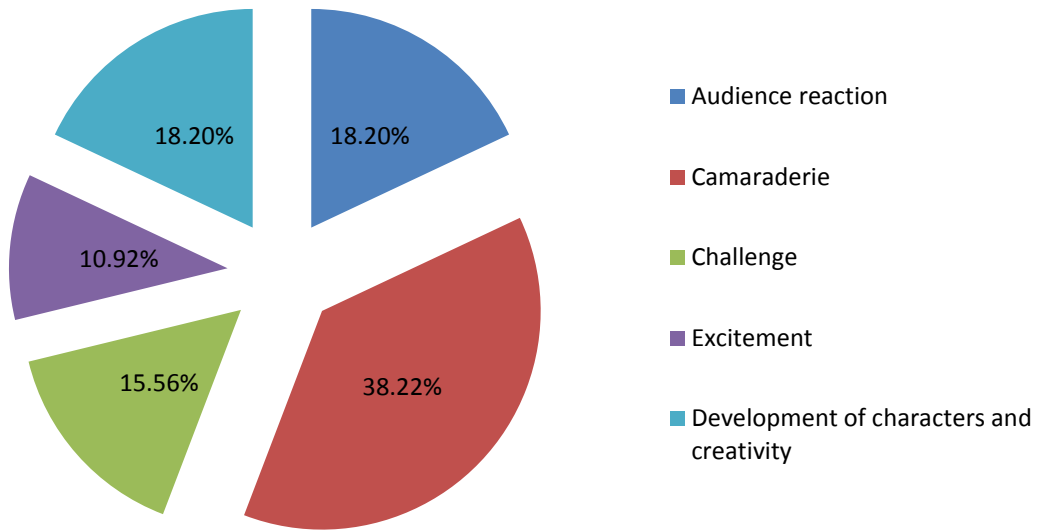
Appendix 20

Key elements and themes

'If you appear on stage, why do you enjoy it?'



Themes emerging from key elements



Appendix 21

Example of amateur actor's questionnaire (1)

Dear xxxxx

As a university tutor, I am currently conducting a small-scale research project, on trainee teachers' confidence and performance when teaching drama. Part of the research involves identifying factors which affect performance. The results of the project may be disseminated at conferences or published. Participants' names will be changed in order to maintain anonymity.

I would be very grateful if you would take a little time to complete this questionnaire and return it to me at djabbott52@btinternet.com or p.abbott@worc.ac.uk.

Thank you.

Pippa Abbott

I agree to take part in the small-scale research project.

1. In what ways do you participate in xxxxx' productions? Please underline all those relevant:

Acting Backstage (including Prompt, Wardrobe etc.) Technical
Set-building Committee member Front-of-House
Attending social events Producing

2. If you appear on stage, can you describe why you enjoy it?

I enjoy feeling part of a team working towards a common goal.
I enjoy doing something entirely different from my day job
The nervous feeling before going on stage makes me feel "alive"
I like to think I'm contributing to people having an enjoyable night out
I like to feel part of the village community
I enjoy the feeling of "closeness" with the rest of the team.
I've made some lovely friends which have extended beyond the XXX scene
I enjoy going to the pub afterwards!!

3. If you have produced, can you say what it is about the role that appeals to you?

I did produce a members evening once, but actually found it very stressful – the most difficult aspect was trying to keep everyone "happy". But I did enjoy the end result and was very glad to have given it a go.

4. As an actor, what gives you the confidence to perform?

Knowing your fellow cast members and backstage teams are supporting you.
Knowing that you're doing the best job you possibly can
Positive comments or constructive criticism all help build up the confidence levels over the years.

5. As a producer, what gives you the confidence to organise and direct a production?

Hmmm – that was the part I was lacking, I think – wasn't at all confident.

6. As an actor, how do you feel before going on stage and how do you deal with those feelings?

I feel excited and nervous – feelings which I like and gives me that “edge” to go on stage and do as good a job as possible. Those feelings are important and necessary (for me) to feel I can confidently go on stage.
The only production I didn't feel nervous about, is the one I don't think I did a particularly good job of.

