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Drama's powerful pedagogy:
Building a picture of effective drama practice
for the primary classroom

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Abstract

The field for this thesis is the practice of drama education in the primary generalist classroom. The researcher's concern that drama's place in the classroom had declined since its introduction to New Zealand's national curriculum in 2002 prompted a search for characteristics marking effective practice of drama for that setting.

From her background in teacher education, the researcher set out to conceptualise and describe the practice of drama education in a way that would assist student teachers or any teachers taking professional advancement courses to develop their practice in this powerful area of pedagogy for the primary classroom.

The research project comprised two studies: the first seeking the views of expert drama education practitioners on what effective drama practice in the primary classroom would look like, and the second gathering a range of practising teachers' observations and views following the viewing of a filmed exemplar of an experienced practitioner's drama work. From the literature of the field, and the two studies, the researcher distilled the essence of effective practice in drama.

First, data from the expert group together with the professional literature were explored to find the ways of knowing that characterised teaching in drama education. Data from the second study were aligned, compared and incorporated and, rather than compile a list of practices to be followed, principled guidelines were shaped that would support a base for practice that would be strong enough to sustain development towards expertise.

A likely valuable direction emerging from the study has been the relevance to teacher education. An inference drawn from the study is that drama had considerable power to sustain both the practice competency and the sense of identity that a teacher needs, and that a teacher's body of knowledge in drama can contribute to and complement the body of knowledge about teaching being acquired during the initial teacher education experience.

The research data have supported a reviewed look at the potential that drama's pedagogy holds for the practising and pre-service teachers, with the intention that drama education practice be revitalised in classrooms.

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As I have written and thought and read about drama and schools and teachers, I have remembered often my parents, especially my father who was a remarkably fine teacher, and I have thought about my grandchildren, Alexander and Karien and all those still to be born. I hope that they will have teachers who will keep alive the fun and vitality, the sense of wonder and questioning and imagining that children bring into classrooms, and I hope that drama will be a part of their school lives. That will make it all worthwhile.

Elizabeth
26 May 2014

Table of Contents

Abstract	ii
Acknowledgements	iii
List of Tables	viii
List of Figures	viii
Introduction to the thesis.....	1
<i>Chapter 1. The Conceptual Framework for the Study</i>	5
1.1 A background to the doctoral research.....	5
1.2 The conceptual framework for the study—Overview	7
1.3 The doctoral project	8
1.4 The research question and the argument.....	9
1.5 Conceptual framework, researcher position, and theoretical principles	13
<i>Chapter 2. Study 1: The Delphi Question</i>	17
2.1 The commentary	17
2.2 Abstract	19
2.3 Introduction	19
2.4 Background.....	20
2.5 Consulting the oracle: Putting the Delphi method into practice.....	23
2.5.1 Wisdom online: The process for the C21 Oracle	23
2.6 Voices via Delphi: Oracles, obstacles, and the words of the wise	24
2.6.1 Language.....	25
2.6.2 Teacher and students in shared endeavour	26
2.6.3 Drama as art form	26
2.6.4 Reflectiveness and research in action	27
2.6.5 Role and process drama	27
2.7 Obstacles: Compiling Round 2.....	28
2.8 Interpreting the Oracle: Findings, and future forecasting.....	29
<i>Chapter 3. Drama education—The story, the writings, and its place in the curriculum</i>	31
3.1 Introduction	31
3.2 From oracles to questions: Emerging questions for research.....	32
3.3 Drama’s story and its move towards curriculum	33
3.4 Drama enters New Zealand’s national curriculum	36
3.5 Drama, research and pedagogical potential	39
3.6 Consulting the written oracles	41
3.7 From oracles to practicalities: The teacher “knowing” needed for drama.....	48
3.8 Conclusion	55
<i>Chapter 4. A knowledge base for teaching</i>	57
4.1 Introduction: From knowing in drama to knowing how to teach drama	57
4.2 Effective teaching and a knowledge base for teaching: A starting point	58
4.2.1 Effective teaching.....	58
4.2.2 A knowledge base for teaching	59
4.2.3 Shulman and the pedagogy of teaching	60
4.3 Challenges for teacher development: Teaching about teaching and teaching about teaching the arts.....	62

4.4	The challenge of teaching a versatile subject: Subject knowledge and values	63
4.5	Making it specific: Shulman, pedagogical content knowledge and drama	64
4.6	A researched base for teaching: Links to theory, and the research base for teaching drama	66
4.7	Expertise and learning to teach: Novice–effective–expert	69
4.8	A second look at a knowledge base, and the next question for research	72
<i>Chapter 5. Study 2: What did the teachers see? Practising teachers’ views of an excerpt of drama practice: Analysis and findings.....</i>		74
5.1	Introduction	74
5.2	Setting up the study	75
5.2.1	The preparation of the filmed exemplar	75
5.2.2	Ethical procedures and editing: The researcher’s eye	76
5.2.3	The focus group participants	77
5.3	Data collection, analysis procedures, and measures undertaken for validity	78
5.4	Themes emerging in teachers’ responses—What they saw and heard	81
5.4.1	Managing the classroom, supporting students’ engagement: Developing the dimension: Structuring drama for progression	81
5.4.2	Focus, tension, engagement: Developing the dimension: Creating and maintaining focus	85
5.4.3	Use of drama language and drama specific terms: Developing the dimension: Using the language of drama	87
5.4.4	Missing elements: What they did NOT see.....	91
5.5	Creating the rubric	96
5.5.1	Discussion of the rubric.....	98
5.6	Video use in research and teaching	101
<i>Chapter 6. Looking deeper: Practicalities and artistry, the voices of teachers and of experts</i>		103
6.1	Introduction to the discussion of research findings	103
6.2	Themes from teacher voices: The interviewed teachers talk about the practicalities of teaching drama: <i>A case of risk, experience and going down a different path</i>	105
6.2.1	On risk, uncertainty and barriers: Taking a risk or steering well away: Pedagogical content knowledge, situated knowing, and cases.....	106
6.2.2	On experience in drama—You’d have to have some personal experience of having done that yourself to know: Embodied and aesthetic knowing and experiential learning	109
6.2.3	On the nature of the drama teacher: Being out there and able to go down a different path: Situated learning in a community of practice.....	111
6.3	Themes from expert voices: From experience to expertise: <i>A case for aesthetic and transformative learning</i>	116
6.3.1	Aesthetic and transformative learning in education	117
6.3.2	Teaching for aesthetic and transformative learning. Woman dies, horses bolt: A vignette from experience	118
6.4	Knowledge for teaching drama: What can we claim to know now?	122
<i>Chapter 7. Setting student teachers on a path to expertise.....</i>		125
7.1	Introduction	125
7.2	A pedagogy of enactment and deliberate practice.....	126
7.3	The creation and use of well-studied cases.....	130
7.4	Communities of learning and practice, and introduction to the research culture of drama education	134
7.5	“You can grow to be a good drama teacher...”: Conclusions from the research ...	136

<i>Chapter 8. On disruption, space, and reflection: Research discussion from roles as teacher, teacher educator and researcher</i>	138
8.1 Space and drama teaching: The teacher and the teacher educator spaces	139
8.2 The researcher space	141
8.3 Space for next directions.....	144
Appendices.....	147
Appendix A: Invitation to participate in Delphi Study	147
Appendix B: Delphi Survey for drama educators.....	148
Appendix C: Sample response sheets from Study 1 Delphi study, submitted through Google docs.....	149
Appendix D: Template for observation of filmed exemplar for use in focus group viewing and interview	151
Appendix E: Prompt questions used in focus group interviews, Study 2	152
References	153

List of Tables

Table 1. Summary of data for the Structuring drama for progression dimension	85
Table 2. Summary of data for the Creating and maintaining focus dimension	87
Table 3. Summary of data for the Using the language of drama dimension.....	91
Table 4. Dimensions from Study 2 with corroborating evidence from Study 1	97

List of Figures

Figure 1. The interconnected nature of the conclusions that emerged from the process of this study.	136
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Introduction to the thesis

My research was motivated by my professional view that drama is underused and undervalued in generalist primary classrooms, and my personal belief that drama has the potential to transform learning and teaching. I knew that, in accordance with the national curriculum, all children should have the experience of drama in their education, and I knew that the implementation of the Arts curriculum in New Zealand had not been of sufficient duration or sufficiently supported for teachers to embed drama teaching into their practice. I wanted to be able to contribute to a reinvigoration of drama in the curriculum.

I have been motivated, too, by my position and my responsibility as a drama lecturer in initial teacher education for primary teachers. I see the contribution of my research as important in the teacher education context, because there is the opportunity to model convincing and memorable teaching and learning experiences so that student teachers go out committed and enthused about the possibilities and potential for drama in their teaching.

I freely acknowledge that this positioning colours my approach to my work, including my research, however, I consider that my stance has worked positively to assist both. It has stimulated the reflexive component of my research interrogation, and has put me in the fortunate situation of being able to test the sustainability and effectiveness of emerging findings.

I bring to research, at this time in my career, my accumulated experience as teacher in early childhood, primary, secondary and teacher education sectors, experience as resource developer, curriculum writer and researcher in the field of drama education. As a drama practitioner, I have watched as our practice and research has adapted and shifted over time in relation to historical context.

A number of fields and disciplines have intersected in the conduct and the context of the research, several of them emerging during the process as new questions were framed. The main direction for the research was to find the characteristics of effective drama teaching in a generalist primary teaching classroom. The disciplines of drama education and of teaching would obviously be interwoven in the questions, the theory and the practice. The direction for the first study led me towards the field of expertise—as a starting place for the research I conducted a survey of experts in the field of drama education to gather views of what effective practice in a primary classroom would look like. The discipline of drama education, its theory and practice provided a base, and the overlap with the field of teaching and expertise provided insights and guidance for further questions. I became interested in how a drama teacher might know about drama in order to teach the subject, and the first set of inferences drawn from the

data is related to teacher knowing. The second study turned to the teaching practice of the teacher who knows drama, and directed the lens on the context of classroom drama teaching more specifically. The study asked two groups of practising teachers, one having a qualification in drama the other not having had any formal drama professional development, what they perceived were the markers of effective practice in a viewed and real exemplar of drama teaching. With two data sets, I then set about analysing the themes that emerged. This analysis added to the ways of knowing that would support teacher knowledge in drama with a set of guidelines for drama teaching practice in the classroom.

The field of teacher education has emerged as an overarching context, and the concerns and conversations within that field have influenced the way the questions and the research have been constructed. Contemporary concerns in the field of teacher education have had an impact on my work, and teacher education pedagogy has emerged as a prominent theoretical direction for the investigation. Teacher education is undergoing a shift towards being located more in schools, and the university part of the programme has seen reduction in courses, an increase in class sizes and in the mode of mass delivery. In their recent work on the story and place of drama in education, O'Toole, Stinson and Moore (2009) describe the university environment of competing claims for time and positions, a situation that has been played out in many institutions in this country. The shifts in tertiary education can be defended, but for drama and for all the arts subjects, it is vital that prospective teachers experience the subjects taught by experts in their disciplines and in optimal surroundings so that they see the potential for drama (and the arts) at their best, and maximise the chance that they will go out the committed and enthused teachers I envision. Unfortunately, drama especially is not taught widely or effectively enough in schools to ensure that all pre-service teachers will see it on their school placements. And, turning to that school context, classroom teachers (and their school systems) in fact bear some of the same pressures as felt in teacher education. Time, numbers, space and the crowded curriculum are frequently difficulties cited for being unable to include drama in a classroom programme, as well as the pressures of external accountability and assessment. Educationalists, parents and school leaders all applaud the idea of the arts, but hurdles appear in the practicalities. This connection of ideas and tensions became visible in the analysis of data, and although the research does not propose solutions, it does take the challenges into account as a path for further questions and action. Thus, the drama education and teacher education fields intersect and lend purpose and direction to my research. If as a result of my investigation I can establish a set of effective practices for teaching drama, then I can use that as a basis for more efficient pre-service courses.

The contemporary field of drama education worldwide has also been influenced by some of those same debates, and within the field there have been new directions. Although in New

Zealand drama has a place in the curriculum, in many other countries it has been sidelined or excluded. In Britain, particularly, this has pushed drama to prove its undoubted worth by aligning more closely with other subjects, literacy being the principal patron, and it has led to a growth of many resources and to very valuable research directions. This is a possible and very worthwhile route for New Zealand, but with regard to the issues this research is concerned with, alignment with another subject may operate as a constraint to the integrity of drama. Other subjects tend to retain their inherited position of status. Awareness of this threat to integrity has impelled me to define as specifically as possible the unique characteristics of drama. A second direction for drama educators, denied their place in education, was to turn towards applied theatre as a more productive and purposeful direction than struggling on the edge of curriculum. Although this research does not deal with that direction, it remains a significant discussion to be acknowledged within the field. A strength of applied theatre is that it has been able to take advantage of drama education's potential for transformative learning to a greater extent than drama in the education system has, and so exists as an example where productive lessons may be learned.

In the latter part of the thesis, in the search for authentic application, the teacher education context comes to the fore. My intention to make the investigation applicable within the working context I care about motivated me to consider how the findings from both studies might work in the initial teacher education setting given the constraints already mentioned. A long, hard, pragmatic view of the themes emerging from the data led to implications and conclusions for both teaching and teacher education. One emergent conclusion is that in the context of initial teacher education, learning through experience and participation in the embodied and situated setting that are the conditions in drama education, and learning the skills of improvisation, spontaneity, and dealing with uncertainty and risk contributes valuably to the preparation of a prospective teacher. I propose, too, that developing a secure individuality as a drama teacher will give a sense of strength to the new teacher's developing sense of role and identity. I maintain, therefore, that in an initial teacher education programme, a course in drama education built on the findings drawn from the research, can foster the base for effective practice in drama teaching. It will, in addition, deliver wider benefits for the prospective teacher's practice and teacher identity. I put forward a recommendation, too, that if drama is to build and maintain its standing as a strong and vital part of a school programme, then thought must be given to ways in which teachers using drama in their primary school classrooms can be supported to advance their practice from novice to effective, then towards expert. I make the suggestion that this is an area demanding of continued research and support.

I have been fortunate to have conducted this research in the context of my work. In reflexive engagement with my own beliefs and philosophy I have, over time, reconsidered, interrogated and re-conceptualised my position as drama educator, teacher educator and researcher. I have gained insight into my work in each setting, and am privileged to have been able to maintain contact with classrooms and with student teachers preparing to teach. I align this approach to Cochran-Smith and Lytle's (2009) term 'Inquiry as Stance'. I have deliberately and with interest, questioned and engaged with new thinking about drama in relation to teacher education, teacher education in relation to teaching, and drama teaching in relation to teachers. The structured reflections undertaken during the course of the research inform the last section of the thesis.



Chapter 1. The Conceptual Framework for the Study

1.1 A background to the doctoral research

I remember how the questions for this thesis began. It was not at the time of formal enrolment or the shaping of a research proposal, but with a small research project I had carried out in 2007 with a couple of teachers at a primary school. It was really a short exercise in teacher professional development, borne out of my frustration at seeing the Arts starting to wane so soon after the mandating of the curriculum document, and out of my somewhat disappointed protectiveness of the efforts that had so recently been made to implement these subjects, especially drama, my area of expertise. I was feeling troubled at the pace of curriculum change and the introduction of the Key Competencies into the newly reviewed national curriculum, yet had a realistic and practical sense that a small research project with practitioners could be a way to gain more arts exposure and demonstrate how drama, in particular, could work reciprocally with the competencies. So, I set-up a small research project to investigate just that—the way that drama could work reciprocally with the Key Competencies.

I had not foreseen, of course, what the teachers would tell me in interviews after the sessions of discussion, modelling, and team teaching of drama. They were confident about the competencies and very articulate about how they could be implemented. It was drama teaching that was the concern. It was “a risky business”, something where a teacher had to “let the rope out a bit” and allow for “looseness and chaos”, and where they, as teachers, were on slightly unsafe ground and “not sure where it’s going to go”. The children on the other hand enjoyed the drama experiences thoroughly, responding in ways that surprised their teachers, and, when asked to talk about symbols used in the drama, showed that they interpreted what a candle meant in multiple and thoughtful ways—it could represent prayer, the electricity being off, and, metaphorically “scared—because it is small”.

The small research project captured my interest in researching, and spurred my keenness for enlivening drama in classroom practice. I could see possibilities for reciprocal and reflective teaching and learning through drama, and I had seen teachers and students enjoy the experience when supported. However, the barrier was that teachers simply did not know enough about how to teach drama, how to cope with the uncertainty and risk, and how to work alone and initiate ideas themselves. My zeal for competencies ebbed further with what I saw occasionally in schools. During one visit, I saw that the competencies had been introduced to classrooms by means of children writing post-it sized stickers taped to their desks reminding them that this week, “I am learning to manage self by keeping my desk tidy”. But the transformative ideal that had appealed to the drama educator in me was still there. As a researcher, too, I began to realise that the nature of the broader life-long learning intent of competencies was different, and that to perceive a link between drama and a competency outcome would be problematic (and as token as the post-it notes). I could see that the gap I needed to address lay in the teaching of drama.

I had in the previous three years been involved in the Arts curriculum implementation project, set-up by the Ministry of Education to provide teachers and schools with opportunities to understand the shape and intent of the Arts curriculum document, and to support their upskilling in the newly introduced pattern of four disciplines: dance, drama, music and the visual arts. The implementation programme had put special effort into supporting teachers in the two unfamiliar areas of dance and drama, and, in many respects, the resources and the professional development had been successful. However, before the Arts curriculum had had time to be embedded securely in teachers’ practice, more curriculum change descended. The 2002 Curriculum Review re-examined the vision and the structure of the national curriculum, and introduced a more holistic approach to teaching and learning, placing significance on giving the child’s path through years of education more connection to a lifelong purpose. Policy changes also had an impact at this time. Schools were required to give much greater emphasis and time to the urgent need to lift achievement levels in literacy and numeracy, and policy obligations demanded that outcomes and achievements be measureable and evidenced. The balance within a school of timetable, policy requirements and programme priorities was upturned. During the implementation phase of the Arts curriculum, those of us working with teachers in schools had observed the arrival and encroaching impact of these changes, and had heard plenty about the pressure on teachers and management. No matter how impressed teachers may have been by the potential of arts learning during workshops and no matter how hard professional developers may have shown integrative possibilities between the arts and other learning areas, in the face of policy directives, the arts were often pushed back down the priority ladder. Schools were still required to deliver the arts, but increasingly had to find ways to timetable and group and reorganise for efficiency. The shining

potential for drama as a transformative learning tool in ordinary generalist classrooms that had been dreamed of by drama educators in our roles as professional developers, resource developers and teacher educators, faded.

A glimmer remains, however. Because the arts with its four disciplines, is an essential learning area, the curriculum entitles every child to the opportunity to learn in each of the four disciplines for the first eight years of their education. While professional teacher development in drama and all the arts may be needed, it competes for time and support with more highly prioritised areas. I turned my attention to other ways in which I could reinvigorate the use of drama in schools and classrooms. Initial teacher education must prepare teachers for primary schools with the capability to deliver all areas of the curriculum. Drama must therefore be a part of pre-service teacher education—and there lay my chance in my role as pre-service teacher educator, to fan the glimmer into flame.

I remained convinced that drama teaching was important. I recognised that the teachers I had worked with in the small scale research were typical—keen to do it, but anxious and nervous about the risk drama teaching involved. I carry memories of other teachers I have encountered—teachers who worried about noise, who admitted that drama was too risky, and the one who reached for a book of *Easy instant drama games* proclaiming it the best resource ever. I could see that the rapid and abbreviated implementation process had not allowed sufficient time for drama to be embedded securely enough in teachers' practice. I realised that any progress would need to be based on investigation which, if carried out rigorously, could provide a researched reference point from which steps for improvement could be developed. I appreciated, too, that I was in a fortunate position in teacher education, in being able to reach teachers before they went into classrooms—and that they, in the end, would be the most vital and influential path to enlivening arts and drama in the classroom. It was what teachers did that would make the difference. So the questions emerged: What makes an effective drama teacher, and how can that expertise be developed?

1.2 The conceptual framework for the study—Overview

The conceptual framework for the study and the thesis is structured around the proposition that if features of effective drama teaching could be identified and made explicit and accessible, teachers could be helped to use drama in classroom programmes more confidently and purposefully. While drama's use in classrooms has lessened since its inclusion in the curriculum, it still holds potential for transformative teaching and learning, and researched findings could give a basis for reinvigorating teachers' practice in this subject. The study aimed to shape an investigation to pursue what is currently perceived of as effective drama teaching. The initial methodological approach planned was to survey recognised

experts in the field for their views, and to review what had been written, applying the theory of drama education as the lens at this point. Because my goal for the study was ultimately practical, and because the teachers' *drama* practice will be nested within their *teaching* practice, the study moved into a second phase to ask what teachers, given a sample of effective practice, might identify as key features. The theoretical lens at this stage worked in two ways—narrowing as it takes a phenomenological focus on what it is to teach drama, and broadening as it sees drama teaching within a wider pedagogy of teaching. This somewhat novel methodological approach to the second phase, that of inviting experienced potential end users of the research to collaborate in evaluating practice, was designed to indicate both gaps and strengths to inform subsequent practice in drama. The study integrates with my work in teacher education and offers the added opportunity for looking at the pedagogy of teacher education. In my life and work, the act of research progressively defines and clarifies the interweaving paths of educator, teacher educator and researcher.

1.3 The doctoral project

The doctoral work started with my questioning about what makes an effective drama teacher, and how that expertise could be developed. At the outset, I imagined a straightforward direction—a study to gather experts' opinions on the nature of effective drama teaching in a generalist primary classroom (the setting I hoped might benefit), followed by a study to access teachers' understandings, leading to conclusions. I did not realise how many additional questions and turning points would appear and how many concepts would need to be untangled. I see now that time spent sorting the components into “intellectual bins” as Miles and Huberman (1994) advise, has been a process I have returned to again and again as I have shaped the conceptual framework for the thesis. I have set out and sorted bins for the nature of expertise, for knowledge for teaching and knowledge for drama, for the practical wisdom of teaching, for the directions of drama education research, and the activity returned to again and again, has given me focus and clarity. Sketched diagrams, research memos, and hot-penned narrative responses were pulled into focus over many iterations of diagrammatic representation of the research direction and have shown me that, as Maxwell (2005) says, the conceptual framework is something that is constructed and which, over time, develops coherence.

The research project was shaped around two studies. The first used an online Delphi survey to ask experts who were experienced in drama education in primary classrooms to describe what effective drama teaching looked like. The study produced a wealth of rich description and a multitude of new questions. Much that was good drama teaching was obviously “ordinary” good teaching. I narrowed the focus to the question: What are the unique characteristics that distinguish effective *drama* teaching? A second study showed an exemplar

of effective drama teaching to two groups of practising teachers, some with a drama qualification, some not. Analysis matched the perceptions of what the teachers saw against what the experts had said they would expect to see, with the aim of separating out the unique features of drama teaching. Other questions emerged during the process of reading and researching: What knowledge, for example, is essential for a teacher to teach drama effectively? What is the pedagogical knowledge, and what personal knowledge of content is needed? What is the nature of expertise in this particular area of teaching? What place does artistry have, and how does the expert craft drama work? The forming of questions at each stage, the planning of the studies, and drawing of initial tentative inferences as data appeared, prompted new searches of the literature in the fields of drama education and of teacher education.

The doctorate has been studied part-time while working in teacher education. I have been fortunate to have had both the reality of students and teachers and schools in front of me, and the researcher space to stand back to reflect. As I saw how the research process informed my own work, the conceptual framework stretched yet again to ask how the findings emerging from this research might be incorporated most helpfully into pre-service teacher education. The weaving of work and research came together in three publications over time, advancing my goal to work toward scholarship in teacher education. One paper is included as part of this thesis, the others have grown from and contributed to the study.

Ravitch and Riggan (2012) see a conceptual framework as a way of linking all the parts of the research process—the researcher disposition and interest, the theory and methods, and the literature. The evolving process my work has undergone fits this description, and Maxwell's (2005) ideas about the constructed nature of a framework fit too, as already noted. Ravitch and Riggan's (2012) point is that the conceptual framework should present the argument for why the topic matters, and what appropriate and rigorous means will be used to investigate it.

1.4 The research question and the argument

My question arose from the observation that when a new subject is introduced into the curriculum, in this case drama, sustained support is required to embed it into the practice of teachers, and that, without this, the newly encountered practices would be likely to fade. My suspicion that drama was not a strong part of a teachers' classroom practice was confirmed by anecdotal reports from what I had seen of classrooms, what I heard from student teachers and from my own experience and reading in the area of teacher professional development. I knew from experience that drama teaching had distinct content knowledge and pedagogical knowledge, and I was interested in finding out the barriers that hindered teachers from using this powerful strategy for learning. I knew that the impact of professional teacher development

had not been lasting, that drama was not widely taught, that initial teacher education courses for drama were short and that student teachers would not all be able to see drama taught in schools. It seemed, therefore, that if I could identify exactly what features make the teaching of drama in primary classrooms effective, this could be the basis for reconceptualising how teachers could be re-introduced to and re-invigorated about drama education.

The concerns listed all had impact on my work in initial teacher education, and answers to the problem would be of significance in the preparation of teachers. The student teachers in the initial teacher education setting I am involved in are preparing to work as generalist teachers in primary schools, and thus are required to be able to deliver the whole national curriculum, of which drama is one of the four arts disciplines. From experience, I knew that drama education was in all likelihood a new experience for them, and that there were challenges in using an experiential method of teaching and learning. As teacher educator, I knew that for student teachers to transfer their experience into pedagogical practice, rigorous reflection on their subjective and shared experience would be a necessary component in the shaping of a reflective practitioner.

I identified early in my thinking, therefore, that my question should be purposefully directed towards initial teacher education and that application for teacher professional development could easily follow, that the question needed to be contextualised for the types of classrooms that my students would enter and that it should acknowledge and capture the situated perspective of drama teaching.

I framed two initial questions to set the direction for the research. With the first, I attempted to capture my broad intent:

- *What are the characteristics of effective drama teaching in generalist primary classroom settings?*

The second arose from my teacher education context, knowing that drama education would be a part of their progress in learning a pedagogy for teaching, and a part which I was sure could be transformative and memorable:

- *How does a teacher acquire the knowledge for drama—and if knowledge for drama teaching is nested within knowledge for teaching—how can it be explicitly and helpfully delineated?*

Finding what “effective practice in drama” looked like presented problems because the pool of experienced and expert drama practitioners working in primary classroom settings in New Zealand was small. To access an initial depiction of how that practice would look, I realised I would have to turn to international sources to access wider opinion, and planned a first study

to seek expert opinion both from New Zealand and from overseas. The first study addresses the first question. Its theoretical underpinnings, data collection methods and analysis will be discussed in Chapter 2: The Delphi Question.

The online Delphi survey used in the first study provided a huge amount of rich data, but also revealed overlap between what characterised the specific area of drama teaching from a wider effective teaching in general. The second question, therefore, developed from my realisation that the nature of drama teaching was going to be nested within a wider teaching competence and that a deeper investigation of teaching and pedagogy would be needed. The second question took the form:

- *How can a teacher's knowledge for teaching drama be explicitly and helpfully delineated, and how will it fit within the parameters of knowledge for teaching?*

Setting knowledge about drama teaching into context for a generalist teacher opened a new direction, and I therefore considered what constituted a knowledge base for teaching. The question has been ongoing through the remainder of the research, because it is so relevant to my work in teacher education. It is perhaps tangential to the direct intent of the research, but in addressing current theory and research regarding what and how teachers acquire a knowledge base, I have been challenged to interrogate my own practice, and have been able to draw analogies between the process of learning in drama, learning to teach drama and learning to teach.

The second study took into account the need for a situated perspective of the teacher perspective, with the secondary thought that the study might be taken into account in strengthening the preparation of teachers for teaching drama. The tentative question took the form

- *What do practising teachers perceive are the characteristics of effective drama teaching practice for a New Zealand generalist primary classroom?*

The second study asked practising teachers for their perceptions of the characteristics of effective drama teaching, perceptions which were later checked and compared to the expert opinions from the earlier study. Study 2 used a recorded example of high quality drama teaching shown to two groups of teachers chosen for their combinations of classroom experience and drama qualifications, and interviewed to gather their perceptions of effective drama teaching practice. The analysis of observed practice was to be set beside the theoretical literature, and the expert views of the first study, to extend notions of what counts as effective drama practice, as well as untangling the differentiation between teaching effectiveness and drama teaching effectiveness. The overall research had the aim of making

explicit how those characteristics may be best put into practice for the delivery of curriculum requirements.

The latter part of the thesis comprises the analysis and discussion of findings. Weaving the findings from the two studies together proved demanding. The data had been gathered under different conditions—the first a survey with time for considered answers and the second an interview after a single viewing of a filmed exemplar. The teacher views were situated in a context, yet the rich description of the expert views carried the elements of long established skill, the familiarity with practice, and the theorised experience that marks expertise. The detail of that expert knowledge is what could ultimately lift the proficiency of teacher practice to a level of expertise. Predictably too, the Study 1 evidence produced some aspects of practice the teachers did not mention. The thesis works to integrate the findings of the studies, and to set them in a context so that they may be of practical and purposeful value. The later chapters take a pragmatic view of the classroom context, and return to the teacher education setting of my own work to draw out the knowledge claims that may be made from the inquiry process.

The research also uncovered many interesting and curiously appealing questions—the unanticipated ideas, or what Wagner (1993) calls “blank spots” (p. 16) that we may not have encountered before. One occurred during the second study, when an unexpected response to an interview question changed my direction of thinking about the research process, the data and the respondents. What I named ‘The disruptive question’ has not remained as a discussion in the thesis, but it did encourage a different perspective, motivate a more critical stance on the research process, and will, in due course, generate writing and theorising. For my researcher role, it sharpened my sense of purpose, and alerted me to looking from a different theoretical perspectives at transformative opportunities for research. Lather’s (1991) reflexive lens permits the researcher’s experience to be viewed as having a catalytic validity, a resource rather than a source of bias, and that research should be more oriented towards collaboration and towards an outcome that promotes change. This thinking motivates the final chapter, where I consider what I have learned from the three roles I have taken in the research—drama educator, teacher educator and researcher. At times during the research I found it useful to depict the progress in diagrams. Maxwell (2005) calls this process conceptual mapping and says:

A concept map of a theory is a visual display of a theory—a picture of what the theory says is going on with the phenomenon you’re studying. A concept map consists of two things: concepts and relationships. (p. 47)

Miles and Huberman (1994) refer to both graphic representation and narratives, and I found, as I revised directions, reconsidered data and experimented with forming questions more

precisely, that both approaches worked. I used diagrams and concept maps as a way of experimenting with relationships between components of research and theory, and while they served a purpose for researcher thinking at the time, as the process moved on they were superseded. Research memos (Ravitch & Riggan, 2012), narrative and poetic form, have also been integral to the process allowing a pause to free-up differently, forcing another perspective, sharpening focus and serving almost as reflection-in-action in drama terminology.

1.5 Conceptual framework, researcher position, and theoretical principles

My research is guided by an interpretivist theoretical stance (Radnor, 2001). My thinking is underpinned by a belief in the significance of people making sense of their lives and the importance of how people live in relationship to one another—thus a subjectivist epistemology. The way we make sense of our lives and come to understand one another is by communication, and in this my thinking finds support in symbolic interactionist views (Patton, 2002), where emphasis is given to sharing meaning and interpretation as central human processes.

The interpretivist approach is a close fit for my research because this approach seeks to understand the lives of others and can take into account the understandings and subjectivities of subjects. Within an interpretivist approach, the researcher can acknowledge their own understanding as a basis, and can seek to understand lives better and to act on that understanding as an essential aim. In this, the approach fits with my beliefs and the context for my study. It can take into account the background knowledge of teaching and education, as well as the traditions of drama education research, and can recognise the purpose for discovering and understanding what it means to teach and to teach drama. The research considers contemporary circumstances and aims, ultimately, for social action within the researcher's field in order to bring about a shared understanding for improvement—namely an improvement in the provision of teacher education in the field of drama, and a reinvigoration of drama education in teacher practice.

This doctoral study comprises two separate research studies, and is supported by philosophical inquiry into underpinning ideas and traditions. The whole inquiry, I maintain, may be encompassed broadly by the term “practitioner inquiry in education”. I borrow the term from the work of Cochran-Smith and Lytle (2009), who describe versions of educational research genres where “the practitioner is the researcher, the professional context is the research site, and practice itself is the focus of study” (p. 43). Although this inquiry does not fit their use precisely, they accept that variations of inquiry have emerged out of different research traditions, and they acknowledge that though the blurring of boundaries between inquiry and practice can lead at times to tensions, it can also produce innovative research and knowledge.

This “blurring” together with the emphasis on practice seem to fit the work I do and the object of this study. While the first study was framed as a survey from outside practice looking in and drawing on expert practitioner experience, subsequent stages moved closer inside practice, adopting positions that might be described as practitioner research on practice, teacher educator self-study, and the scholarship of teaching. I am drawn to the term “practitioner inquiry” because I have a central belief that, as a teacher, inquiry must be integral to practice and that learning from practice is a part of a professional life. My researcher position in this study grows from my professional and practitioner role in teacher education—the object for and of research, teaching practice in the classroom, is viewed both in the school context and in the teacher education context. Learnings from the inquiry will apply to both settings. Cochran-Smith and Lytle’s term “practitioner inquiry” enveloping setting, research, practice, professional context, site and focus can apply to this study.

In the current research, the phenomenon investigated is effective drama teaching as perceived by different groups with a close connection to the practice. The context is the primary classroom—not a singular and particular site as happens most commonly in practitioner research, but is the site where research findings are intended to be enacted. The context of the classroom is represented in one study through the recalled practice of experts responding to questions in the light of their experience, and in the second study is captured as a filmed exemplar for consideration by practitioners. The practices, the problems, and the issues that arise from the professional practice are the focus of the investigation. The agent/researcher position was always that of teacher educator, informed by a strong practitioner experience. Admittedly, most practitioner research is collaborative, and this study is conducted by an individual, but it draws on the community of experts in the field and on practising teachers for opinions and its ultimate purpose is for improvement of practitioners. The study also qualifies as practitioner inquiry in that the participants are those who work and know about the situation being investigated, and the knowledge that it generates is intended for use within that context.

Structure of study, and indeed the process of doing it, was iterative and recursive—circling from a practice question to expert opinion to a sampling of practice and returning to a re-application in new context with some diversions and pauses on the way. Philosophically and theoretically I place my work in the paradigm of situated practice. In the field of education, the research looks into the spaces where the realities of teacher, teacher educator and researcher intersect, and so is lit at times from different theoretical angles. As I have tangled with the arguments, questions and data, I have turned to theories of learning, knowledge, aesthetics and critical pedagogy to inform thinking. As Ravitch and Riggan (2012) posit, a theoretical

framework is likely to have a number of layers which will intersect to illuminate parts of the conceptual framework, and so assist cohesion.

The situated practice in this case can be marked out as drama in a generalist classroom primary setting in New Zealand, and thus the learning theories likely to be held by the teacher are an aspect of that practice. Teachers who hold a situative-sociocultural view of how children learn will be most likely to make optimal use of the approach to learning and teaching that drama education offers, and the story of drama education in this country has built on this close match with social constructionist learning theory. Drama's leaning towards social justice concerns has in turn drawn from a critical theory perspective to shape and explain its values and rationale in teaching and learning.

The situated practice considered by the study is located, too, in the wider field of teacher education, and this implicates a consideration of the theoretical concepts that have influence on how tertiary students learn in the process of learning to teach. Experience of embodied and aesthetic learning as part of the situated and participatory practices in the course of learning to teach, might possibly involve students in taking a deconstructive and critical stance on their own ways of knowing, and adopting such a theoretical and a critical theoretical stance may prompt student teachers to think differently about the how and the why of teaching. The layering of multiple perspectives on theory has influenced the forward looking application of the research.

The place of theory in relation to my own context and concerns has prompted me as researcher to take time to reflect on how the arts influenced my schooling, to reconsider how I learned to teach, and to interrogate the principles I hold for preparing teachers for the work of teaching children and using drama to open possibilities for our future. Re-examining aesthetic theory for example, added a dimension to my theorising of teacher education pedagogy—and in a recursive turn, steered my thinking towards a newly critical perspective and a more rigorously reflexive of my own practice. As the project and the study have proceeded, my own theoretical stance has been challenged, and I look back on it as an iterative and recursive process throughout, shifting as new questions emerged and different theoretical perspectives came to the fore.

Whereas the conceptual framework has been the broad base on which the steps and shifts have been constructed, the theoretical framework overlays the study like an umbrella. Theory is used to explain and clarify concepts as they are developed and refined throughout the process, and to illuminate their interaction. The whole theoretical framework is held steady by a pragmatism that serves as an essential and reality-based purpose.

The knowledge claims the research works towards are within the paradigms of constructivism and pragmatism. Pragmatists make knowledge claims based on actions and situations and are concerned with application. For pragmatists, the problem is most important. It is a paradigm not committed to one particular philosophy and reality, and it looks toward intended consequences (where the research will go) and towards action. Thus, researchers may select from different methods and different data to come to the best understanding of the problem. To arrive at a socially constructed set of knowledge claims, individuals seek understanding of the world and develop subjective meanings for their existence. Participants may reveal varied views, and, in interaction with others, interpret and re-interpret their own situations. Such research is, as Crotty (1998) says, about the meanings constructed by people as they engage in the world, based on their social and historical perspectives, and the research looks at the complexities between multiple views. Recent reading in the area of complexity thinking has provided another orientation on dynamic interacting open systems, where the unpredictability and evolving nature of action “means that, while prediction is not possible, explanation is” (Callaghan, 2008, p. 401).