Thank you very much for your participation.

Appendix 22

Example of amateur actor's questionnaire (2)

Dear xxxxx,

As a university tutor, I am currently conducting a small-scale research project, on trainee teachers' confidence and performance when teaching drama. Part of the research involves identifying factors which affect performance. The results of the project may be disseminated at conferences or published. Participants' names will be changed in order to maintain anonymity.

I would be very grateful if you would take a little time to complete this questionnaire and return it to me at djabbott52@btinternet.com or p.abbott@worc.ac.uk.

Thank you.

Pippa Abbott

I agree to take part in the small-scale research project.

Print name : xxxxx

7. In what ways do you participate in xxxxx' productions? Please underline all those relevant:

Acting Backstage (including Prompt, Wardrobe etc.) Technical

Set-building Committee member Front-of-House

Attending social events Producing

8. If you appear on stage, can you describe why you enjoy it?

It's a great hobby and it is very sociable.

It's a way of immersing myself in a project and forgetting everything else for those few hours.

It's a lot of fun to take on a role that is so different from myself. Its challenging. If the role is interesting, and I do it well, its great to have the response from the audience; it inspires confidence. Its great for exercising the memory.

It has helped me in my business life. If I am in an uncomfortable situation, where I am not as confident as I should be – I say to myself.....go out there and pretend you are on the stage, playing a part – and it works!

9. If you have produced, can you say what it is about the role that appeals to you?

I have only produced once – it was a big production – and I was recovering from an operation.....not good!
However, the experience for me was unlike all those things I have said above. I did not enjoy it and couldn't wait for it to be over!
It was too much like my day-job – being responsible for the whole production.
I am a conference organiser, responsible for conference productions – I realised I did not want to be doing this in my spare time too!

10. As an actor, what gives you the confidence to perform?

The knowledge that I can do the job. If I was playing a role that I felt I could not do well, then I would not have the confidence to perform.

11. As a producer, what gives you the confidence to organise and direct a production?

Attention to detail

Having been on the stage myself for many years, in many roles

An understanding of what the actors are going through and being aware of the different personalities

Having time for everyone in all the different roles that make up a production

Being a friendly-people person and (hopefully) getting the best out of them

12. As an actor, how do you feel before going on stage and how do you deal with those feelings?

Its very hard!

I have to be on my own; I can't socialise

I must have my script near me all the time – even though I know every word because its taken over my life learning the lines!

When Im due to go on, I have to be near the stage so Im calm when I go on (except Im not because my heart is pounding so hard)

I try to control my breathing

My biggest fear, is forgetting my lines.....even though I know them inside out!

Thank you very much for your participation.

Appendix 23

Plan for 'The Dragon Thief' Drama

Research objectives:

1. To examine the context in which Drama is taught in the primary school
2. To critically consider the impact of trainees' participation in process Drama
3. To develop, implement and evaluate a set of Drama sessions, intended to develop trainees' Drama capability.

Aims for trainees :

- to provide trainees with opportunities for making, performing and responding to Drama alongside gaining appropriate subject knowledge
- to provide trainees with a framework for whole class Drama lessons
- to demonstrate how Drama can be used in both Literacy and across the curriculum

Success criteria:

- Trainees participate in and engage with the session
- Trainees employ a range of dramatic conventions
- Trainees adopt and sustain roles within the Drama
- Trainees work collaboratively in order to communicate meaning to others.

Reflection Point One

Please write briefly about what you know and understand about Drama in school.
How do you feel about teaching Drama?

Drama Objectives

FS

- Use language to imagine and recreate roles and experiences

Y1

- Explore familiar themes and characters through improvisation and role-play
- Act out their own stories, using voices for characters

Y2

- Adopt appropriate roles in small or large groups and consider alternative courses of action
- Present their own stories
- Consider how mood and atmosphere created in live performances

Focus for teaching:

- Allocate different roles, including the teacher (*teacher-in-role*)
- Notice how people in different roles behave
- Considering moral dilemmas

Warm-up game – ‘Keeper of the Keys’

This game develops children’s listening skills, concentration and encourages co-operation. It also links with the main Drama.

Phase One – Building the context

Start with a *role-on-the-wall* activity. Children give their ideas about dragons, using adjectives. Teacher scribes on large outline of a dragon.

Ask the children to create *still images* of dragons in small groups. This can be developed into *moving images* or *soundscapes*, where the children show their dragons sleeping, eating, happy, sad, angry etc. *Thought track* the dragons to see why they are feeling happy / sad etc.

Children discuss others’ actions and explanations.

Introduce the setting of the drama – a town surrounded by mountains and forests. Children could draw maps of the setting, in small groups.

Children choose an occupation to do in the town and *mime* actions.

Reflection Point 2

How do you feel now about having a go at some Drama?

Teacher-in role as a messenger (*information-giver*) comes into the town and puts up a poster, announcing an important meeting with the king, that evening.

Phase Two: Developing the narrative

The children come to the meeting, in role. *Teacher-in-role*, as King (*high status*) shows the people his treasure box (*the lure*) and explains that his magic diamond has been stolen by the dragon that lives in the caves in the mountains. There will be a reward for those who retrieve the diamond. The teacher’s role here is as *information giver*.

Children plan for a journey to the mountains. *Mime* packing belongings and the journey through difficult terrain. The children may pack 2 items which may be useful on the journey. Children go on the journey, narrated by the teacher. Music can be used to enhance the atmosphere. The action is stopped and children say how they feel.

Phase Three: Dilemma and Resolution

The travellers find the dragon's cave and discuss what they are going to do. How do they feel? On entering the cave, they find **teacher-in-role** as the dragon.

In role, they *hot-seat* the dragon to ask about the diamond.

The dragon admits stealing the diamond but explains that it was because her baby was very ill and she thought that the magic would cure the baby.

The children now have to decide what to do and the drama follows their decision. The children return to the King. The teacher acts as *information seeker* at this point.

Reflection point 3

How involved do you feel in the story, and its characters, which is unfolding?

Phase Four: Reviewing and reflecting

The children reflect upon the drama. What problems did they encounter and how did they solve them? Will they think about how characters in stories act and why? Can they see different points of view?

Reflection point 4

Please reflect upon your learning during this session. Think about:

- How Drama helped to explore themes and different viewpoints in the narrative
- What you have learnt about some Drama techniques
- How confident you feel about teaching some Drama.
-

Follow-up work

- *Writing in role*: a letter to a relative about your adventures, a diary of the journey through the mountains, a newspaper report about the stolen diamond, a recount of your trip, a letter of apology to the King from the dragon, a thank you letter from the baby dragon...
- Writing the story: storyboards, zig-zag books, cartoons
- Instruction writing: a spell to go with the diamond
- Reading / writing other dragon stories
- Write a sequel/ back story
- Paintings / models
- Link to Chinese New Year
- Story maps – look at story settings
- Dragon poems

- Link to music and dance
- Geography – maps / terrain
- ICT- create multi-modal text with digital photographs, captions and music

Drama components:

- Acting in , and sustaining roles - moving from simple simulation activities to making decisions in role
- Considering attitudes – how do they react to king's authority – how do they view the 'dragon's' character?
- Objectives – clear objectives at the start – confronting the dragon – become less clear when faced with a dilemma
- Context – set at beginning – quest format
- Symbolism – the empty box – loss of power and wealth
- Mood – facing the unknown
- Constraint – the children could not return to the king without an outcome
- Teacher-in-role – information giver and seeker – narrator
- Focus – what do you expect? What did you find? What influences decisions?
- Still images – initial ideas about dragons

Appendix 24

Examples of participants' reflection points

Reflective Response Sheet for Drama Session Please complete as directed during the session