A triad of concepts can be seen as the frame for this research, concepts which are pragmatic, real, and active. There is the concept of teaching and what it is to teach well; the concept of drama, its artistry and its potential to excite, educate and inspire; and the concept of drama education and the potential of its transformative pedagogy. As researcher, I wanted to cast light on the space within which those concepts could interact. The effective teacher, it seemed, could be the mediating influence which could ultimately bring the three notions together for improved teaching and learning. Stated differently, the research would aim to find how each of the concepts could best be played out in the person of the effective drama teacher.

The first step was The Delphi Question.

Chapter 2. Study 1: The Delphi Question

This chapter comprises two parts. The latter part is a published paper of which I was sole author. It reports a Delphi study conducted online, internationally and in New Zealand, which sought the views of international and local experts in drama education on the critical dimensions of effective drama teaching in primary classrooms. The study was the first stage of this doctoral research, and will be referred to as Study 1 in later chapters. The paper was presented at the Sixth International Drama in Education Research Institute (IDIERI) in Sydney, 2009, and published after revisions later in 2010 with the title *Voices via Delphi: Experts reflecting on the critical dimensions of effective drama teaching* in NJ (Drama Australia Journal) Vol. 33, Number 2, 2010. In this chapter, the paper is preceded by a brief reflective and retrospective commentary which places the writing of the paper in the wider context of the doctoral research, and considers ways in which the intersection of timeline of research at that time and developing researcher positioning influenced the later stages of research.

2.1 The commentary

This thesis is the product of the whole study. I have chosen to submit the published article as a part of my thesis because, looking back, I see that it was a significant point on the research path from 2008–2014. This accompanying commentary reflects on my researcher positioning at that time, and comments on how the writing and presenting the paper served as a catalyst for confronting my roles as researcher, teacher educator and drama educator. The Delphi study had been and remains very worthwhile. It had required management of all research steps and procedures, with the additional undertaking and investigation of an online survey, and it produced a valuable set of reputedly sourced data to advance the research. The writing and publication of the paper extended academic writing and scholarship. Presenting at the Institute allowed me as a beginning researcher to see my work against the bigger picture of research, and established for me a wider network of drama and teacher educators with similar interests when the field in this country is small. Most importantly, the experience of presenting and meeting a wider community of researchers made me interrogate the purpose and direction of my own questions and investigation—and that process began even before the Institute closed.

The 2009 Research Institute took three themes: *Examining our past*, *Critiquing our present*, and *Imagining tomorrow*. Professor John O’Toole spoke in a keynote address of how over 20 years, research in drama education had grown from being mostly practitioners’ records and reflections about what they did, to a contemporary environment including artist-educator collaborations and arts-based methods. He spoke of how, to strengthen the arts base in

education systems, strong supporting evidence is needed to support their value. This, O'Toole said, points to the "serious need for more usable, broad-based and reliable base-line data, to use for policy change" (2010, p. 286). Policy makers who wanted to push for arts and drama in schools need trustworthy statistics. Research also needs to address sustainability, he noted, and longitudinal studies in drama education are few.

Immediately, my critique of my own small study began, and my questions about the direction it should take. I considered how the study could be made sustainable, and what practical result might be shown. More significantly, I began to question my role as researcher. I could see that my researcher positioning in the early stages of the venture had been from a safe vantage point. Researcher positioning cannot be neutral, and I realised that if I was basing my position on my belief that drama education's value lay in its transformative potential, and if I was determined to make a difference in teacher education, then I would have to sharpen my sense of purpose. The Delphi study had been interesting and productive of data, but it was a springboard, a starting point only, and that the methodology needed a more dynamic approach.

Reading Lather (1991) reinforced my realisation that the research needed to shift from something that was at that stage essentially interpretive and phenomenological, and acquire a more critical edge, more praxis oriented in the way that Lather uses the term. Praxis is at the heart of Lather's work and refers to a self-creative activity, when philosophy becomes practical. In drama education circles, praxis is a term associated with "the manipulation of the theatre form by educational leaders to help participants act, reflect and transform" (Taylor, 2000, p. 1). The definitions have similarities in putting action as a vital outcome, and Taylor expands his view to include praxis as an "artful interplay between three elements—people, passion and platform" (p. 1), a notion which Lather might approve of. As researcher, my passion and platform might have to become more explicit and take on a stronger reflexivity. I began to suspect and examine my thinking for what might be a universalising tendency. Because one of the realisations from the Delphi study had been that the characteristics of good drama teaching were to such an extent the same as those of any good teaching, I would have to find an edge and identify the gaps or spaces which drama teaching could contribute to.

The transformative purpose of research and of teaching drama was another point of provocative connection. Drama education has always had a core belief in the power of drama to transform human behaviour, but it is hard to prove drama's effectiveness long-term. In the shorter term, and to ensure the sustainability of my own research, it should be my own teaching and my own context that would have to be examined for its transformative potential. The experience of drama that student teachers received within teacher education could be

transformative for their learning about drama education, drama as art form, and about teaching.

This chapter then represents one of the steps in the emerging research direction. The oracle at Delphi used to be consulted in Greek times for advice on direction. The Delphi survey had gathered a base of expert opinion on effective drama teaching, and in the published paper that comprises the second part of this chapter, I conclude with a reference to Eisner who must surely qualify as an Arts oracle.

The paper

Voices via Delphi: Experts reflecting on the critical dimensions of effective drama teaching

2.2 Abstract

This paper reports a Delphi research survey conducted online, internationally and in New Zealand, within the context of drama education in primary school classrooms. The aim of the survey was to identify the critical dimensions of effective drama teaching from the perspective of international and local experts in the field. The paper discusses the process, the indicative findings, and the intended future direction for the study.

2.3 Introduction

I am reporting a research study in which I used the Delphi survey method to ask expert drama educators to describe effective drama teaching in a generalist primary classroom. The pilot study is phase one of a larger project. I maintain in this paper that the Delphi survey has been an effective way of drawing together expert opinion on a complex topic, and that it highlighted aspects of the complex topic that might have taken a long time to extract by other approaches such as a wider survey using less experienced people. The survey has produced reliably and thoughtfully considered data from which I can develop subsequent surveys and research strategies. I will extend the survey in the next stages of research to teachers and students, to get other perspectives on what characterises expert drama teaching. There was a high level of agreement in data from the respondents in the first round, and the question of how to distinguish the unique features of effective drama teaching from “generic” effective teaching will be considered in further investigation. In time, this study could inform an exemplar of effective drama practice which could support teacher development and reinvigorate drama in the curriculum. This paper discusses the initial stage of the study—the background to and benefits of the Delphi method, and the challenges and findings from the first stage.

2.4 Background

The study will contribute to teacher knowledge about effective teaching of drama in generalist primary classrooms. In drama education writings there are many descriptions of good teaching, but in this study I want to investigate what it is that distinguishes “good teaching” from “good teaching of drama”, and to explain it so that novice and inexperienced teachers can gain skills and put them into practice. In pre-service teacher education, too, I need to be able to convey the ideas efficiently and concisely. The context of drama education has been, and is, shifting, and I want to capture explicitly the uniqueness of drama practice.

My curiosity came originally from my work as a teacher educator, and in developing the drama section of the Arts curriculum and resources for its implementation. In curriculum moves similar to other countries, New Zealand introduced the arts as an essential part of its national curriculum in 2000, entitling students to education in all four disciplines for the first eight years of their schooling. New Zealand was fortunate in this curriculum inclusion, but drama has fallen on hard times since. While there are of course fine examples of drama teaching, I have been alarmed to realise that after the first burst of implementation, drama has dwindled to being ticked off under the annual school production, and in teachers’ practice to what I fear I could describe as “a role on the wall and a bit of hot seating”. Evaluative research following the 2002 implementation of the Arts curriculum (Aitken, Fraser & Price, 2007; Fraser et al., 2007; Holland & O’Connor, 2004; O’Connor & Dunmill, 2005) records examples where the pedagogical strengths of the arts and of drama were positively recognised and used, and where in the case of drama, the pedagogical approach positively impacted learning and teaching. More generally however, teachers did not pick up enough professional knowledge about teaching drama or the arts during the implementation period to support practice long-term. Initial implementation was keen, but not long or extensive enough to translate into sustainable embedded practice. I have wondered what could support and enliven teachers’ practice.

The way may be open for drama to claim a space in the reviewed 2007 curriculum, which conceptualises a more coherent holistic vision, putting the student at the centre and aspiring to teach for lifelong competencies through learning areas. Drama’s holistic and transformative pedagogy is well placed for this. A small research study I carried out in 2008 showed that drama is suited to delivering some of the new features, in particular the key competencies (Anderson, 2008). But the potential must be supported by effective teaching practice. Drama often strengthens its presence by alignment with literacy. Wagner (1998) gives an overview of studies using drama as an instructional strategy, and argues for more research into drama education. Recent observational studies in the fields of oral language, reading and writing (Cremin, Gouch, Blakemore, Goff, & Macdonald, 2006; Hertzberg, 2004; O’Mara, 2003;

Warner & Andersen, 2004), have given careful attention to measuring children's learning. Drama can be more than a tool, and enhanced teacher knowledge could offer an enriched variety of approaches.

Another motivation comes from my work in teacher education. New Zealand's current educational research initiatives are taking the determined direction of looking at what the teacher does, on the grounds that it is what the teacher does that makes the difference in the classroom. If this study could map teacher practice in drama in the New Zealand context, it could make a considerable contribution to the body of knowledge about effective teaching practice. Working with student teachers, I want to be able to capture explicitly and quickly a picture of what effective practice in drama teaching looks like. Pre-service teacher education courses have been compressed in both New Zealand and Australia, as Wright and Pascoe (2009) report, and in-service school support has been reduced. This concern for the preparation and development of drama teachers has been addressed (Anderson, 2003; Prior, 2005; Wright & Gerber, 2004). Anderson (2003) reported disappointing levels of implementation of process drama in classroom drama practice. He used two educators' narrative vignettes to cast light on the challenges and systemic obstacles often faced by drama teachers, and the overlapping and demanding roles entailed in primary teaching. Wright and Gerber's (2004) Australian study set out to map the terrain of competency in drama teachers. Taking a phenomenographical approach, they looked at the complex nature of the work, and tried to capture the qualitatively different ways in which teachers saw their experience. In the field of teacher education, case narratives of teachers have been documented, to prepare student teachers for an approach to teaching which they may not encounter very commonly on practicum experience (Norris, McCammon, & Miller 2000). Research shows (Balaisis, 2002; Prior, 2005) that some features of drama teaching are not readily practised in classrooms, and Wright and Gerber (2004) too refer to inconsistent implementation in their state. Like all these teacher educators, I want to be able to use the short time I have as efficiently as possible to demonstrate and give exemplars of effective teaching. As an outcome of this research, I hope that my own teaching practice and resources will shift to deliver clearer and more useable teaching models.

The qualities and skills of a good drama teacher have been described by drama education writers. The field has a body of reflective practitioner research, and an accompanying honour roll of experienced and respected practitioners whose work has been demonstrated and followed as examples of excellent practice. However, the focus tends to be on individualised styles and practices, which are sometimes hard for the novice to emulate. Neelands (1997) devoted a section to the roles, skills and knowledge of the drama teacher, concentrating on the specialist skills needed beyond a base of good practice. Morgan and Saxton (1987)

covered skills for teaching in role and questioning, and acknowledged the foundation of general teaching skills, and O'Neill (1995) described an artist-co-artist playwright-facilitator range of creative process roles. Ackroyd (2004) challenged and reconsidered the aims, functions and skills of teacher-in-role and acting. I am concerned about teacher surface knowledge, and acquiring curriculum status as a subject has had drawbacks. A curriculum plants a new language for talking about practice, a shared language, but also the fragmentation of coding and naming of parts—the teacher's glib checking off of "role on the wall and hot seating" is an example. Simons (2003) though refers to the "professional craft knowledge" (p. 2) of a good practitioner which an experienced teacher acquires and uses to draw together intuitive knowledge, and personal and pedagogical knowing in the active process of reflecting-in-action teaching.

In a relatively few years, a rich variety of practitioners, theorists, researchers, and curricula have contributed to the discourse and the specialist terminology of the field of drama education. I want to bring coherence to the phenomenon of effective teaching, to make it clear and understandable for teachers in primary classrooms. A Delphi study, by asking experts to describe exact observable traits that mark expert teaching, would give me a base for the work and would help synthesise ideas from those sources.

The Delphi survey method is a technique for collecting opinion from a number of experts to come to a consensus on a complex problem. The term Delphi refers to the ancient Greek oracle which foretold the future with authority and wisdom. In decision making, it enables experts who are geographically distant to take part without travelling. Conducted anonymously online, (or originally by mail), it avoids the weaknesses of relying on a single expert, and of the socio-emotional pressures of a group discussion. As a research strategy, it was first used by the Rand Corporation in post-war years for future forecasting in fields such as technology, business and strategic planning (Dalkey, 1969; Fink, Kosecoff, Chassin, & Brook, 1984). It has since been used in various fields to generate ideas and predict trends—in education, for example, for purposes such as curriculum development. The method uses an iterative series of questionnaires, reviews, and feedback to attempt to reach consensus of opinion on an issue. In successive rounds, responses are reviewed and summarised into a series of questionnaires which allow respondents to re-evaluate their answers. The complex issue tackled by this research is to find agreement about the characteristics of effective drama teaching practice in primary generalist classrooms. The Delphi method was chosen because it accessed experts, because it could be administered anonymously online, and because it would be, I anticipated, a way to collect and separate for scrutiny a likely mix of varied characteristics.

I admit that as a drama educator, Delphi had connotations which appealed. The image of a mysterious space and strange voices, darkness, incense and messages expressed in ambiguities and contradictions suited a drama context. In the process, other similarities appeared, such as obstacles and a disentangling of messages, and, like Delphi, offered words of profound wisdom. Hartman (1981) quoted from Lewis Thomas (1980) who wrote that Delphi can be a way of “linking minds together so that a group can do collective figuring”, a thoughtful conversation where noisy committee activity is avoided and “a group of bright people can get down to quiet thought” (p. 497).

The question was framed: *What are the characteristics of effective drama teaching in generalist primary classroom settings?*

2.5 Consulting the oracle: Putting the Delphi method into practice

2.5.1 Wisdom online: The process for the C21 Oracle

2.5.1.1 The survey: Round 1, and the participant experts

The Delphi method was chosen so that international expertise could be added to the small pool of potential participants in New Zealand, and because it could be administered anonymously online without having to assemble group members. The survey method calls upon participants to pool their opinions on a complex problem, with the aim of reaching consensus after a number of iterative rounds of questionnaires and feedback. Focus groups could have been an alternative method, but such a strategy would have introduced power and status issues in a small country where the field of drama education is limited and people are known to each other. The study aimed to locate a pool of about 25 experts to answer the questionnaire, and I needed therefore to expand the sample of educators beyond the limited participant pool in New Zealand. Franklin and Hart (2007) and Murry and Hammons (1995) defend the appropriateness of the Delphi approach for similar sorts of questions, and the latter researchers mention the use of other group strategies as a later development, as is planned in this study. Setting up the research did face hurdles of participant selection, identification and approach in order to comply with ethical requirements. New Zealand participants were approached through a professional and objective third party, to provide anonymity and to avoid pressure for compliance. International experts were identified by having published in the last five years in one of the three well known English language drama education journals on a topic related to classroom drama in primary or elementary generalist classroom settings. A Delphi approach can work effectively with a small pool of participants, because it tends to encourage collective goodwill and collegiality. In this case, 25 surveys were distributed, and nine detailed responses were returned. Respondents were unidentifiable because answers were downloaded anonymously and directly from the website. Appropriate institutional ethical

approval was obtained for the study through the University of Auckland Human Participants Ethics Committee (UAHPEC), Reference numbers 2008/502. Appendix A is a sample of the letter of invitation distributed to participants, providing the link to the website for their responses.

A pilot questionnaire trialled with a volunteer group before the first round showed that respondents readily listed qualitative features of a teacher such as (“a good listener”) and generic management aspects (“make sure everyone is involved”), but identifying clear-cut “drama-ness” was a tougher task. Practical, precisely targeted questions were needed to obtain the sort of useful, observable characteristics that would create the desired profile of effective practice, and to draw out traits that distinguished drama best teaching practice from “regular” best teaching. The final Round 1 took the form of three questions (see Appendix B) asking participants to picture themselves observing a teacher expert in teaching drama in a generalist primary or elementary setting, and first to notice what the teacher was doing or saying; second to look at the students to see and hear what they were doing; and third to comment on what they might expect that the teacher would be thinking about as the drama work was crafted. Appendix C shows a two page representative sample of the responses received.

2.6 Voices via Delphi: Oracles, obstacles, and the words of the wise

The oracle at Delphi, according to legend, answered questions about the future with at times cryptic ambiguous ravings, and at times profound knowledge and wisdom. An abundance of shrewd and wise advice was forthcoming from the drama educator oracles, but there were obstacles. Consulting experts proved worthwhile—they gave valuable responses in specific terms about what would be observed in the drama classroom, and were exceedingly generous in the amount of rich descriptive detail they were willing to supply. Recording of responses on spreadsheets was immediate, but even modern oracles on websites bring frustrations—in this case with customising of templates and the lack of technological assistance.

This section selects some initial indicative findings from the wealth of first round data in order to highlight current thinking and practice in drama education. This is a first stage study and implications from it will guide future directions for the research. In responses given in the first round, the expert educators’ skill at noticing was evident. They used the language of drama, named specific behaviours, made reference to the need for the teacher to adopt an approach that could change in response to class needs and accommodate situations into the drama, and supplied rich description of what would be noticeable in the classroom of an effective drama teacher. There was consistency on a high number of characteristics, which points to an already widely shared groundwork of views for describing good practice. Early agreement

though raises an obstacle if the true Delphi procedure is to be followed. If consensus is already fairly evident, a rating exercise might not be very productive—a point discussed in Section 2.7: Obstacles: Compiling Round 2.

From round one data, I have chosen for further comment five aspects which are recognisably part of a distilled essence of drama, and will serve as focus for further exploration. At this stage, these are some aspects emerging as features of expert drama teaching:

- Language—both the experts’ language and the language of the drama teacher’s practice
- Drama as shared endeavour
- Drama as art form
- Reflectiveness and research in action
- Role and process drama

In the following section, quotes are extracted from the combined anonymous spreadsheet, and cannot be individually distinguished.

2.6.1 *Language*

The language used and the way it was used was a notable feature of the descriptions. The educators’ use of curriculum terms (*learning in through and about drama, feedback and feedforward*) hints at how pervasive “curriculum speak” has become, and their use of the shared specific language of the field reveals the many influences that have fed practice (*frame, dramatic space, mantle of the expert*). It was also clearly expected that both would be part of the shared discourse of the classroom:

using the language of drama [during sessions] to support student understanding of the art form itself...

explicitly modelling the language and vocabulary of drama with and for students.

[students] would discuss the drama work itself and how the elements of drama were managed, whilst they might also discuss what they learned about the content of the drama work.

Teacher talk in a drama classroom would also be marked by *not dominating the talk of the classroom* and saying *less than the students*. Experts might expect that teachers and students will be conversing using the language of drama, though I suspect that the skill has not filtered through to the generalist teacher—yet.

2.6.2 *Teacher and students in shared endeavour*

Drama work in a classroom according to the experienced educators should be a shared endeavour involving responsibilities, expectations and power. Not a new idea for drama educators, but responses to all three questions: noticing the teacher, the students, and considering the teacher's knowing, carried the gist of competence on the part of both teacher and student and of the drama being shaped between them. The teacher would be *leading without appearing to do so* and *recognising the time to hand over responsibility to the participants*. The students are expected to be knowledgeable and competent, *using the vocabulary of and about drama to communicate their understandings*, and discussing how the elements of drama were managed. References were made to the teacher:

constantly looking for opportunities to enhance students' experiences by passing over power and status to them.

reminding students to take care of the mood, or look for opportunities to explore tension... or to use symbols.

Two specific leadership features emerged in relation to the shared nature of drama work. A sophisticated use of questioning as a teaching tool was important, as was a skill at noticing how to progress the drama. As leader, the teacher would know the class context very well and would connect the drama work to students' lived lives so that the experience was deepened. This is a developed dimension of leadership familiar to the experienced participants, but it will need untangling and interpreting for teachers who seek expertise.

2.6.3 *Drama as art form*

Five respondents recorded comments which clustered around making the language of drama and the art form the discourse of the classroom, and encouraging in students an awareness of the aesthetics of form and style. Effective teachers, for example, would *measure the aesthetic quality, mood and progress of the work*, and would search for ways to deepen thinking and advance the drama. The need for the drama teacher's role to span art form and classroom was phrased on two occasions as being able to *pick up on teaching moments and unintended outcomes that arise from working in an art form*, and being *aware of the dramatic ephemera and how they might be used to build the dramatic structure*. Expert teachers as artists hold both dimensions together in the understanding and skill of experience, but that sensitivity of perception is not reducible to a curriculum's "role on the wall and a bit of hot seating". Expert educators identify the skill as vital, and I wonder how the notion is understood by teachers and students.

2.6.4 Reflectiveness and research in action

References to reflective activity received mention by all of the expert participants—with *using role* and *progressing the drama*, these were the most agreed features of effective drama practice. One answer used the term “research in action” and explained it:

What could I do right now to advance the drama, improve the climate for drama, deal with issues that are arising?

Another respondent captures in a series of questions the self-reflective and wider sense-making purpose of reflection:

How do these activities interconnect and interweave to support the meaning making of the students; have I done enough work to enhance the aesthetic; what is the best way for me to identify and record the learning that is taking place; how can I help the students identify the learning that is taking place?

Students’ reflective discussion would:

Reflect on what they had learned... discuss the drama work itself and how the elements were managed.

Reflect[ing] on their own and others’ work.

Reflective activity draws the drama together. It was described in this way:

During the reflective phases of lessons the teacher would be exploring what the children have learnt in and through drama, making connections to curriculum areas beyond drama and most certainly with the real world of their lived experience.

2.6.5 Role and process drama

The teacher’s role, the role of drama, and role in drama are in fact central to the aim for this study. Role is a core principle in drama, and participants referred to role in various ways. A sample of responses illustrates the very points made above—a shared language drawn from many sources has become part of the discourse of drama, and that the drama experience will be a shared and active endeavour:

The primary drama educator would be facilitating a process drama....

At times the teacher would be working in role... encouraging the students to work from their in role positions...

I would see students going in and out of role (e.g., mantle of the expert)

I would expect to see them engage their students in process drama.

...working inside the dramatic frame in role.

The respondents took care to address the context the question addressed and included specific reference to younger children:

...work with younger children to create the dramatic space for the drama.

...provide opportunities (for the junior primary children) to engage in dramatic play.

This article is not the place to untangle terms and definitions, but role will be a core characteristic to inquire about with teachers and students, and to be explained for novice teachers. Research mentioned in the background section shows that even though teacher-in-role may have been demonstrated in teacher education courses, it is still often avoided. Balais (2002) asked why drama educators find teacher-in-role so challenging, and the explanations she heard included general doubt about its merit, fear that it distorted the teaching role, and lack of confidence and preparedness. If experts agree that role is an essential feature of teaching —*One key aspect... would be that they would engage at times in teacher-in-role*, and if this characteristic, likely to be one of the unique features of drama teaching, is not used, then clearly a useful directions for this research would be to find ways to help teachers understand and use role effectively.

Space prevents discussion of the generic effective teaching traits here but they will be addressed in a later phase. For the primary teacher, it will be central to explain the nexus between generic “good teaching” and “good drama teaching”. Many practices will be common, yet a generalist teacher will not have the experience of a specialist drama teacher. Features such as *monitoring participation, social interaction, safety, energy and involvement, setting routines, mood, and giving clear instructions, and picking up on teaching moments* were classed generic rather than specifically drama at this stage, but talking to teachers may bring out drama-specific implications for these characteristics.

2.7 Obstacles: Compiling Round 2

In a Delphi procedure, a second round questionnaire of statements is generated from the first set of data, and re-sent for ranking or rating, but at this point, oracle turned obstacle. I analysed the descriptive responses and coded first round data into single statements which produced a huge number of traits, and showed immediate risks to validity. The data could have been sifted into clusters of characteristics, and although this seemingly produced “groupings” of criteria for the effective drama teacher, compiling more than one trait into a statement had to be avoided for risk of compromising the intended sense and making misleading and erroneous associations between ideas. It was clearly researcher inference that guided the classification, and “clumping” quite possibly combined ideas in ways the respondents might not have agreed with. I could foresee too that when the statements were redistributed, participants would find each characteristic so much a “given” for drama that they might resist ranking or rating for importance. I was curious to continue, so reduced the single statements to a manageable number, compiled a rating scale over six points (*Essential, Very important, Important,*

Moderately important, Slightly important, Not important), and distributed for the second round. The clusters will remain as worthwhile material to inform later stages of the research, and the next step will be to gather views from other angles.

2.8 Interpreting the Oracle: Findings, and future forecasting

Just as the Greeks left the oracle to ponder the advice and decide on a course of action, this section considers the benefit of the approach, and plans the next steps.

The combined opinions of experienced drama educators have given a rich description of effective drama teaching practice, and digging deeper into that data has revealed characteristics that could be further investigated. The study analysis has foregrounded teacher behaviour, has sketched the contextual backdrop of what students will be doing and saying, and has included the perspective of the knowledge the teacher needs to draw upon in the moment by moment crafting of the drama. The use of expert opinion and the iterative development has elicited observable characteristics, giving an authoritative and validly researched base for building the case for effective drama teaching. There was common agreement on many items, and the notion of what defines that teaching can now be investigated and explored from other angles. Asking other teachers of various levels of experience, student teachers and students will give a rounded, fish-eye lens look at the phenomenon, giving a different level of interpretation and starting to show where help is needed. The intention is not to “reduce” it to a set of instructions, but to capture the essence of the effective teacher and ensure that terms are clarified, especially for novice teachers, perhaps using a variety of modes—cases or vignettes written, spoken, filmed. There may be opportunities for dialogue with other researchers pursuing similar questions. Wright and Gerber’s (2004) study, O’Mara’s (2006) work on reflection-in-action, and Warner’s (1997) study of engagement are examples.

One respondent’s words remain in my mind and encapsulate the direction that I hope this research will take—“research in action (what could I do right now to advance the drama, improve the climate for drama, deal with issues that are arising)”. The Delphi experts gave rich dependable descriptions that depicted the vitality of a drama classroom, and the complexity of teaching. Their collected descriptions of what would be seen and heard when looking at the students is an extra benefit at the beginning of the investigation, because the images depict the long-term real life outcome of this research. The classroom would have a playful tone, they say, with noise and movement permitted, and student behaviour respectful and encouraging of one another. A montage of comments gives a picture:

[students] moving, talking, analysing... empathising, challenging, playing, laughing, drawing, writing, thinking with and through their bodies.... questioning, trying things

out... working in and through role... students would be out of their desks and working in a cleared space... engaging in a range of activities... alking, listening, collaborating; working with a range of elements and conventions of drama... trying out, refining ideas, having fun... a class setting where [students] would know that creative and imaginative thinking is sanctioned and risk taking is allowable and acceptable...

I want the research to focus on the teaching act, what the teacher does—and to be able to describe it in ways that other teachers will be able to follow the practice and make sense of it themselves. Eisner (2005), who must surely qualify as an Arts oracle, wrote about researching and experiencing, and says that researchers have distanced their language from practice. He calls for more crafting of writing in “an artistic or expressive mode that enables readers to participate in events” (p. 119). Gathering experts’ opinions has opened up the act of teaching for analysis and highlighted some key characteristics, so that the teaching act can be scrutinised. I hope that as this project continues, the researching of teaching drama can be re-presented and re-storied to make it interpretable and usable.

Chapter 3. Drama education—The story, the writings, and its place in the curriculum

3.1 Introduction

The first study, the Delphi survey documented in Chapter 2 produced rich data describing what expert and experienced drama practitioners would expect to see in practice they would deem effective. From the opinions and data, questions emerged to guide the next stages of investigation. As well as the comprehensive impression of effective practice, there remained an image of the competent expert, and an immediate next question might be to ask about the story behind that expert opinion, the source of the values and beliefs that guide skilful practitioners, and the professional knowledge that sustains practice in the field. The focus of this chapter therefore is to examine the historical background that surrounds the teaching of drama in education, and present the background narrative of the subject, its entry into the curriculum, and the practitioners, researchers and theorists who contribute to its life and knowledge. This chapter contains the backdrop to the situation that initiated the research, that drama's potential for teaching and learning is under-used in classrooms. The research direction and intent for an accessible set of guidelines for effective practice for generalist primary teaching will be explained and justified.

The focus of the chapter is therefore the legacy of drama-ness that will inform and shape the teacher's practice. The chapter begins with a refocusing of the questions derived from Study 1 to ensure clear direction. This is followed by a brief account of drama education's history, its evolving research traditions and its entry into New Zealand's national curriculum. Part of the explanation for the declining presence of drama in classroom teaching may be found in that history. This chapter's coverage of drama education's story and context is a forerunner to an exploration in Chapter 4 of how the teaching of drama fits within the broader field of knowledge about teaching. A major direction for the chapter is to look at the writings of practitioners and theorists who have contributed to the professional literature of the subject, to see how theoretical writing and the expert evidence already gathered may together inform the search for the nature of effective drama teaching. A focus of the chapter is the writings of established drama practitioners to appraise what part those writings might play in the knowledge building for teachers in ordinary schools. To ensure a base for later questions and knowledge claims, it is also important to see where the body of drama education theory meets and matches what the surveyed experts have said, and what gaps might be identified for the current research to address. The final parts of the chapter draw from the theoretical base and the expert witnesses to make a provisional description of the "knowing" needed for teaching drama. The description is speculative at this point, open to later consideration as the research continues.

3.2 From oracles to questions: Emerging questions for research

A list of desirable features for effective teaching could have been compiled from the expert data, but for reliability and verification, it should be corroborated from another source.

A logical next step would be to go to the professional literature of the field to validate and supplement that expert evidence to produce a more detailed picture.

I knew too that from Study 1 I had evidence pointing to a common ground between “generic” good teaching and the effective drama teaching I sought—a significant area to pursue because of the teacher education context of my work. I knew that my study would be deepened if I could identify intersections between knowledge about both teaching and teaching drama, and that the knowledge of drama teaching was likely to enhance the prospective teacher’s knowledge about teaching. That question was set aside for Chapter 4 where I investigate the building of a knowledge base for teaching.

That the questions that propelled the research had arisen from my experience and practice, and that I held long experience in the field, combined to make a significant challenge for the process of research. I realised that in searching the literature and in dealing with data, I risked predicting an outcome by using my own positioning to determine the direction of analysis. I therefore looked to the literature to substantiate and to modify views, seeing where the literature sat in relation to the expert evidence I had collected. At times I was aware that the literature would echo my own views, yet I was also testing those views against literature and against expert views. The researcher stance had to make every effort to remain objective and to report faithfully the breadth of the opinions and interpretations I was gathering.

Before addressing the professional literature of the field, however, I was interested more particularly in the nature of the drama knowledge the experts had mentioned, for one of the questions in Study 1 had asked the experts for their considered opinions of what a drama teacher whose practice was effective would need to know. I returned to the expert data to find what drama knowledge they had thought important for an effective drama teacher. The words that stood out in what experts expected drama teachers to know included: *engagement, connection to lives, enhance the aesthetic, using the language of drama, and deepen thinking*. The teacher would know, they said, about running a *classroom based on a collaborative and constructivist approach where creative and imaginative thinking is sanctioned and risk taking is allowed and acceptable*. I was alerted to two comments which I thought might prove significant in the long run: that the effective teacher would know to look *for opportunities to pass over power and status*, and that the teacher would know to notice *dramatic ephemera and how they can be used to build the dramatic structure*. Expert comments about teacher

knowledge which confirmed what I knew from experience included that they would *know their children and the context of schooling very well* and would be clear about *the pedagogical purpose of the activity and how... [they] interconnect to support the meaning making of the students*.

These themes would be useful guides when investigating the literature of the field. Although the story of the subject, the writings, and the curriculum would all inform effective practice, I needed to address how teachers might get that knowledge and what form it might take.

I was struck by the way that the experts had offered their evidence couched in a present continuous tense—that the drama teacher would be *supporting, asking, working, using, making, creating, listening, allowing, and responding*. I recognise now that this was the key which began my thinking about *knowing* as opposed to *knowledge*. It occurred to me that the experts were talking about an embodied way of knowing, a performative element of doing and being in the experience. And so, from the experts' data, from the legacy of practitioners and writers, I synthesised a set of ways of knowing in drama that I considered could be a valuable and necessary part of a drama teacher's experience. Those ways of knowing are outlined later in this chapter. They comprise the tentative findings which will emerge from this stage of the research, and will support the shaping of the next empirical question to be investigated in Study 2. The existence of a knowing about drama first needs to be contextualised in the story of drama education and its development in this country.

3.3 Drama's story and its move towards curriculum

The beginnings of drama education lie in the practice and approaches of earlier educators, the start of the story that now gives all children in New Zealand the entitlement to drama in their schooling. It is a condition not matched in many other countries, and so it is fitting to include here a brief account placing drama against a wider historical and international curriculum background.

From beginnings in the early 20th century progressive movement, drama education's position in the curriculum has shifted with changing educational, social and political contexts. Conceptual divisions have caused rifts, but have also been a catalyst for a legacy of adaptable and resilient practitioners and practice. Drama may have been regarded as an accessory to the curriculum, a vehicle for another subject, but a border existence can also be a productive environment, and entering the mainstream of curriculum has both risks and benefits. Drama has a legacy as an adaptable, flexible, humanising area of learning.

Early classroom dramatic activity in Britain was pioneered by Harriet Finlay-Johnson (1871–1956) and Henry Caldwell Cook (1886–1937), both of whom championed children's pretend

play and self-expression in the 1930s and 40s. Finlay-Johnson wrote in a rather passionate and sentimental tone of dramatizing stories, while Cook (1917) encouraged acting behaviour and training sympathetic instincts, and his term 'Play Way' denoted freedom and individuality and the re-enactment of romantic materials of myth and legend. They represented the first influences of the progressive movement. This approach went on to uphold the value of children's make-believe play, supplying the basic link between play and theatre. By the 50s and 60s, education was influenced by the humanities with Dewey's (1956) child centred, experiential and discovery learning, and the conditions were right for drama to thrive. Peter Slade (1912–2004) and Brian Way (1923–2006) both valued freedom of expression and individual development, and held that child drama, play and spontaneous expression were an essential part of the child's development. On the other side of the Atlantic, North America too regarded drama as developmental, and the work of Courtney (1968, 1995) made stronger links between drama and cognate disciplines. In Britain in the 70s, the turning point, which in due course informed the educational approach to drama in this country, was the work of Heathcote (1926–2011) and Gavin Bolton whose drama work encouraged "living through" another's situation to understand and learn. These two responded to their social and economic context, and led drama education towards social responsibility and education for social justice and change. Heathcote's and Bolton's methods were gathered in the term "drama as a medium for learning", and the strategies that Heathcote refined such as *teacher-in-role* and *mantle of the expert* have remained her trademarks ever since. Her work was demonstrated in workshops, classroom work with children, and teacher courses, and many practitioners from this side of the world travelled to Britain to study with her. Heathcote's fame and following spread overseas was established early in Australia, New Zealand and Canada, and has since been disseminated to many more parts of the world. Her work informed the approaches of contemporary practitioners and has been collected, theorised and analysed in many works, notably those of Johnson and O'Neill (1984), Wagner (1976), and in writings with Bolton (Heathcote & Bolton, 1995). Bolton's own theories and practice (1979, 1984, 1986, 1992, 1998) expanded upon Heathcote's work and enabled teachers to apply the principles in the classroom, and his emphasis on process over product remains as a guiding tenet for classroom drama.

A bitter conceptual rift in Britain in the 1980s between drama and theatre in education arose from government education policy, and aroused furious debates over keeping theatre traditions or acknowledging the process learning used in drama education. The arguments led to a polarising of opinion and terminology—process versus product, improvisation versus script, which took years to subside. Disagreements affected this hemisphere of the world far less than in Britain, and fortunately, practitioners here managed more equitably to achieve a balance between the drama for learning methodology and the influence of theatre. In New

Zealand and Australia, professional associations took a strong lead in discussing and communicating thinking among educators. Perhaps because drama was in its early stages here, and perhaps because interest in the place of the arts in education was on the rise there was a common purpose and direction, resulting in strengthened advocacy for the learning area. In both countries, the strong and informed support base built by the professional associations contributed to the successful inclusion of the arts and drama in national and state curriculum statements by the 21st century.

As drama gradually moved towards a formalised place in education, professional associations and practitioners worked to advocate for their cause, and collaborated to come to shared understandings of terminology and conceptualisations for curricular inclusion. Drama had always been strongly associated with reflective practitioner research, a method which found favour among drama educators, and the documenting of examples of effective practice was a principal means of disseminating practice. Experts travelled and shared practice by workshop, and professional associations established journals for spreading practice and the theorising that eventuated. Bolton deconstructed Heathcote's work and, in turn, other practitioners modified it, shaped resources for teacher use, and adapted the approaches to suit context. New approaches were developed. Expert teachers made their mark with their individual approaches such as David Booth, Jonathan Neelands, Cecily O'Neill and John O'Toole. Neelands (1984), balanced teacher-in-role work with teacher guided conventions for example, and Cecily O'Neill (1995) shaped process drama in episodes, with a sense of crafted artistry. Process drama has continued to be widely practised, with the support of texts from experts (Bowell & Heap, 2001; Miller & Saxton, 2004b; O'Neill, 1995; O'Toole & Dunn, 2002) and remains the way of working that underpins the predominant approach to drama education in primary school years in New Zealand. As drama spread, practitioners shared their understandings of terms and language and strategies were gradually categorised (Neelands & Goode, 1990). Many writers included advice for planning and strategies for dealing with challenges, providing guidelines for effective teacher practice (Fleming, 2001, 2003; Neelands, 1997; Morgan & Saxton, 1987). Drama practice continued to be researched and to move with contemporary challenges (Anderson and Donelan, 2009; Dunn and Anderson, 2013; Miller and Saxton, 2011; Anderson, Cameron and Sutton, 2012). Drama practitioners research an ever broadening range of current areas of interest (Dunn, Bundy and Woodrow, 2012; Freebody and Finneran, 2013; Haseman and Winston, 2010; O'Connor, 2013; Saxton and Miller, 2013.)