<p>Reflection point 1: Please write briefly about what you know and understand about drama in school. How do you feel about teaching drama?</p> <p>I have not had much experience of teaching drama as a subject within school - I have used hot seating + role play within literacy which I feel worked really well. I do not feel that confident about teaching drama as it is not something I enjoyed at school - although I think that if done well it can be very beneficial to child learning.</p>
<p>Reflection point 2: How do you feel now about having a go at some drama?</p> <p>I really enjoyed the drama activity - especially working with friends, sharing ideas + really thinking about what works best + what we were going to do. felt like it made me think a lot more in depth about the dragons appearance and feelings than when we made them - still get nervous when performing though!</p>
<p>Reflection point 3: How involved do you feel in the story, and its characters, which is unfolding?</p> <p>I feel quite involved in the story! I really want to know how the story actually ends - there are lots of different things to think about with a problem like the one in the story - moral dilemmas, loyalty, compassion (for the dragon), greed (reward) - some really good things for children to discuss.</p>
<p>Reflection point 4: (after the session) Please reflect upon your learning during this session. Think about:</p> <ul style="list-style-type: none">• How drama helped to explore themes and different viewpoints in the narrative• What you have learnt about some drama techniques• How confident you feel about teaching some drama <p>- Drama has helped me to look at different people's points of view -> and also think about how people might be affected that were not written in or that don't play a big part - i.e Bird.</p> <p>- Have found it interesting to watch the characters develop, + to think about their dialogue.</p> <p>- I have learned that there are many different drama techniques that can be used to get different things from children. I particularly liked the idea of bringing whole class together, even though children were working in small groups to begin with. I also liked the idea of conscience alley - so the children can explore differing opinions + work out what action to take.</p> <p>- Now I have some more ideas, I think using drama within literacy can be a great way of starting children thinking + developing ideas -> could lead onto 'Dear Diary' stories.</p>

Reflective Response Sheet for Drama Session

Please complete as directed during the session

Reflection point 1: Please write briefly about what you know and understand about drama in school. How do you feel about teaching drama?

Drama linked with history & geography & story (hotseating historical poems, performing story of Osiris (Egypt topic) Have taught this in KS1/2 (2/3 mix class) & feel fairly confident in teaching it

Reflection point 2: How do you feel now about having a go at some drama?

Quite confident!! Better understanding of how to apply to lit & also that drama can be linked but still stand as drama (don't have write down!) Better for engaging chn through experience & then applying to characters.

Reflection point 3: How involved do you feel in the story, and its characters, which is unfolding?

very! As a character in role its very easy to become a part of the story & start exploring a range of perspectives & possibilities (also how the story may pan out & why).

Reflection point 4: (after the session) Please reflect upon your learning during this session. Think about:

- How drama helped to explore themes and different viewpoints in the narrative
- What you have learnt about some drama techniques
- How confident you feel about teaching some drama

I have really developed my kll of how to apply lit & drama particularly activities to do. I really feel perspectives & themes with dilemmas can be much more thoroughly explored in character & children would more readily understand & ∴ apply their KLAS. I do feel much more confident in teaching & involving drama with literacy & the benefits of using drama. Such a simplistic idea can incorporate so much in a short period of time too!

Appendix 25

Plan for 'The Moon Wizard' Drama

Research objectives:

4. To examine the context in which Drama is taught in the primary school
5. To critically consider the impact of trainees' participation in process Drama
6. To develop, implement and evaluate a set of Drama sessions, intended to develop trainees' Drama capability.

Aims for trainees :

- to provide trainees with opportunities for making, performing and responding to Drama alongside gaining appropriate subject knowledge
- to provide trainees with a framework for whole class Drama lessons
- to demonstrate how Drama can be used in both Literacy and across the curriculum

Success criteria:

- Trainees participate in and engage with the session
- Trainees employ a range of dramatic conventions
- Trainees adopt and sustain roles within the Drama
- Trainees work collaboratively in order to communicate meaning to others.