The history of drama and education has been told in detail by many writers (e.g., Bolton, 2007; O'Toole & O'Mara, 2007; O'Toole, Stinson, & Moore, 2009; Taylor, 2000). These and other practitioners, educators and researchers shared practices and insights, writing them into texts

that have continued to support drama educators worldwide (Ackroyd, 2004; Booth, 1994; Haseman & O'Toole, 1986; Heathcote & Bolton, 1995; Miller & Saxton, 2004b; Morgan & Saxton, 1987; Neelands, 1992, 1997; Neelands & Goode, 1990; O'Neill, 1995; O'Neill & Lambert, 1982; O'Toole, 1992; O'Toole & Dunn, 2002; Sinclair, Jeanneret and O'Toole, 2009b; Winston & Tandy, 1998). Collections of writings of major practitioners and leaders in the field have been edited (O'Connor, 2010; Taylor & Warner, 2006; Wagner, 1976), building the body of literature documenting the field's development. Once established in the education system, the literature has expanded to take in contemporary moves in education (Carroll, Anderson, & Cameron, 2006; Saxton, 2010; Stinson, 2009b). The relationship between drama and other curriculum subjects has generated a rich body of researched and theorised work (Ackroyd, 2000; Anderson, Hughes, & Manuel, 2008; Baldwin, 2012; Baldwin & Fleming, 2003; Chan, 2009; Miller & Saxton, 2004b; Neelands, 2009; Neelands and Nelson, 2013; O'Toole, 2009b; O'Toole & Dunn, 2002; Stinson and Freebody, 2006.) The professional associations that tirelessly advocated for drama education have continued to champion the cause of research, and it is primarily through their publications and conferences that the energy and direction of teachers, tertiary educators, researchers and applied theatre practitioners have been supported and promoted for the continuing expansion and success of the field.

3.4 Drama enters New Zealand's national curriculum

The place for drama in the curriculum was hard fought, and remains as an indisputable strength in New Zealand's education system. It was *The New Zealand Curriculum Framework* (Ministry of Education [MoE], 1993) that set the scene for the re-conceptualisation of what was taught in schools, and included the far sighted statement:

Schools will ensure that all students participate in a wide range of experiences in the arts to provide for balanced learning and an appreciation of the aesthetics of different art forms. In particular, schools will provide for learning in the visual art (including craft and design), music, drama, dance, and literature. (MoE, 1993, p. 15)

These words effectively validated the place of the arts in the curriculum development processes over the following 10 years.

Because drama is included in the core curriculum, it establishes every child's entitlement to learning experiences in drama (and the other three arts disciplines) and, by extension, sets drama as a required part of a pre-service teacher's preparation for teaching the whole curriculum.

The statement for the arts and for the separate disciplines has undergone reviews and extensive editing since 2002 when *The Arts in the New Zealand Curriculum* (MoE, 2000) was mandated. That statement identified the four separate disciplines and acknowledged that each had its distinctive body of knowledge with its own concepts, conventions and processes. Literacies in the arts was a central and unifying idea, and in *The New Zealand Curriculum 2007*, the concept remains in the words:

Through the development of arts literacies, students, as creators, presenters, viewers, and listeners, are able to participate in, interpret, value, and enjoy the arts throughout their lives. (MoE, 2007, p. 20)

There is a unique feature that marks the New Zealand statement which will particularise the knowledge a New Zealand teacher will bring to practice. In the statement for the Arts included in *The New Zealand Curriculum 2007* are the words, “The arts are powerful forms of expression that recognise, value, and contribute to the unique bicultural and multicultural character of Aotearoa New Zealand, enriching the lives of all New Zealanders” (MoE, 2007, p. 20). The curriculum states official policy in relation to teaching and learning, and includes a stated vision, “What we want for young people” (MoE, 2007, p.8) which is woven throughout the curriculum. The arts and the drama statements deserve closer explanation, because a component of the drama teacher’s required understanding is indicated in the words:

As they perform, analyse, and respond to different forms of drama and theatre, they gain a deeper appreciation of their rich cultural heritage and language and new power to examine attitudes, behaviours, and values. (MoE, 2007, p. 20)

The effective drama teacher in the primary classrooms of this country could ensure students met that curriculum dictate by selecting content for drama with care and attention to classroom context, and by demonstrating an inclusive openness to community custom and knowledge. The effective drama teacher might use drama to examine attitudes and critically challenge participants’ assumptions (Greenwood, 2005; Neelands and Nelson, 2013; O’Connor, 2013; Anderson, 2014, in press). The guideline could play out too in alertness to the relational pedagogy that has close connection to drama (Aitken, Fraser, & Price, 2007), and in teacher awareness of the part that drama can play in students’ developing sense of identity (Donelan, 2002; Neelands, 2009; O’Toole and Stinson, 2013). The wording of the arts statement reflects too the opening up to non-Western traditions and practices that in contemporary times flourished in the arts and in drama education. The drama/theatre rift in drama education in the 80s argued the acknowledgement and inclusion of cultural forms and traditions beyond the Western canon. *The New Zealand Curriculum* embodies this attitude and places “toi Māori ... the forms and practices of customary and contemporary Māori performing ... arts” (MoE, 2007,

p. 20) at the forefront of the arts practice in this country. In this country, the bicultural paradigm held huge potential for the transformative learning that drama offers, and this perspective on practice and research has been taken up by drama and applied theatre educators and researchers. Greenwood (2001, 2005) has written about how the bicultural paradigm is played out and continues to be practised and researched in the field of drama education.

Other contemporary influences on drama education have influenced its pedagogical and its curricular approach. In Freirian (1972) theory and writings, and Boal's (1992, 1995) teachings, many drama educators found an affinity with the themes of social justice and democratic responsibility which already compelled much of their work. Boal (1992) brought a new emphasis on embodied practices, suggesting that the interaction of bodies, rather than the thinking patterns of actors, was how drama made understanding clear, and prompting interest in physical theatre and in communicating and interpreting meaning. The recognition and experiencing of drama and theatre practices from beyond the Western canon added a new dimension to understanding and to content, which has been incorporated into the way drama is approached in New Zealand's curriculum.

The role of the arts and of drama in education has been enlivened by reaching further into the community. The words of the curriculum establish that:

The arts are powerful forms of expression that recognise, value, and contribute to the unique bicultural and multicultural character of Aotearoa New Zealand, enriching the lives of all New Zealanders. (MoE, 2007 p. 20)

and for drama the specific wording includes:

By means of the drama that they create and perform, students reflect and enrich the cultural life of their schools, whānau, and communities. (MoE, 2007, p. 21)

In recent years, initiatives and partnerships between schools and theatre companies, festival organisations and applied theatre groups have added to the arts experiences and exposure available to school students. A form of theatre which has thrived in some countries has unfortunately never been sustainable in New Zealand's small market. This is Theatre-in-Education, where companies take theatre into schools, provide opportunities for theatre experience for children, and support work for actors. Theatre for development emerged as a strong force in many countries, growing from locally identified need, and spreading messages designed to educate and inform local populations.

Despite the Arts curriculum being newly mandated and an implementation phase launched, by 2003, a review of the national curriculum was in place, in part in response to teacher concerns over the crowded curriculum and, in part, driven by policy initiatives to foreground

literacy and numeracy and reduce under achievement. The implementation phase for the arts was consequently rushed. Although financial support was initially directed towards the new and expanded area of learning, and although worthwhile implementation programmes and valuable resources for teachers were supported, reprioritisation of ministry policy led to a reduction of both funding and advisory support services, and resourcing for delivery of the arts rapidly dwindled. In the case of drama, the period of implementation and ongoing professional teacher development was not long enough to embed drama sustainably in teacher's practice.

3.5 Drama, research and pedagogical potential

In 2002, drama and the arts should have been in a good position to flourish and advance New Zealand's world-leading place in having included all four arts disciplines in its curriculum. Substantial and significant international research reports like *Champions of change* (Fiske, 1999) and *Critical links* (Deasy, 2002) had already publicised the evidence that quality arts experiences enhance students' learning outcomes in all areas of learning, and such authoritative reports were a background impetus for the entry of the arts and drama into school programmes.

Initially, the entry of drama into the national curriculum in New Zealand stimulated the Ministry to fund resource development initiatives, resulting in materials designed to efficiently and economically meet immediate teaching needs. For drama, for example, two resources were developed in video/DVD form with accompanying handbooks, *Telling our stories* (MoE, 2004) and *Playing our stories* (MoE, 2006). Resource texts had the value of being carefully written to align with national curriculum outcomes and to ensure achievable practice, and played a part in advocating for the place of drama in school programmes. In the following years however, the Ministry's withdrawal of advisory support for schools meant that no ongoing support was available for teachers in drama or the arts. There were studies on the impact and reach of the new curriculum subjects at the time of implementation including *Like writing off the paper* (Holland & O'Connor, 2004), and Aitken, Fraser and Price's *Negotiating the spaces: Relational pedagogy and power in drama education* (2007).

But by 2003 attention turned to the review of the whole curriculum, resulting in its release in its existing form in 2007. Once the curriculum review commenced, teacher development and implementation resources turned to the modifications to be included, such as the key competencies. A small scale study looking to the reciprocal possibilities for drama and the competencies (Anderson, 2008) showed that while teachers were capably accommodating the competencies, they were through inexperience still reluctant to use drama. It is unfortunate that little further longer-term study has been carried out in New Zealand into the impact of the arts, the inclusion of all four disciplines in school programmes, and the readiness of teachers

to teach the two new subjects, drama and dance, for these studies are needed if the potential of the curriculum is to be realised.

International studies have highlighted the place of the arts in education (Bamford, 2006; Deasy, 2002; Fiske, 1999; Winner & Hetland, 2000). Closer to home, Robyn Ewing (2011) surveyed and reported on the effect of arts-rich programmes in schools producing evidence for the importance of the arts for learning, and a recent major longitudinal Australian study of schools (Martin et al., 2013) has produced dependable findings linking arts participation with positive outcomes. In contemporary times, drama has expanded into many learning contexts. Drama practitioners have undertaken work with communities, or have worked with students in theatre encounters as audiences, and with different forms and approaches, practice and research have continued to grow. Specific to drama and learning, there have been numerous studies internationally of drama working in relationship with learning (Chan, 2009; Cremin, 1998; Cremin et al., 2006; Dunn, 2008; Fleming, Merrell, & Tymms, 2004; Hertzberg, 2004; Innes, Moss, & Smigiel, 2001; O'Toole & Dunn, 2008; Moore, 2002; Podlozny, 2000; Walker, McFadden, Tabone, & Finkelstein, 2011; Warner & Andersen, 2004). The strategies and approaches developed through drama education's long heritage have been shaped for use in settings other than classrooms, and new research directions have emerged. In New Zealand, one group active in the field is Everyday Theatre, a company which takes programmes designed to bring societal issues for examination into educational and community settings. Their work, documented, evaluated and observed by outside researchers (Aitken, 2009; Holland, 2009; Miller & Saxton, 2009; O'Toole, 2009a) exhibits aspects that typify effective practice. The term "applied theatre" is now used and recognised alongside "drama education" and the common purpose of research interests has been strengthened in the joining of two major English language research publications—*Research in Drama in Education* and *The Journal of Applied Theatre* which now convene and publish together, informing both areas of interest.

Although curriculum endorsement may have raised the status and visibility of the arts and drama briefly, there were clouds on the horizon. The drive for strict and demonstrable assessment and outcomes, the arrival of standards and high stakes testing and the perceived crowded curriculum have put pressure on teachers to break content into discrete bites (Knight, 2000; O'Neill and Adams, 2007). In drama, this can result in a technical approach to teaching very young students the "techniques of drama" so that "facial expression" can be ticked off as achieved. This trend is lamented, especially by drama educators who dread seeing the expansiveness and vigour of the wholeness and continuity of a drama process fragmented. Neelands (2009) and others have commented ironically that, though drama existed for a long time on the margins of the curriculum, it may in the long run have allowed more authentic

attention to the integrity of the subject. Measurable outcomes and artistry mix uneasily, and drama practitioners have always defended the artistic nature of drama as well as its learning potential. Some (Bowell & Heap, 2010; Schonmann, 2005a) insist that we call drama *drama*, and resist the tendency for it to be used in the service of other subjects. Research journals have kept up pressure for educators to critically question the direction and artistry of their work, a challenge which constantly exerts a rigour and authenticity on the field. Could it be that drama does not fit the curriculum model we have? Maybe drama and the arts work differently? Eisner certainly thought so, and his writings argue persuasively for the arts and the unique ways of knowing that they bring. His chapter *What can education learn from the arts about the practice of education* (2005) puts forward ideas for transforming teaching in all areas, and his work will be referred to later in the section dealing with knowledge. However, for teaching specifically in the arts, he refers to how the arts adapt tactics flexibly to fit shifting purposes, how they make use of imagination and sensibilities, somatic knowledge and relationships, and how they play into intrinsic satisfaction and individual interpretation. Drama's features of pedagogy do stand apart from traditional linear prescriptive patterns for curriculum and may in fact fit more easily with Doll's (1993) conceptualisation. Doll's term "recursive" aptly describes the way a drama process may visit and revisit an event, framing it differently, distancing participants to challenge assumptions, and portraying ideas in embodied depictions to draw attention to what might be interpreted or communicated. The four Rs he lists: rich, recursive, relational and rigorous have a close fit with drama. Learning in the arts and drama is described by Holland and O'Connor as having, "different iterative cycles of learning" (2004, p. 4) where episodes may shift in time and space, played out in a non-sequential way in order to look from changed perspectives. Neelands may have been right when he claimed that a place on the margins of the curriculum permitted more freedom.

The pedagogy of drama shares the way of learning and teaching practised in the arts. In the arts, culture counts and motivation is intrinsic; learning is active, integrated, and holistic, and is built on collaborative and social principles. Drama's developmental and socially responsible values support its transformative potential, while its expressive and holistic features represent an aesthetic value. In classroom practice, drama's emphasis has always been adaptable. It is a valuable and obvious means of enhancing literacy learning. It can be used as a medium for learning in many other subject areas, and remains an effective and worthwhile means of personal development (O'Toole et al., 2009; Saxton & Miller, 2013).

3.6 Consulting the written oracles

The previous sections sketched the story and the people who guided drama's distinct pedagogy within the sphere of education. The expert practitioners whose opinions were sought in Study 1 would have been familiar with the significant shifts and influences of the

story, and their expertise would have been built on knowledge of the theories and writings, and possibly experience gained from, the names mentioned. In the search for what will inform effective practice for teaching, the focus of this section turns now to what I term the written oracles. What has been the particular contribution to the body of professional knowledge about drama education by the main figures in its story? What is the particular slant that the key names in drama's tradition might offer to inform my search for what the teacher will need to know to shape effective practice in the classroom?

The oracles will include names written about in the previous section, and it could be argued that a judicious selection from these existing writings could compile an adequate description of effective practice. In fact, several of the writers to be discussed have given precise attention to how teachers can structure and manage drama teaching for best results.

This research, however, arises from a particular context and aims to produce findings applicable in a particular context. On one level, the written oracles revealed the background against which the experts had constructed their discourse over years of experience and study. For this research, the writings therefore functioned as a cross-check for the opinions expressed by the experts. On another level, the writings allowed me as teacher educator to look clearly at what beginning teachers would need to know, and so assisted me to evaluate a balance of perspectives from the range of positions on drama education practice located in the writings. Novice teachers will continue to use those writings to develop their practice towards expertise. For the research, turning to written oracles has helped select themes that will be central to describing and then disseminating practice, and has helped ensure a discerning lens on how practice might be most efficiently described. I needed to search the literature too for more than just indicators of effective practice. The written theory would also, I hoped, give a sense of what it was that would mark the drama teacher, beyond just effective practice. The writings of theorists will for this research therefore be one of the sources, along with the data collected from experts in Study 1 and from practising teachers in the second study, from which the essence of what makes for effective drama practice will be distilled.

In countries where drama education has thrived, the names of the oracles: Neelands, O'Toole, Bolton, Booth, Heathcote, Morgan and Saxton, O'Neill, and Taylor feature in reading lists for tertiary courses, content pages of journal publications and conference proceedings. Drama's place has been strong in the United Kingdom, Canada, Australia and New Zealand, and it has more recently found its place in Singapore, Taiwan and countries looking to the creative and transformational learning the subject offers (Chan, 2009; Stinson, 2009a; Stinson & Freebody, 2006). Drama education has a tradition of being spread widely and practically by courses of study and workshops run by practitioners, who went on to theorise their practice in publications. As drama practice grew, developed distinctive traditions and moved to

accommodate contemporary thinking and theory, the field of drama education literature expanded. The written oracles offer multiple perspectives on the practices, traditions and possibilities for what it is to teach drama in the classroom—they offer inspiration, advice, systematic categorisation, practical strategies, and ways to “teach smart”. They offer challenges to teachers to adopt ethical and value-based standpoints, and a reflective theorising stance on practice.

Heathcote’s work stands out for inspiration, modelling of practice, and the piercing insights of her explanations. Her writings, talks and teachings have been gathered in the edited work of Johnson and O’Neill (1984), described in detail by Wagner (1976), and in collaboration and discussions published with Gavin Bolton (Heathcote & Bolton, 1995). Heathcote’s drama education was about a human question, about matters of significance, about drama as a medium for learning, and her most notable and memorable practical legacy to effective drama teaching practice is that of using teacher-in-role with students in drama work. Drama, she said, does not have to be tied to narrative, but should examine the human-ness of the ideas. In her words:

Drama is not stories retold in action. Drama is human beings confronted by situations which change them because of what they must face in dealing with those challenges. (Heathcote, 1984b, p. 48)

When the Study 1 experts spoke of *working in role, connecting and weaving* drama work, and to *a connection with lived experience*, there are strains of Heathcote’s ideas. The work and writings of Gavin Bolton (Bolton, 1998; Heathcote & Bolton, 1995) have been invaluable in examining her work and drawing out its pedagogical principles. Bolton documented conversations he had with Heathcote over years, and de-constructs the multi-layered teacher moves that Heathcote made fluid in her practice. *Mantle of the expert* is one of Heathcote’s signature approaches which was unpicked in a Bolton-Heathcote discussion, and published as *Drama for learning: Dorothy Heathcote’s mantle of the expert approach to education* (1995). In contemporary times, the approach has been taken up and meticulously developed into a holistic approach to curriculum and education. The approach holds close to Heathcote’s ideals, with its emphasis on the authenticity of the drama ventures undertaken over extended time in the classroom, and its genuine integrative function.