Aims for pupils: (Y2 /3 taken from Primary National Framework for Literacy and Mathematics)

- Adopt appropriate roles and consider alternative courses of action
- Present their own stories, or work drawn from other areas of the curriculum, for members of their class
- Use some drama strategies to explore issues
- Present events and characters through dialogue to engage the interest of an audience

Resources:

- Day / Night grid
- Journey map
- Wizard's letter
- Wizard cloak / hat / wand

1. Building the context

What do the children know about night and day? Discuss some things which occur when there is light and when there is darkness. Record some ideas on a **collective drawing**.

In small groups, children **mime** some activities which occur during the day or night. They can then make a **still image (freeze frame)** of an activity. The children can engage in **thought-tracking** to talk about what they doing.

2. Developing the narrative

Tell the children that we are going to make up a story about night and day and that they all characters in an imaginary village. In talking partners, discuss who they might be in the village. This could be developed further by drawing characters, the village, their houses etc.

There is going to be a special party planned for the village. Some **Mantle of the Expert** work could be included here. All children take a part in planning the party – include other subjects.

3. Introducing and resolving the dilemma

Teacher-in-role as a messenger / postman delivers the **letter** from the Wizard. A **meeting** of the villagers is called. Try to get the children to suggest that they go and see the Wizard to try to persuade him to lift the spell. If they don't – you do it! Discuss the character of the Wizard – what are they expecting? **Role-on-the-wall** could be used here. The children plan their journey using the map. They put on the various features which they might encounter and decide what they might need. They then undertake the journey with the teacher narrating.

The children meet the **teacher-in-role** as the Wizard. They can then hot-seat him to find out why he cast the spell and persuade him to reverse it because we need the sun and daylight.

The children help the Wizard to compose a spell and then invite him to the celebration.

4. Reflecting and Reviewing

At the end of the celebration, the children have to think of something symbolic to remind them of the time when there was no daylight. This could be a statue, a picture, an object or a ritual. They can discuss how we use symbols to remind us of happy or sad times.

- Make links to Science
- Write the story
- Write an alternative story – 'The Witch Who Took Away the Dark'
- Diary writing – the villagers/ the Wizard
- Letter Writing
- Write a script for performance

Texts to link:

The Owl Who Was Afraid of the Dark Jill Tomlinson

Can't you Sleep Little Bear? Martin Waddell

Peace at Last Jill Murphy

Owl Babies Martin Waddell

The Selfish Giant Oscar Wilde

When the Moon Forgot Jimmy Liao

The Monster Who Ate Darkness Joyce Dunbar

Drama Conventions

- Collective drawing
- Thought –tracking
- Mime
- Still image
- Mantle of the Expert
- Letter as lure
- Hot-seating
- Teacher-in role
- Role-on-the-wall
- Group meeting
- Symbolism

Adapted from, *The Sun Wizard* in Ackroyd, J. and Boulton, J (2006) *Drama Lessons for Five to Eleven-Year-Olds*. Abingdon, David Fulton Publishers.

Appendix 26

Questionnaire issued to observed group

What were your feelings about teaching Drama, before the session?

Did you find the session useful? If so, in what ways?

Do you think that you will teach Drama on SE3? Please give reasons for your answer.

Do you think that it is important for children to go on theatre trips? Please give reasons for your answer.

In the first session of this module, you were asked to portray an effective teacher of literacy. Please repeat this exercise by drawing and labelling a picture or using a mind-map.

Thank you very much for your participation.

Appendix 27

Observation of Drama session

Drama session observation schedule Group xxx Date February 2014

Notes on the session

Engagement in warm-up activity

Game 'Zip, Zap, Boing' designed to relax everyone. All joined in, except 'D' who has not been well. Game lasted about 10 minutes – lots of laughing as people turned the wrong way and as the game got faster. The group members all know each other well – no reluctance to join in was shown.

Making Drama

Examples of collaborative learning

The first activity after the warm-up game was the 'Daytime / Night-time' activities sheet. As this was mainly a recording activity, no-one showed any anxiety to participate and all gave plenty of ideas. When I explained that two of these ideas would be used to make a freeze-frame, the first sign of anxiety was demonstrated as one participant realised that this might be leading somewhere and asked, hesitantly,

'Will we have to show this?'

Another participant, on hearing that freeze-frames would be shared, demonstrated a different attitude stating,

'Oh, this is great!'

However all group worked together within the given time-frame and were ready to present ideas, having practiced them, to the rest of the group. (Appendix 28)

In deciding upon their roles within the village, participants worked out relationships within their groups, as can be seen below. Complex family groups were discussed and some back-stories and personal histories were offered. Participants were willing to share their roles in the 'chat to your neighbours' activity. Separate groups then inter-mingled and moved around the room. (Appendix 28)

I think that the fact that the whole group was involved took the pressure off the participants in being singled out; they had control over to whom they chatted, although I did not see anyone remaining static or staying in one particular area.

Small groups worked well when deciding upon the format of the party, maintaining their roles when deciding on contributions and considering relationships. (See below)

When the groups received the news about the Wizard's spell, removing the light, they had some very imaginative ideas about what to do – face the Wizard; consult a white witch to reverse the spell; turn the village into a 'Vampire Theme Park'; have a

bonfire / fireworks night instead. These ideas were presented at the 'public meeting'.

Organising drama to communicate ideas to others

As these were postgraduate trainees, I did not anticipate any problems with them organising themselves and this turned out to be the case. Once the participants were given a framework or Drama convention, within which to work, they were able to assign role and devise activities. However, without the framework or direction on which Drama convention to employ, I believe that organisation would have been harder. For example, if I had simply asked the participants to 'show me some night-time activities' I think that participants would have found it difficult to respond and time would have been wasted whilst they decided upon a strategy. This can be what happens when children are told to 'go and devise a scene to show ...' Unless the children have experience of Drama conventions and their appropriateness for the task, the purpose of the activity can be lost in discussions about *how* to show it. Much confidence in Drama teaching and in using Drama effectively, lies in choices of how to communicate ideas effectively.

Incorporating Dramatic conventions

As shown above, participants were not selecting Drama conventions but they were using them. As has been seen in the findings, some trainees were aware of conventions, such as hot-seating, but they were now having the opportunity to engage and participate in them as part of a whole-class Drama, rather than them being employed as part of a lesson in Literacy or another curriculum area. The plan shows the conventions which were included. Next steps would be for trainees to plan and construct a Drama session, including the selection of appropriate conventions.

Using variety of roles and situations

The participants embraced the story, realising that it was fantasy, as opposed to responding to a more factual topic. For example, Dramas with a historical focus, such as examining the building of canals in the 18th and 19th centuries, or an environmental focus, such as building on a wildlife area, do tend to elicit more realistic solutions to the dilemmas. When children are not experienced in offering responses which will move the narrative forwards, they may offer short-term solutions, such as 'Kill the Wizard'. These participants being adults, this did not occur. The offered solutions and ideas within the boundaries and context of the story whilst still exercising choice over course of action.

In deciding which articles to take on the journey to the Wizard's home, some fanciful suggestions were made but, again, being adults, these were made in a jocular, rather than disruptive fashion. Nothing resembling Gavin Bolton's experience (Bolton, 1992b), occurred – fortunately.

Some examples of dialogue, which I noted as I moved around the groups,

demonstrated the participants' involvement in the story

'So, you're going to be the Grandma?'

'Yes, and I live in the big hall on the hill.'

'Why do you live there?'

'It's the family home.'

'It's too big for you.'

'I don't care ... you're not having it.' (group laughter)

~

'Well, as I run the pub', I'll do the drink.'

'I'll teach the children a country dance – they always get the children to do that, don't they?' (Laughter).

'What about the vegetarians?'

'Yeah! We can't have a pig-roast then!' (Laughter)

~

Well, I'm not going, if my 'ex' is going. He'll only bring 'her' with him!'

'Yes, and we'll have to keep xxx and xxx apart too. I still don't think they're speaking.'

'What did they fall out about?'

'I think it was something to do with the will.'