But the work of Heathcote and Bolton was at its height in a different age. Heathcote was well known for asking a class she was to work with what they would like to make a play about, and then developing the drama at a slow, careful speed, something she called “living through”. Both she and Bolton moved away from this style in time and, notwithstanding her charisma

and skill, it was an approach that was complex and intricately conceived, and not easily achieved by the average teacher.

For accessibility for the teacher however, Jonathan Neelands' work is particularly noteworthy. Ease of understanding was his intention and his first writings were at a time when drama education was becoming more established and recognised, and was being incorporated into curricula. He wrote from practical experience—*Making sense of drama* (1984) was the title of an early work which laid out his teaching method and categorised and codified a language of drama so that teachers could defend and justify their work and have it fit the requirements of school systems. In Peter O'Connor's edition of Neelands' work *Creating democratic citizenship through drama education: The writings of Jonathan Neelands* (2010), Neelands (2010) writes in the prologue of how he wanted to help teachers make drama accessible:

I realised that to make the work of Heathcote, Bolton and others possible, I needed to synthesise and demystify the apparent complexities of drama in education. (p. xvi, 2010)

Neelands' theoretical base acknowledged children's resourcefulness, and that they will learn by making, doing, and discovering meaning. He emphasised that drama should be connected to real life, socially interactive, and something that all teachers could use in their programmes and his work is a starting point for any booklist for teachers pursuing drama education. Set in an ordinary educational context, drama was to be about imagined experience, a way for children to try out and experiment with new ideas, concepts, values, and roles.

Neelands' wide experience in different sectors of education has meant that he sees and understands the progression of learning through drama and theatre over a span of years, from dramatic playing (1992) through classroom years to a secondary student's engagement with examination processes (2000). His writings with Warwick Dobson (2000) and with Tony Goode (1990) set out ways teachers could work, a structured approach to teaching drama termed the "conventions" approach, and draws from many sources such as drama in education, theatre and political theatre. He wanted to help teachers make practical use of the approaches from "the great but often mysterious" educators, and to also access the strategies of theatre practitioners. In particular, he looked to Brechtian techniques which worked by making the created reality on stage unsettling and strange. Adapting those techniques to classroom drama can encourage students to stand back from the created "reality" of a process drama to question and examine assumptions. Neelands' legacy of "conventions" was undoubtedly valuable in helping codify teacher knowledge about drama but, as the story of curriculum moved towards the present, many practitioners, and Neelands himself, saw unsettling tension between the "conventions approach" and curriculum.

Neelands weathered the years of strife that came between the time-generous devotion to detail of Heathcote's work, and the time when systems insisted on subjects being tidied into neat curriculum boxes. The 1980s battle over whether drama should continue in a progressive direction or stay with schooling in the theatre traditions led to attacks on Neelands' work, despite the fact that he had always retained a firm place for drama on the continuum of the theatre art form. A productive alignment of drama education with other curricular subjects, literacy in particular, produced a flourishing of writings, resources and empirical research ventures. There were positive advantages, but there is nevertheless a lingering question—if drama is a strategy in the service of another subject, how can the effective practitioner retain the integrity of its unique nature? For accessibility and practicality however, Neelands established the conventions approach. Instituting a language of drama that could be understood by practitioners across subject and country lines meant that practice could be shared and curriculum statements could have a common starting point. But as O'Connor in *Creating democratic citizenship through drama education: The writings of Jonothan Neelands* (2010) concedes, as Neelands did himself, the tidy structuring of conventions into textbook form did have its downside. A simplified terminology may have seemed an enormous benefit, but it was too often eagerly seized on and planted arbitrarily into curriculum statements, resulting in teachers studiously "learning the words", devoid of context (lists of *techniques* and *conventions* for example), and trying to apply them in tedious drab activities such as "*Show me a happy facial expression*"—something which would sadly qualify as an example of "least effective" practice. The current research originated from concern at exactly that sort of occurrence, and is driven by a desire to establish practice more aligned to what Neelands held as the hope for drama education.

Neelands' own work, and the inspiration and model he handed on to practitioners, has always been impelled by social issues and a desire to help children and teachers envision and work towards a better world, through methods which were artistically driven and achievable in an ordinary classroom. The potential for transformative learning that drama holds is a core value which will carry through to effective teaching. It is reflected in expert words which established that effective practice in drama should make connections to the students' real worlds, identify the concerns and find ways to deepen thinking (O'Toole & Stinson, 2013; Saxton & Miller, 2013). In reality, freedom from curriculum tick-box constraints and positioned on the margins of the curriculum can often allow a fuller exploration of the political dimensions and possibilities to be imagined in drama. Neelands' writings have been collected and edited by O'Connor (2010) who puts his own view that, "in drama in education students learn how to be actors in and for the real world" (O'Connor, 2010, p. xxiii), and describes Neelands' vision for a drama education which enacts a democratic pedagogy where young people's talk and voices are heard and valued. The conceptualisation of drama's purpose in a primary school setting is

widely based on ideas found in Neelands' and many others' work—ideas about classroom drama being the place where talk and imagining and trying out roles and ideas can let children reflect on who they are and how they might learn and act for their and our future.

Heathcote and Neelands are major names in the discourse of drama education, but there are other oracles I have consulted in the search for advice on how effective practice might be described. Some I would add to booklists for teachers, because I know from experience how thorough their writings are, and some I went to for their convincing and clear approach. Some have made the pedagogical connections between drama and literacy a strong feature of their work, and some I chose to consult because they give guidance in a wider sphere, a knowing about the origins of drama practice, and an attentiveness to shifts and contexts over time. I am only too aware that many teachers wanting to use drama resort to books which offer a quick recipe solution of games, activities and short exercises, and on-line resources also supply practical ideas. But if I am seeking to support a description of effective practice and theory, a supporting pedagogical framework will need to be in place. Many books do give both, and examples were listed in a previous section. For the purposes of this research, however, I have revisited some of the writers to remind myself of the strength and potential that expert practice in this pedagogy and art form offers.

Morgan and Saxton's (1987) book *Teaching drama: A mind of many wonders* has always been an essential, strong, clear, plainly written guide for teachers about how to structure drama work. They wrote with good sense, recognising how it would be in classrooms and gave practical advice, as well as insight into how a drama experience could be structured and guided for success. Expert data from Study 1 noted that effective practice would include *working inside the frame of the drama in role* and *using the language of drama to support the understanding of the art form*. Taking the data alongside the work of theorists such as Morgan and Saxton gave substance to considering those features, for example, for inclusion in guidelines for practice.

For a thorough and inclusive model for drama in education which recognises a broad view of drama from dramatic playing to performance, with comprehensive principles for shaping a process drama, I turned to Howell & Heap (2001). Their work theorises the practicality of classroom work in a full and detailed manner, and explores the link to be made to children's lives. The experts in Study 1 had established that the form of drama in the primary classroom would be a process drama, and the work of Howell and Heap describes thoroughly the setting up of a whole group drama process, essentially improvised and not from a script, where the experience unfolds with teacher and students in role, and uses drama to respond to situations from a range of perspectives. From Study 1 data referring to the level of engagement and intellectual challenge that should mark a drama lesson, and for the need for teacher

watchfulness for opportunities to pass over power and status to students, I could make connections with the approaches that those two practitioners explain.

O'Toole's work also supplies theory to extend practice. His work in drama education over a long period covers a breadth of scope and story, with practicality and a sense of balanced perspective. Early work with Haseman and O'Toole, (1986) outlined teaching basics, while his *The process of drama: Negotiating art and meaning* (1992) developed a rationale and a philosophy for drama education. With Julie Dunn, he wrote *Pretending to learn: Helping children learn through drama* (2002), which weaves theory and practice, supplies accessible and contemporary examples for work, and gives a strong pedagogical foundation for drama practice. O'Toole's theorising aligns with expert data which notes that a drama classroom would exhibit *collaborative and constructive approaches where imaginative thinking and risk taking were sanctioned*, and thus supports the validity of that feature as a likely component of effective practice.

O'Neill's (1995) work stresses the importance of selecting and shaping the entry point for a drama experience, and the astute use of the elements of theatre to shape drama work. Process drama was originally her term and her particular angle was to apply theatre features to that form. Earlier work with Lambert (O'Neill & Lambert, 1982) set out sound drama structures with attention to skills and methods, and later (1995) work expands on process drama, describing how tension might be manipulated, how role can be used to make subtle shifts in the guiding of the drama process, and how the aesthetic experience is significant for the participants as actors and as audience to their own work. From Study 1, there were some specific comments which were, by virtue of being verified in O'Neill's theorising, confirmed as indicating a level of expertise. One expert stipulated for example that the effective drama teacher should have a sense and a skill at judging the progress of a drama and assessing how well the desired aesthetic was being achieved (or not), and then to be ready to shift purpose to reshape and refine. Another commented that the effective teacher would be aware of dramatic ephemera and how to capitalise on possibilities to develop the dramatic structure of a work. Comments from the first data set and the written theorists together therefore set a base for possible markers of effective practice.

Fleming's (2001, 2003) work has informed my researcher thinking about how findings and implications of this research may be relevant. He is a writer who acknowledged the issues that had divided drama education but felt that, while they had left a legacy to education, it was also important to work onwards towards a balanced perspective. Fleming is concerned that drama be accorded its place and importance as a subject and method, and looks at the legacy of drama education as a "way of looking at the teaching of drama rather than a particular set of practices" (2001, p. 9).

He insists that “Drama is always about something but that ‘something’ has to be worth examining and thinking about” (p. 144), and that effective practice in drama teaching will use drama’s capacity as art form to get to deeper meanings. The increasing sophistication of pedagogical thinking that Fleming urges is, with experience, within the reach of classroom practitioners, and has relevance for professional development. This is by no means an exhaustive list of written oracles. I have selected a range of sources of wisdom about drama that would provide the teacher with a description of a well-grounded effective practice, from which they could continue to practice, read, reflect and refine. The investigation into the written sources was primarily to inform my researcher position by going back to the oracles to confirm the comments of the experts in the literature of the field. I had sought expert advice and now needed to check that against the professional literature of the field. In the context of this research, it is part of the process of distilling the essence from expert evidence and ensuring that it is verifiable in written literature, before setting about shaping a description of features of effective practice which will in due course be checked against the views of practising teachers.

Reviewing the written oracles with a focused direction and purpose has led me to settle tentatively on some ways of knowing which it seems to me will support that trajectory of development in a teacher. Returning to the professional literature had made connections between the written oracles and the expert Delphi oracles. The transformative nature of learning in drama, the teacher knowledge of blending artistry and meaning, the pragmatic realities of classrooms had been heard in expert voices, and located in the written words of Neelands, O’Neill, Miller and Saxton, Howell and Heap, O’Toole and many others. Taking professional literature, expert evidence, and research direction into account at this stage therefore, I put forward in the final section of this chapter a set of ways of knowing which, at this stage, I speculate will establish a strong base for a teacher to develop effective drama teaching practice.

3.7 From oracles to practicalities: The teacher “knowing” needed for drama

Looking at theory and tradition, at curriculum and practice, and listening to expert witness has built a solid base for building knowledge for teaching drama. Drama, the *New Zealand Curriculum* says, “expresses human experience through a focus on role, action, and tension, played out in time and space” (MoE, 2007, p. 20), and key words in the drama section of the arts statement include *human experience; purposeful play; link imagination, thoughts and feeling; communicate; collaborative*, all words that are part of the discourse inherited through drama traditions, all concepts that have arising in the evidence of Study 1 experts, and all concepts that are part of drama’s body of knowledge. The experts emphasised the need for the generalist teacher to relate the drama to the known context of the classroom, to be actively

engaged, and to have a sense of artistry. If I draw from drama's theorised and researched history, from the expert evidence obtained in Study 1, from the curriculum, and from the legacy of practitioners, I can begin to categorise those concepts to set parameters for the drama knowledge the teacher needs.

From the consideration of written and contributed evidence, the effectiveness of teaching behaviour in drama seemed to demonstrate four consistent features. It was mediated by active engagement, it was aware of current pedagogy, it displayed an appreciation of the aesthetic and artistic, and it valued meaning-making as an outcome of the drama learning process. Drawing on my researched evidence so far, I propose four strands of drama knowing which, together, support knowing for teaching drama in a primary classroom context. Each strand finds validation in the story told so far of drama education and its theorists and experts. This is a tentative conceptualisation of the teacher's knowledge in drama, intended at this point as a speculative position from which to advance the investigation, and open to later consideration as the study continues. Active engagement, participation and experience suggest *embodied* knowing. Meaning making, thinking and reflecting will bring about *transformative* understandings. The core of the art form nurtures the *aesthetic* sense. The pedagogy, the teaching-learning context will be *situated*. It seems to me that, drawing from drama's theorised and researched history, from expert witness, the legacy of practitioners, and from the curriculum, the teacher wishing to use drama will need understandings about the nature of drama as *embodied*, *transformative*, *aesthetic* and *situated*. Each of these strands of drama knowing is briefly examined to begin to take an orientation towards a knowing in teaching.

- ***Embodied knowing in drama***

It is often a surprise to teachers and student teachers to discover how much they remember of their childhood play—the memory of places and sounds; the thrill of pretending; practising what it was to be bigger, stronger, and more powerful. Embodied knowing has a long memory, and recall of those play details is a trigger for the connection between the essence of drama and the play of early childhood. Finlay Johnson's and Caldwell Cook's sensory awareness "exercises" were, after all, just a way of activating embodied learning, and for the teacher today to know again the spontaneity, pretending, use of the body to tell stories and trying out of roles that marks the play mode gives insight into how children learn. In this sense, embodied knowing comes first. It engages the doing and participating, the active involvement and the physical context of learning. The interplay between the real and the imagined is a knowing that is experienced in an embodied way, and facilitates the transformative process.

One of the features of knowing in this way has been described in Boal's (1995) theorising as "metaxis", a state of being "betwixt and between", being in the fictional world and in the real

world simultaneously, and so from that position able to observe oneself. The process becomes an interplay between the imagined and the actual, and helps develop in students the self-other understanding for relating to others and recognising different points-of-view. Boal uses the term “spect-actor” to convey this dual awareness of oneself watching oneself. Personal experience as resource developer for a Ministry resource, *Playing Our Stories*, (MoE, 2006) captured a real example of metaxis. After depicting a moment in the story of a family split over cultural issues, a 10-year-old girl, still in role as an adult who had resisted her family’s sale of a culturally significant piece of their land, answered reflective questions. The land, she was asked, was that important to you? “Yes it was to me—well, to Hana...” A slight falter in her voice showed she held herself and her role together, inside both yet aware of each. She had been carefully framed to believe and have investment in her role and in the story, and I would speculate that the short but entirely engaged voiced experience would enhance that student’s competence at recognising a different point-of-view, making connections with others, and balancing rights, roles and responsibilities.

Both the literature and the expert voices correspond in acknowledging the relationship of play to learning in drama, and the need for a learning environment where role and risk taking are supported. Teachers, when those memories are reawakened, strengthen their embodied knowing and recognise the ways in which the arts disciplines tap into embodied learning.

- ***Transformative knowing in drama***

Drama enables students to try out responses in close-to-life situations, to reflect on how these may apply in real life, and to transform their understandings. This feature of how drama works has been put into words by many practitioner writers. Neelands says that drama provides “an authentic mirroring or ‘real-life’ learning where new problems are synthesised ... to enable effective discovery” (1984, p. 4) and O’Toole and Dunn (2002) explain to teachers how drama can be a way for young students to learn about the world, themselves and human nature. By exploring realistic models of human behaviour within the safe bounds of the fictional drama world, students can transform their knowing of the world by using imagined experience as a means to try out new ideas, concepts, values and roles with a real life quality.

The transformative potential comes from the being inside the experience. The terms “drama” and “theatre” are closer than they have been thought at some times in drama education’s story. Children have known it all along with their easy natural sense of make believe and their ability to pretend in the world of their play while being in the real world at the same time. Theatre asks us to willingly “suspend disbelief”, and when we watch a performance we know that what happens is a pretending “as if” it were real, and for the time we are there, we believe in but stay outside it. Drama, in the way that is talked about above, gives the participants the

chance to be in it “as if” it were real, to try life out, to see life from the inside out, and rather than just observing from the outside, discover a different perhaps unfamiliar way of looking at things, and to take some of that understanding back into their lives therefore transforming their behaviour and their understandings (Donelan, 2009; O’Connor, 2013; O’Toole, 2009b; Saxton & Miller, 2013; Sinclair, 2009).

This is all fine, but a voice nags away at the shoulder, “Yes—but how do you know?” Drama is a participatory experience. It is like several of the art forms, ephemeral, and as with any art form, one cannot dictate the connection between communication and interpretation. This is a problem for knowing in drama. Looking back now, early drama practices did seem to tend self-indulgently towards expression of feelings in the hope that empathy and understanding would result, and that the individual’s development would benefit. Questions about the rigour and value of the learning hung around for a long time, weighing down drama’s claim to a curriculum position, and beleaguering drama teachers’ assertions that their subject was worthy. Certainly memorable incidents happened and unexpected contributions from students stay in the mind for years, yet the teacher does have to ask whether she really noticed what the students in the far corner might have been saying, and whether the experience was transformative learning for them all? When we are working for developmental and moral ends we can never really know. We can link our drama work to the competencies in the curriculum and hope that they might become better citizens, but that may not be known for years.

Drama knowledge has several ways of answering. Neelands (2004) says that drama experiences are located in the spaces between what is laid down in the curriculum, and the real lived experience, so that school children’s experience of the curriculum is transformed by the experience of drama. The teacher’s alertness to selection, shaping and crafting of the drama work is critical here, in choosing material that is just familiar enough, yet just strange enough, to hook curiosity and compel enough to sustain interest. Heathcote (1984b) wrote of how the teacher should select “material for significance” and depict it in a way that lets students see a familiar situation in a new light and lets them make a newly realised connection. Heightened awareness is needed, Heathcote says, in order to generate the concern that helps children take the work seriously. Drama, she says, lets us “recreate a new vision of the ordinary” (1984, p. 128) and creates a space where children can be both participants dealing with events, and spectators of the slice of life that is selected for particular attention—the matters of significance. This concern for connection and heightened awareness, referred to as engagement, is something teachers of drama strive to achieve constantly and has been written about at length (Bundy 2003, 2005; Warner, 1997).

Teachers can heighten the chance of the learning being transformative by attending to the way in which the learning experience is structured, in particular to devoting sufficient time and

space to the reflective phase of a drama (O'Toole & Dunn, 2002). This research aims to invigorate the use of effective drama practices in primary classrooms. The argument I propose is that if the teacher knows the students' community and context closely and is alert to moments that will be significant for the class, then the conditions will come together to allow the design of meaningful drama experiences likely to have a high chance of fostering transformative learning. Noticing the moment brings us to the connectedness that comes with an aesthetic knowing.