~

'I'll organise the W.I to do all the decorations. Flowers? We do them for the church.'

~

'Can you ride on llamas?' (Laughter)

'Why?'

'Because we've got llamas on the farm so we could give rides.'

'Don't they spit at people?'

'No, that's camels!' (Laughter)

Performing Drama

Participating in drama activity to present to others

There was some apprehension about the performance aspect of participating in Drama but, as mentioned above, the small group / whole group nature of the Drama meant that there was no pressure on individuals to speak in front of everyone or to 'act' a part. However, all the participants did engage with the activities and sustained their roles in the Drama. The freeze-frames were shown to an 'audience' of peers. In this session, there was no requirement to devise or use a script, although it would be a feasible 'next step' to take part of the action and write a script for presentation. Dialogue would need to be recorded, fashioned into scenes and rehearsed; theatre skills could be taught alongside this process.

Adopting and sustaining roles

As the participants reached the climax of the story and were making some decisions about how to reach a solution, they did not only offer practical suggestions. Some of them began to offer imaginative reasons as to *why* the Wizard might have taken away the daylight. Once this approach was adopted by one participant, others followed. This spontaneous, creative moment is hard to plan for but the teacher-in-role could take the thinking to another level by asking some key questions, such as 'Why do you think I took your daylight away?'

I remembered another session in which we had been working on the story of 'The Rainbow Fish' (Pfister, 1992), in which the most commonly recognised theme of the story – sharing things we have with our friends- was seen quite differently by the participants as bullying and celebrating differences.

'We know we've been bad ... is that why you did it?'

'Yeah! ... We've been greedy haven't we? We're lucky in our village ... we've got everything and don't really give a ... about others.'

~

'I've let my children down, I know. I'm always away and it's 'cos of work but perhaps that's not important...'

~

'Our family's got issues and we haven't really tried to sort them out. Are you trying to show us that this is what darkness is?'

'What do we have to do to put things right?'

A compromise was reached with the Wizard; a trial period would ensue in which the villagers had to demonstrate that they had mended their ways. After that, the daylight might be returned and the Wizard was invited to the celebrations.

Responding to Drama

Use symbolism to show ideas from the session

Whist time did not allow for any follow-up tasks, I asked the participants to discuss ideas of ways in which the 'villagers' could mark the return of daylight. The group, again, demonstrated imaginative ideas, such as a sundial, a quilt hanging in the community centre, a firework display, a statue of the wizard, a piece of music with dance and a candle burning in the church.

Asking and answering questions about the Drama

Questions mainly focused on how the Drama might be used in school such as:

'How many lessons would this involve?'

'Do the children need to follow this up with some writing as 'evidence'?''

'Can we use existing stories?'

'What age can you start this with – would you use it in Reception?'

It was interested to see what issues had arisen from the questionnaire responses.

Do trainees appear to be enjoying the session?

Definitely – all participated, there were a lots of laughs and oral feedback was very positive at the ned of the session. The trainee who was feeling unwell, stayed and joined in!

Moments of creativity

The participants were able to use their imaginations and some activities lent themselves to this than others. The freeze-framing activities were fairly undemanding but some participants used body shapes to create meaning.

Once the participants were in role, they sustained their roles and created credible personas with problems, issues and life histories.

In the face of a dilemma, participants came up with creative solutions to the problems and maintained their belief in the story.

I would say that the most creative moments came when participants began to delve into the Wizard's motivation in relation to their characters; behaviour. With more time, or with children, there would have been opportunities to explore moral issues such as crime and punishment, power over miscreants, guilt and responsibility.

The symbols which they suggested at the end of the session could certainly transfer to other curriculum areas, such as Design and Technology, Art or P.E.

Other observations

This was a large group of 28 participants. By involving the whole group and demonstrating a clear framework, I hope that the participants could see how this might be used in school.

Appendix 28

Photos of Drama activities



Daytime freeze-frame activity – all aboard the bus! Thought-tracking involved members of the group asking where the participants were going and how they were feeling about their journeys



Daytime freeze-frame activity - game of football – someone has been injured. 'Was this a dirty tackle?' one group member wanted to know. 'What was the referee's decision?' 'How did the injured player feel?'