- ***Aesthetic knowing in drama***

The writings of Dewey (1963), Abbs (1994) and Best (1992) have helped set the term "aesthetics" firmly in a schooling context. From Dewey, we have come to know aesthetic education as a basic mode of intelligence enhanced and developed through the symbolic forms of the arts. Dewey focused on an experience as aesthetic—any experience that was unified, meaningful, which held together and felt individual, and was attended by a heightened awareness. He advocated using the aesthetic mode to teach every subject taught in education, not just the arts. For Abbs (1994), the aesthetics was a broader category than the arts. He defined the aesthetic as a mode of intelligence and response working through the sensory experience, and traces aesthetic responses to the way a child learns to operate in the world. While aesthetics includes all sensory experiences, the arts operate through and depend upon the aesthetic mode. In Abbs' view, all artistic practice, including that which is part of the schooling process, is connected within the heritage of the aesthetic field, thus bringing about a convergence of the arts and aesthetics. Contemporary educationalists more commonly now incorporate the aesthetics into their vision for a broad education. Sinclair for example, acknowledges Dewey when she writes:

Philosophers, educational psychologists and learning theorists, arts educators and practitioners have all identified the place of aesthetics, aesthetic engagement, or aesthetic knowing as significant, not just for learning about the arts, but as a powerful component of a broad education. (Sinclair, 2012, p. 44)

An aesthetic experience was one which was meaningful, and was attended by a heightened awareness. In a recent work, O'Toole (2012) states that "aesthetic" is a synonym for "artistic" (p. 4), and defines the word's use for his purposes in his Australian context as:

[extending] across all art forms, to denote any formal shaping at any level of the resources of the body and other expressive media to create an ordered fusion of emotional, sensory and cognitive stimuli. (O'Toole, 2012, p. 4)

Greene (2001) uses the term “aesthetic education”. Her thinking draws on philosophy, art criticism and literature, yet the aesthetic experience and the life of the imagination are always essential in her view of education. She wants learners to notice, and make new connections in experience as a result of their engagement with the arts.

Aesthetic learning has to be stimulated by aesthetic teaching—the responsibility of the teacher, and it is this dual perspective of reaction and obligation that the prospective teacher of drama needs to experience in learning to teach drama (Sinclair, 2009). The student teacher needs to bring skills of noticing (Mason, 2002, 2009) to their own reactions as a participant, noticing how the environment, the tone, the tension all work together to elicit a response. The teacher will develop an aesthetic knowing in drama by becoming more perceptive and aware of their own responses, by noticing how elements of the drama experience were woven and crafted, and by absorbing into embodied and sensory memory the impact of the experience.

O’Neill (1995) stressed the importance of selecting and shaping the entry point for a drama experience, and the astute use of the elements of theatre to shape drama work. For Heathcote too, the selection of material was crucial, and her writings guide a teacher’s choices about inclusion of elements in the teaching experience to enhance its aesthetic effect. She recommended that the contrasting elements of darkness and light, silence and sound, stillness and movement be used to make impact. She noted that she might not discuss the elements in any technical way with the students, but would take her lead from the emotional tenor of the group, indicating that as teacher she had to be observant of shifts in tone, and watchful for students’ responses and reactions (Heathcote, 1984a). Those words combine two aspects of aesthetic teaching, the sensory-based elements of contrast as a means of shaping the environment, and the teacher sensitivity to group mood and inclination. In another essay, she refers to the material and the ideas explored needing to be of “significance”, meaning that the drama needs to ring true and have some degree of compelling authenticity for both student and teacher (Heathcote, 1984c). Drama has to be worth doing, and taught with awareness of aesthetic properties serves to enhance the worth of the learning.

The aesthetic teaching of drama (or any subject) is also about giving students the tools to make it worthwhile and satisfying. Michael Anderson talks about the reality of the classroom and how educators need to help students engage with the art form, and “demystify the process of creation” (2012, p. 54) so that they can make art that is wondrous and fulfilling:

We are aesthetic educators and as such we engage with the aesthetics of our art form to help the young people we teach connect with the art form, to understand it, and ultimately we hope the world around them more. (2012, p. 54)

Anderson goes on to emphasise the active process in drama of engaging the audience and of the active thinking and responding work of appreciating that an audience has to do. He builds his discussion around paired and interdependent terms: “aesthetic control” by which he means the skills students develop in working with the art form, and the necessary interaction with appreciative skills of “aesthetic understanding”, two terms which capture the dual processes the educator instigates.

- ***Situated knowing***

Whereas the previous three ways of knowing have a unique application to drama, all teaching is situated. Drama’s situatedness has particular significance though in the context of the curriculum and in relation to the context of this research—the experience that a student teacher will have encountering drama education perhaps for the first time in the initial teacher education programme.

Drama teaching is a rich starting point for investigating effective pedagogies. The first words of the Effective Pedagogy section in *The New Zealand Curriculum, 2007*, speak for situated learning, “Learning is inseparable from its social and cultural context” (MoE, 2007, p. 34) and each of the teaching approaches described extends the situated knowing approach with statements that can be backed by current evidence—that students learn most effectively when they “engage in shared activities and conversations with other people”, that they “are able to integrate new learning with what they already understand”, and that they “understand what they are learning, why they are learning it, and how they will be able to use [it]” (MoE, 2007, p. 34). This matches the contemporary situative perspective (Putnam & Borko, 2000) that the knowing and learning are situated in particular physical and social contexts, are social in nature, and are distributed across the individual, other people and tools. Situative theorists (Lave & Wenger, 1991; Brown, Collins, & Duguid, 1989) hold that the how and where of learning, the physical and social contexts in which learning take place, are fundamental. The focus on an interactive system, on the use of materials, the importance of authentic activities that serve a longer lifetime goal (Brown et al., 1993) are all features of drama pedagogy. Other research in New Zealand and on relational learning in the specific drama setting has been written about (Fraser et al., 2007).

The drama teacher’s situated knowledge will draw on skills and attention to noticing (Mason, 2002). Mason refers to teaching being a disciplined inquiry, where the teacher’s sensitivity to noticing in “subject-domain-specific” (2009, p. 221) ways is continually refined and attended to. In the context of teacher education, student teachers learning about both drama and how to teach drama will combine a noticing of the classroom features and environment, with

observations of how the teacher sets-up the drama experience to maximise its learning potential.

In a later chapter devoted to the teacher education relevance of this research, the importance of making teacher moves and decisions explicit will be discussed, but for the student teacher in initial teacher education, encountering drama education perhaps for the first time, situated learning will imply that the learning will be in a social context, and that there will be opportunity for reflection from multiple perspectives to achieve a multi-faceted view of the process. The student teacher through discussion and reflection will gain insights into how people learn in and through drama, and how this way of knowing will be of value in classroom practice. In another publication, I have argued that an authentic, participatory and reflective group experience of drama for student teachers could effectively demonstrate the link between theory and practice in teaching (Anderson, 2011). Such an experience might be lastingly imprinted in experiential and embodied memory, might heighten aesthetic awareness, and might allow them to access others' perspectives and thus be open to change. Experiencing drama will make it more likely that drama's integrative pedagogies will be transferred into practice. The situative perspective tackles the how and the where, as well as the what of learning, and it will be valuable for student teachers to think about their own learning in this way.

3.8 Conclusion

This chapter has traced the overlapping narrative and theoretical shaping of drama education that forms the backdrop to the research, and has set initial data from Study 1 against that setting. The theoretical account and the expert witness data have worked together to refine the direction for the study, and have sharpened the aim in light of personal and professional context. Expert opinion added contextually specific colour to written theory by bringing to the fore a detailed picture of what would be happening and what would be seen in an effective drama teacher's classroom. Theoretical writings reinforce the depth of reflective thinking and experience that lies behind expert practice but, at the same time, keep us as researchers and educators alert and honest and rigorous about what might be done better. I have been reminded of how important it is to revisit theoretical work to awaken my own speculative thinking, and have seen the value of returning to the data multiple times for new insights and different angles. As I shift now to a consideration of the knowledge needed for teaching, I am reminded that while good teaching and good drama teaching share some of the same features, good teaching could learn a lot from looking at how those features are realised in drama. Eisner maintained that education has much to learn from the arts. He listed six features, and three are immediately relevant here. The arts, he said, teach that purpose can be flexible, that form and content may be inextricably woven and that teaching with artistry

depends upon being alert to nuance and feeling (Eisner, 2005b). Each of those features was alluded to in the words of the experts who took part in Study 1, and each can be found in the writings of drama theorists. Alertness to feeling draws on aesthetic knowing; embodied knowing helps an understanding of a woven form and content. Drama teachers need to be able to respond to shifts in tone and to change direction in tune with participants. While the field of knowledge for teaching is larger perhaps, still the knowledge for teaching drama has much to offer. This is the area to be addressed in the next chapter.

Chapter 4. A knowledge base for teaching

4.1 Introduction: From knowing in drama to knowing how to teach drama

In Chapter 3 I reviewed drama education, and from a consideration of both literature and expert opinion, settled on a set of ways of knowing in drama that would form a basis for a teacher's knowledge base in drama. I now need to set that in the context of the generalist teacher's situation, with attention to the teacher education setting. In this chapter, therefore, I address a knowledge base for teaching and consider how the drama knowing will fit into it, and how the prospective teacher's understandings about teaching can be enhanced or sharpened by an awareness of drama's pedagogy. Although the discussion could apply to a teacher professional development situation, it will be situated primarily in the teacher education context because of the concerns of my work, and because the reflexive teacher educator/researcher positioning adopted in this research enquires into teaching teachers about both teaching and teaching drama.

The positioning of my research against the body of knowledge about teaching at this point in the research has a three-fold purpose. I need to describe the background against which later claims for knowledge about effective drama teaching may be made; I need to establish the validity of effective drama teaching within the field of teaching and pedagogy; and I need to set the scene for delineating the distinct features of drama teaching within the wider pedagogical field. From the drama knowledge of Chapter 3 and the teaching knowledge of this chapter, the direction for the next study will emerge. Given that an intended end purpose of the research will be to better inform teacher education practice, I locate the discussion primarily within that context, taking account of the theoretical and pedagogical approaches which pre-service teachers will meet as they develop their knowledge base for teaching. I note here too, that in places, I refer to the prospective teachers as teachers of the arts, recognising that the generalist primary teacher will be expected to fulfil that role, and that drama will be one of the four disciplines the teacher will be being prepared to teach.

In this chapter, I take as a starting point the observation drawn from Study 1 that the experts' opinions had, on occasion, appeared to apply as much to effective teaching as to effective drama teaching. I look first at how effective teaching has been viewed in order to set limits for what this research aims to achieve, then move to Shulman's research and how his work informs the endeavour to describe a knowledge base for teaching. I address some specific challenges of subject and curricular placement which arise when matching drama into the knowledge base for a generalist primary teacher, before returning to the way that Shulman's notion of pedagogical content knowledge can support the intersection of ideas and pedagogy

for the teaching of drama. I continue by placing drama against the theoretical and research backgrounds which are part of a teacher's preparation and practice. I include a discussion of expertise, since source data were gathered from experts and, if I am dealing with the knowledge base of classroom teachers, the growth towards expertise will be important as a sense of the potential progression onwards from novice knowing. Finally, from this intersection of teaching knowledge, drama teaching knowledge and expert knowledge, the questions emerge to drive the second study.

4.2 Effective teaching and a knowledge base for teaching: A starting point

4.2.1 Effective teaching

Research into effective teaching has taken many angles, from teachers' classroom practice to their content knowledge, from teachers' management to their belief systems. As student teachers progress they will find summaries of features of effective teaching presented in tables, lists and diagrammatic representations in textbooks. Those lists will be a feature for comparison or a source of questions as they encounter the approach used in teaching drama.

In a review of the literature (Harris, 1998), research into effective teaching is summarised into three broad categories, namely: teaching effects (behaviours or skills and the analysis of the complex teaching task), models of teaching or approaches incorporating specific pedagogical methods, and artistry where teaching is seen as an activity where a repertoire of responses is accumulated. Studies of behaviours for effect tended to focus on instructional activities and on management and organisational strategies for student gains, and produced tables of the features of structured teaching to promote learning. Studies of skills (Leinhardt & Greeno, 1986) recognised the cognitive complexity of the skill of teaching, and generated broader, more comprehensive advice merging teacher thinking and decision making and actions. Researching the second category, effective models of teaching, shifted focus to the learning environment and how it enabled children to learn. This considered the learning experience, rather than having exclusive concentration on outcome. The approach is traceable to Dewey (1934, 1963), and has evolved into groupings of models based on how people learn, such as social models which stress interactive relationships for example, or information processing models which emphasise organising data and constructing knowledge. Clearly, however, research into the effects of teaching and the nature of effective teaching will take account of how models and strategies are combined.

In a search for a study which applied those broad features with specific focus, Wray, Medwell, Fox, and Poulson's (2000) work on the teaching practices of effective literacy teachers was helpful in guiding how more operationalised features of effective practices might be identified. That study sampled almost 300 teachers which was reduced to 36 for interview and for

observation of teaching, and the findings (severely condensed here) drew out common characteristics exhibited by effective teachers. Effective practice, they found, included a wide range of skills, knowledge, and questions, was contextualised and explicit, featured strong scaffolding, and encouraged a mindful approach in the students' approach to learning. In relation to the current search of how to describe effective drama teaching, the approach undertaken in that project was helpful in guiding how the later stage of this project developed, and how the salient points of practice were expressed in the discourse of the subject and with reference to what teachers did in practice. In the case of this research, the survey in Study 1 provided rich description of drama teaching from the views of experts, and a more operationalised version would be required for use with prospective teachers—the intended users of the research.

In the review of effective teaching studies referred to above, however, the last of Harris' (1998) categories, remains especially relevant to drama teaching. Given the expert comments already gathered in Study 1, and given that the drama teacher will be cognisant of drama the art form, teaching artistry will be a theme to be returned to in the course of the research. Teaching with artistry is likely to be highly individual, and will involve a creative and personalised approach. Rubin (1983) described the qualities of the artistry-infused classroom as having elements of playfulness, excitement and seriousness, alongside clear goals. Rubin attributes this, in part, to teachers' knowledge of their subject matter and their students, and his comment is reminiscent of Study 1 experts' comments that *the teacher would know both the students and the schooling context very well... and show an open ended approach which picks up on teaching moments and unintended outcomes that arise from working in an art form*. Although the following sections deal with the pedagogical principles and the specifics of practice, the artistry of teaching remains an underlying theme.

4.2.2 *A knowledge base for teaching*

The knowledge base for teaching has been the object of research over the past decades for two particular reasons, namely to provide a basis for the preparation of teachers, and to establish the complexity of teaching as a professional, rigorous and defensible activity. Research followed two paths. One approached teaching as a process-product sequence, where the teacher's knowledge of the relevant subject would be delivered by transmission, and where the teacher's behaviours would directly "cause" student achievement, thereby demonstrating effectiveness (or not). Such an approach was, as Cochran-Smith and Lytle (1990) wrote, in part responsible for a theory-practice gap between research and practitioners, and as Hiebert, Gallimore and Stigler (2002) pointed out, teacher knowledge and researcher knowledge were essentially so different that findings were not easily translatable into a form that teachers could use and act upon. As Cochran-Smith and Lytle (1990) noted, the voice

that was missing from research was that of the teacher. The second approach to researching teaching was different in that it took an interpretive view of teaching, attending to its complexities, and its context-specific, interactive nature. Investigations that have been undertaken in the search for a knowledge base for teaching and the investigations for the studies in this project have been informed by those latter traditions of research.

Shulman (1986) noted that the first (process-product) approach narrowed the question and focused solely on teacher behaviour, ignoring both subject matter and the ways a teacher applied pedagogy. By contrast, his research and thinking studied how teachers acquired a knowledge base for teaching and, while he conceded that initially “knowledge base” was a concept broad enough to include widely varying ideas like personal style or communication skills, his work and research eventually provided a conceptual analysis of knowledge for teachers, classified categories and forms, and established case-based knowledge as a central part of teacher education and for research. Shulman’s work forms the framework for the discussion in this chapter, and explains the way that experience and emergent questions from research will guide the next steps for the approach that this research takes.

The four ways of knowing described in the previous chapter are a useful description of the sorts of knowing that will support effective practice, but the teacher education context (or professional teacher development) presents a different set of challenges. How will teaching drama sit within a teacher’s knowledge base about teaching? How can we delineate the knowledge base of drama within the wider knowledge base for teaching, and still retain drama’s distinct ways of knowing? The words of the expert drama teachers reported in Study 1 have already raised questions about the shared features of drama teaching and “ordinary” effective teaching—Is the former a refinement of effective teaching? Which features are shared, which are distinct? Knowing that as part of their preparation for teaching, students will be receiving guidance, insights and probably advice for teaching from many sources, the positioning of drama and its educational rationale needs to be carefully thought through. The notion of a knowledge base for teaching, examined using Shulman’s concepts about knowledge for teaching, will be used to begin to shape a pedagogical content knowledge for drama.

4.2.3 Shulman and the pedagogy of teaching

Shulman’s (1986, 2004) work followed the traditions of thinkers such as Dewey, Fenstermacher, and Green and built a theoretical framework naming domains and categories for teacher knowledge and forms for representing that knowledge. He proposed three main categories: subject matter content knowledge, pedagogical content knowledge, and curricular knowledge, and also included knowledge of educational contexts, learners and their characteristics and of educational purposes and ends. He named three main forms:

propositional, case and strategic for representing knowledge within those categories. A critical distinction made by Shulman in his early work was the line drawn between pedagogical knowledge of teaching and pedagogical content knowledge. Pedagogical knowledge of teaching he defined as the knowledge of the generic principles of classroom management (Shulman, 2004, p. 203).

Pedagogical content knowledge is the core of this study's search. The term refers to a teacher's knowledge of the most powerful ways of formulating and presenting the content of the subject to make it accessible to learners. It is the category of teacher knowledge that will encompass the way things are best done in drama. It will be the area of the teacher's knowledge that will hold the distinct ways of knowing in drama and the teacher's own personal knowing in drama. More importantly, the pedagogical content knowledge will be the receptacle for the strategies that the teacher will choose from and combine to translate the material to be taught into drama practice. It will be the teacher's store of possibilities and repertoire of opportunities, the source of the spark to bring the idea to be taught into the life and action of a drama learning experience.

Shulman's other two categories of knowledge are relevant to the location of the current study in drama and in teacher education. General pedagogical knowledge for teaching covers management and organisation, and Shulman referred to the propositions in which that form is often stated. Many of the lists of "effective skills" referred to in the first subsection would fall into that category of propositional knowledge. In their preparation for teaching, students will receive advice from many directions, and how those propositions "carefully organises the curriculum" perhaps, or "manages the environment to provide students with opportunity to practise" are applied in reality, and in the practicality of a drama classroom do present a most practical and urgent necessity for a teacher. Management issues are a very real concern for teachers contemplating using drama in their classrooms, and are a major contributor to teachers' anxiety. Introducing the practices and possibilities for teaching drama in the classroom carries the responsibility to address very clearly the way that organisation can be operationalised in the drama setting. The other of Shulman's categories is curriculum knowledge, which, technically, is specified in the New Zealand context in the national curriculum, and again is an area that teachers in the pre-service setting will also be introduced to in generic courses. For the drama educator in teacher education, it implies responsibility to ensure students are thoroughly conversant with the aims, principles and language of the arts learning area contained within the curriculum, and a knowledge of the best available resources to support practice.