Night-time activity freeze-frame – the moon and the stars are out! All are sleeping soundly.

Night-time activity freeze-frame – all that football has worn them out!





Developing the narrative –
chatting with the neighbours.
'What sort of day are you
having?' 'Tell me again, what
is it that you do?'



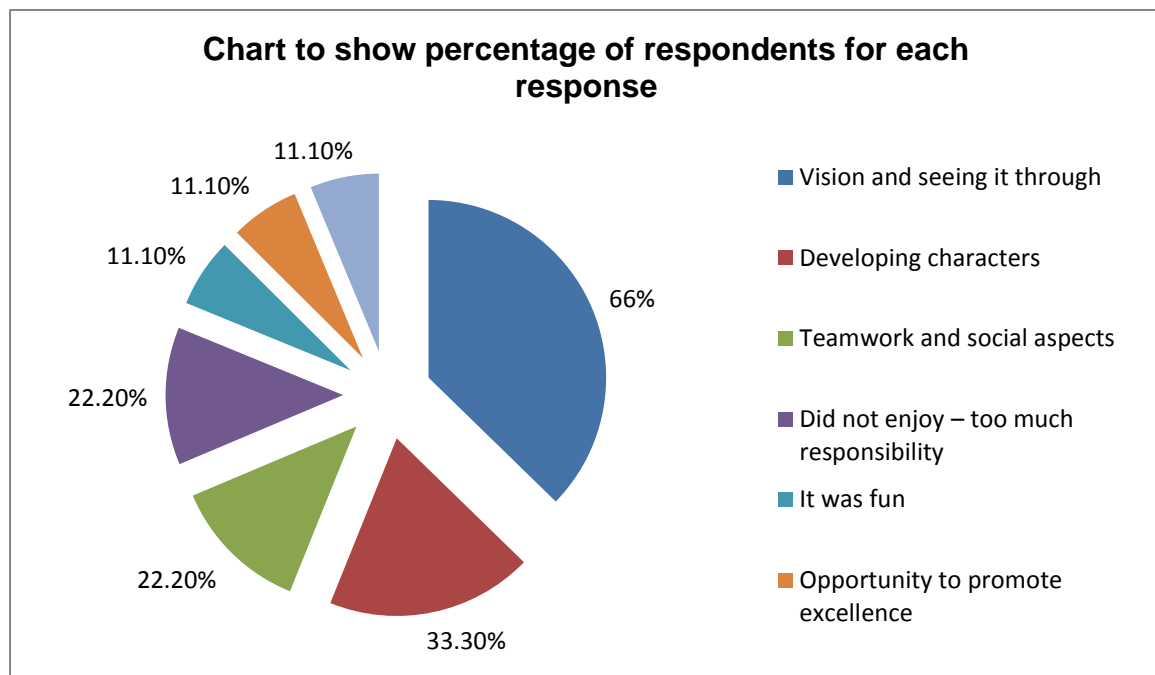
Trying to solve the dilemma –
off to meet the Wizard.

Appendix 29

Results of questionnaire to amateur dramatics group

'If you have produced, what is it about the role that appeals to you?'

Response	Respondents making this response (%)
Vision and seeing it through	66%
Developing characters	33.3%
Teamwork and social aspects	22.2%
Did not enjoy – too much responsibility	22.2%
It was fun	11.1%
Opportunity to promote excellence	11.1%
Encouraging new/young actors and see them grow	11.1%



Themes emerging

Theme	Responses
Vision of plot/characters	<ul style="list-style-type: none">• Having a vision of the play• Interpreting characters
Social aspects	<ul style="list-style-type: none">• Being part of a team• Having fun
Quality	<ul style="list-style-type: none">• Promoting excellence
Not enjoyable	<ul style="list-style-type: none">• Stressful• Too much responsibility• Trying to keep people happy• Lacking confidence