When drama's place was secured in the curriculum in 2002 an implementation phase was put into place. Being a part of the curriculum brought the benefit of legitimising the language of

drama, established every child's entitlement to learning in drama in their primary education and, by extension, led to the requirement that drama be a part of the pre-service teacher's preparation to teach. Although drama and the arts started well, system changes intervened as government priorities shifted and, more unfortunately, teacher support structures lost funding. When the subject was new, teachers seized upon curricular knowledge and the new terminology and, while some implementation was successful, it was for the most part too thinly spread and not given the long-term support to be maintained. (Thwaites, Ferens, & Lines, 2006). Teachers need time and support to absorb and enact curriculum change, and it was the pedagogical content knowledge that needed to be introduced and embedded into teachers' regular practice. The origin of this research lies in the situation just described, and the motivation for continuing lies in the intention to make the pedagogical content knowledge for drama a sustainable and enlivening part of a teacher's knowledge base.

4.3 Challenges for teacher development: Teaching about teaching and teaching about teaching the arts

Shulman's pedagogical content knowledge is deemed to be an adequate (and effective) framework for supporting and explaining how the teacher's ways of knowing in drama can intersect productively and creatively with the content and ideas to be conveyed, and translate into an effective pedagogical approach. Before that process is dealt with specifically, some contextual complexities associated with teacher education will be examined.

Learning to become a teacher demands a balancing of many perspectives, and preparation programmes for prospective generalist primary teachers have to cover a vast scope of material. In the institution I am familiar with, there is space for one compulsory specialised course in the arts in primary initial teacher education programmes, and that one course has to aim to provide teachers with a basic competency in terms of skills and knowledge for them to incorporate all four disciplines of the arts into their classroom practice. Four or five short sessions are, thus, all that is allocated to drama. This is different from the preparation of secondary teachers where, in the case of drama, pre-service teachers will probably have undertaken a previous degree in the performing arts, and will have a longer course because they will be taking positions as specialist drama teachers. Pre-service teachers in programmes for primary teaching may well not have had any prior experience in drama and, if they have, it has often been of the school play or the read-aloud-round-the-classroom-from-a-text variety, and may well have been a stultifying experience. Admittedly, with drama's strengthened position in secondary education, more students come with previous school experience but, in general, drama is in the same situation as dance, the visual arts and music. When facing new classes of pre-service student teachers, the first challenge is to overcome the widespread anxiety and lack of confidence and fear they bring with them. We are not alone in this—a

similar situation has been reported in other teacher education institutions (Alter, Hays, & O'Hara, 2009; Wright & Gerber, 2004).

The barriers facing teacher education in the teaching of drama are the same barriers facing teachers—time, numbers and inexperience. Classroom teachers bemoan a crowded curriculum that marginalises areas such as the arts and, in the teacher education programmes I work in, our courses are very short. Teachers worry about the numbers in their classes, and I readily admit that the class of 44 undergraduate students all moving and talking is testing. But, where classroom teachers shy away from teaching drama because of their own inexperience, the pre-service teachers in my classes are often filled with anxiety at the thought of having to 'do drama' as part of their university course.

4.4 The challenge of teaching a versatile subject: Subject knowledge and values

Drama, however, possess a characteristic that is at once a strength and a threat. Drama has a versatility, as O'Toole, Stinson and Moore (2009) say, a permeability which makes it a powerful approach when used alongside other subjects and, in the primary school setting, literacy and social studies are areas which benefit readily from alignment with drama. The teacher will find the use of drama welcomed, and for students of teaching the relevance is obvious. But the teacher educator needs to make the connections, distinctions and language very clear for prospective teachers.

In my own experience of developing a video teaching resource for drama, we once captured on film a Year 8 student's question: "Are we doing history or are we doing drama?" (MoE, 2003). The drama process had been placed in a historical and geographical New Zealand context, and it had explored ideas about how people and communities cope with, and adjust to, change over time. On film, the teacher's reflective comments were used as a voice-over accompanying classroom footage. He talked about how he had welcomed the question; how for him the "line between the [history and drama]" in this case was hard to differentiate; and how the student's question, he said, had touched directly on the key human question (coping with change) for the drama work he had planned. As reflective practitioner he had tried, as O'Toole and Dunn (2002) advise, to keep the human question central to the process, and to let students think about the experience in safe distanced roles during the drama.

A lot is expected of drama sometimes. It is the subject called upon to present a good face to the community with the school production. Drama, might, at the same time, be expected to be able to deal with looming "problems" like bullying. A look at the "activity" pages in teacher handbooks or resource kits shows how often "Do a role play" appears as a possibility for planning, and it might seem churlish to complain when drama is being included as an option

and finicky to be disparaging about its application. Curriculum positioning of drama has led to the development of a raft of very strong and fine drama and language resources developed with skill and thorough integrity. They demonstrate and validate drama's strengths, but there remains a concern about teachers' abilities to use drama to its fullest advantage and to be able to locate and capture it in the language and discourse of drama. The teacher in the video resource referred to had detected the vital focus, the key human question at the heart of the drama, he recognised that his class needed reflective time to make sense of the ideas, and his practice was careful in that he spoke of the work in the language of drama. In turn he expected his students to be able to use that language, reinforcing for his students that they were doing history but they were doing it through drama.

A drama experience will be about ideas, and a teacher with a knowledge base about how drama operates will base the drama work on ideas and human values. A thorough knowledge of both drama and the subject matter being used is needed, and Shulman's pedagogical content knowledge, as will be described in the next section, provides a framework for how the process can be shaped. The teacher in the previous video example had kept the central question to the fore in the drama work, and had also prepared for the unit of work by researching in-depth the historical and social structures of the particular type of community.

Similar to drama's case, social studies, too, has been said to have a tenuous disciplinary base (Mintrop, 2004). Both tend to be fragmented—social studies into various sciences, while drama is often “captured” for other subjects' purposes. Both feature a teaching approach which is characterised by a “stance of potential openness, versatility of perspectives, and pragmatism” (Mintrop, 2004, p. 143) which may have very positive results for the co-constructivist style of learning, but may also obscure the distinctness of the disciplinary learning. Drama's versatility can be beguiling. Knowledge and learning are never value-free, and drama sets out to explore human behaviour and attitudes, difference and values. While drama's pedagogical approaches have proven to be immensely powerful ways of presenting themes from literature or concepts from history to make them comprehensible to learners, with regard to knowledge for teaching, the teacher has an obligation to both subject matter knowledge and to drama.

4.5 Making it specific: Shulman, pedagogical content knowledge and drama

The teacher's pedagogical content knowledge about drama will then go beyond the subject matter knowledge to find, in Shulman's words, the most useful “ways of representing and formulating the subject that makes it comprehensible to others” (2004, p. 203). Shulman calls this a process of pedagogical reasoning. When Shulman writes about how the teacher will be able to transform the key ideas and find alternative forms of representation, he uses an

expression which resonates for drama educators and fits with the strands of knowing identified in the previous chapter. Having pedagogical content knowledge and knowing about drama will enable the teacher to select the content (perhaps a story, incident, or photograph), and derive from it the questions that will give the drama work direction. The focus for the learning will need to be identified, along with the key idea or value that the teacher wants to remain with the participants to shape their understandings. These two stages in the teacher's reasoning will involve a transformative knowing—an insightful appreciation of how ideas and thinking might shift. The teacher's craft knowledge will include a repertoire of strategies and approaches for translating the ideas and the drama's direction into experience, and a capacity for perceiving how the strategies might be used in sequence to allow participants to deepen their experience and reinforce or challenge what they are learning and thinking about. Here the embodied knowing on the part of the teacher is brought into play, along with a pedagogical understanding of how the experience will progress coherently. The teacher's generic pedagogical knowledge, relational knowledge and understanding of the students and their backgrounds will enable them to make the most of the participants' skills, the knowledge they bring to the experience, their abilities to negotiate, co-operate and work creatively together. This demonstrates the teacher's own situated knowing of the class and individuals and their prior experiences, and will in turn translate into that same nature of knowing for the class as they work in their groupings. The teacher will also be able to infuse the experience with a sense of artistry, a sense of emotional consistency, an awareness of bringing senses, feelings, and imagination into learning. In this, the experience will be coloured by the teacher's aesthetic way of knowing.

Pedagogical content knowledge will sit alongside a thorough content knowledge of the ideas or real world context which is to be explored in the drama. This may be from another subject, as mentioned in the previous section, and will include some discernment on the part of the drama teacher in choice of pretext to engage students' active and affective engagement. The teacher's generic pedagogical knowledge will have equipped them with organisational skill and practical know-how for managing a class and, in the case of the effective drama teacher, those skills will be strengthened by astute application of other well-chosen ways of transforming the ideas into the drama.

Thus, in a drama teacher, the distinctive drama ways of knowing will work together with the generic teaching knowledge and the pedagogical content knowledge to shape a practice that will be wide ranging in skills and knowledge, interactive and contextualised, and mindful of students' learning. The interrelated working of the three components is likely to be effective and correspond to the comprehensible representation description listed at the beginning of the section. Thus, the knowing in drama works with knowledge for teaching to activate drama's

distinctive pedagogy. Theoretical as this discussion has been, it does work, in classrooms, and in the teacher education experience. An effective course during initial teacher education can capture a teacher and inspire them to pursue the potential drama holds for teaching and learning, and this has to be the motivation that sustains the few short sessions allocated. The beneficial effects for prospective teachers of integrating drama's ways of knowing and a teaching body of knowledge are expanded upon later in the chapter, but other aspects of the developing knowledge base for a teacher are discussed first.

4.6 A researched base for teaching: Links to theory, and the research base for teaching drama

In their programme for initial teacher education, student teachers will encounter the foremost names in educational thought and a good proportion of educational theory. Drama education, I contend, can make useful cross links and can demonstrably link theory and practice. Looking for theory in defence of child-centred learning and the arts, Dewey is an obvious starting point. Experience is his central concept (Dewey 1934; 1963) and the close and integrated relationship between knowing, action and consequences he theorised will be a core theoretical position student teachers will come to understand. With regard to drama, those same concepts have been at the heart of many well-known and documented drama processes taught and explained by prominent practitioners such as O'Toole and Dunn, Neelands, and Miller and Saxton.

Student teachers will encounter the social constructionist theories of Vygotsky, and in drama education they will recall, recognise and understand the values of childhood play, seeing Vygotsky's theories in practice. Educational drama builds on the same socially constructed theories of learning that students will encounter when studying language and literacy learning. It is an experience through which the participants come to understand human interactions, empathise with others, and internalise alternative points of view. The experience of learning in drama demonstrates and reinforces Vygotsky's theories about the fundamentally social nature of human activity, and the importance of socio-dramatic play where children imagine themselves acting in a situation which takes them beyond their developmental level (Rieber & Carton, 1987). Children's dramatic playing and the teacher-led classroom drama situation are both social acts which engage thinking, imagination and emotion, where children take on the language and role of significant adults, and act "above themselves", actively trying out responses and bringing the learning back to the real world. Drama is experiential learning, where children respond with their whole beings, balance thought and feeling, and learn the skills of co-operation and negotiation. They learn to use both gestural and symbolic language for communication. The participatory style of the drama class allows students to practise social constructionist learning, recognise the working and benefits of embodied and situated

learning, and hear the multiple perspectives that will inform in time the shaping of their own reflective practice. Drama can make real the link between theory and practice.

For prospective art teachers, Eisner's writings and theories are central and support the practical knowing they will be engaged in and the artistry of teaching they will experience. Eisner's chapter *What can education can learn from the arts about the practice of education?* (2005) can convince beginning teachers that the particular ways of knowing encouraged by the arts can contribute to and transform any area of teaching by drawing on imagination and sensibilities, using somatic knowledge and relationships, matching form to content, recognising that meaning may be expressed in other ways than stated propositions, and by being able to adapt tactics flexibly to fit shifting purposes. Working with uncertainty and surprise as happens in the arts leads teachers to be able to take advantage of the emergent features as they appear, "not rigidly attached to predefined aims" (p. 209). While this is what Eisner would hope for in all good teaching, his words have specific relevance to the drama context, where the teacher will be, as the experts in Study 1 noted, alert to the shifts and interests developing in the action of the drama, and ready to shape direction according to the participants' energies and interests. Eisner recommends the arts too for showing the close relationship between form and content, and the elements of aesthetic sensitivity that this brings to the fore. The Study 1 experts noted that drama teachers should be able to lift work to a level of artistry, and for the teacher who wants to use drama, experiencing a drama process and being imaginatively engaged allows insight into both the learner's encounter and the leader's methods for depicting ideas through creative use of form. Such an experience would ideally be part of the pre-service teacher's preparation.

Research in the arts and in drama is included in this section, because I consider that a component of the teacher's knowledge base about teaching will be an awareness of current research in the field. Placed at this point in the study, a consideration of research is not so much to inform me as a researcher about findings regarding effectiveness of teaching practice, but to think ahead to the grounding the teacher will need, to be aware of trends in thinking about the arts and to advocate for the arts and drama in school settings. The teacher wanting to use drama in the classroom programme will be in the position of having to advocate for the subject at some stage. There may be parent questions about performance, colleague questions about the value of learning in drama, and there will undoubtedly be a number of myths to be dispelled. In New Zealand, schools know that newly graduating teachers will have had experience of all four disciplines. They may find themselves obliged to advocate for the arts and drama, but it is vital too that teachers turn their commitment and enthusiasm to strategic advantage. The written accounts by experienced practitioners such as those described in the previous chapter have been based around absorbing and realistic accounts

of how drama works and what it achieves in classrooms, and drama educators have tended to maintain that their practice is their research, and their research their practice. In contemporary times, however, researched evidence is both desirable and persuasive. For the teacher committed to make drama a significant part of classroom practice, the knowledge base for teaching should include awareness of existing research.

There are major international research projects (Bamford, 2006; Deasy, 2002; Fiske, 1999) which proclaim evidence that quality arts experiences enhance students' learning in all learning areas, and the previous chapter noted a large-scale recent Australian project. Many such studies (Stevenson & Deasy, 2005) have looked to school improvement and the learning environment as their focus. The arts can foster the "third space" where the teaching and learning context can be made student centred, and focused more on an active, mutual constructive learning and a consequent lift in teacher-student relationships. Bamford's (2006) large international study provides ample evidence for an arts-rich education and the positive benefits of the arts. Two things are significant from the Bamford study. The importance of ongoing professional development is stressed with in-service experiences found to be more effective than pre-service. Second, is the adequacy and flexibility of organisational structures to support an arts-rich programme. The benefits are many: holistic and connected learning, collaboration, encouragement of risk taking and of a research orientation, and student teachers, it is hoped, will take some inspiration from such studies. Reading research encourages a critically aware view of arts education. Research into the arts often looks toward academic achievement in other learning areas, for example, and two studies (Winner & Cooper, 2000; Winner & Hetland, 2000) express reservations at this focus on transfer of learning. While it is encouraging that arts teachers are shown to be committed and values-motivated (Holzer, 2009; Oreck, 2006), other studies (Alter, Hays, & O'Hara, 2009) confront the barriers to teaching the arts, such as time constraints, preparedness, confidence and the marginalised position of the arts in the school system, and in doing so portray what is unfortunately a realistic situation.

Arts research is one area and valuable for advocacy, but there is a body of drama research which also supports the teacher's knowledge base. Drama has a tradition of reflective practitioner research, and the writing of Taylor (1998) is a detailed account of a year's work with a class. Wagner's (1998) overview of research on drama and the language arts is valuable as a guide for practitioners and researchers. More empirical research has been undertaken and published recently. A number of studies have looked at the drama-literacy connection (Cremin et al., 2006; Hertzberg, 2004; McNaughton, 1997; Schneider, Crumpler, & Rogers, 2006). Drama has been found to have a positive impact on critical interpretation of themes in reading, deeper understanding of text, and the making of personal connections

between books and lives. Writing in role, when the moment is taken during the drama, has been shown to improve the quality of writing. Studies of drama work in classrooms have focused on the place of narrative (Moore, 2002), on student voice as site of revealing insights (Chan, 2009; Innes et al., 2001), and on the use of technologies for extending and complementing drama work (O'Toole & Dunn, 2008). A scientifically planned study with control groups over two years of involvement with a theatre company (Fleming et al., 2004) measured impact on reading, maths, writing and attitude, and demonstrated positive impacts for self-concept. Some studies have paid careful attention to process drama and its impact on student work (Warner & Andersen, 2004). A recent Australian study in primary schools (Ewing, Hristofski, Gibson, Campbell, & Robertson, 2011) grew from concern that drama was undervalued in a narrowed curriculum. Using process drama alongside literature to enhance literacy outcomes, and with the aim of developing teacher knowledge of drama, the study produced results that showed student improvement in specific areas of writing tone, vocabulary and time spent writing, as well as increased confidence and social skills. The teachers, apparently, benefited from the professional development and wanted more.

4.7 Expertise and learning to teach: Novice–effective–expert

I conclude the chapter with a brief exploration of expertise and expertise in teaching. The topic fits at this point because, although the study began with expert opinion, the nature of expertise has not been addressed, and if this study aims to look at teaching and how teaching becomes effective, a continuum construct extending to expert would seem to be useful. Knowing what an expert knows and how they acquire that knowledge is important for any teacher whether pre-service or practising, to shape and enhance practice.

Berliner is an acknowledged authority on expertise and studied it in fields from chess to physics, to taxi driving. He looked at the role of talent, motivation and practice, and at the distinction between experience and expertise. In a discussion of expert teachers (Berliner, 2001) concluded that many of the same characteristics are found in expert teachers as in experts in other fields. Among other things, he noted that what marked the expert teacher included, for example, an ability to read social situations and task demands sensitively when solving problems, and a skill when working in their own domain to perceive patterns of behaviour and response. Others have, of course, studied expert teachers. Their ability to notice different aspects of their classrooms, to be alert to signals and change tactics rapidly, to discriminate more in planning have all been documented (Berliner, 1986; Calderhead, 1983; Leinhardt & Greeno, 1986). Arlin (1999) writes of the development of the wise teacher who has a strong content area base, a wide repertoire of strategies, and a sense of context and flexibility that enables a level of comfort with uncertainty, and Eisner (2002) has written of wise

practical reasoning for which he uses the term *phronesis*, which, he says, emphasises the particularities of individual situations and local circumstances.

In one sense, expertise is about practice. Berliner (2001) recognised the role of deliberate practice and experience in the way expert teachers develop a skill at often repeated tasks. In the context of teacher education, this has led to developing a model for giving student teachers practice in enacting distinct repeatable sequences of routine or activity as a way of coping and getting over novice management hurdles (Grossman, Hammerness, & Macdonald, 2009). Berliner writes of the positively framed notion of adaptive expertise. In his words:

Adaptive or fluid experts appear to learn throughout their careers, bringing the expertise they possess to bear on new problems, and finding ways to tie the new situations they encounter into the knowledge base they have. (Berliner, 2001, p. 473)

Timperley (2012), applying adaptive expertise explicitly within the context of teacher education in New Zealand, builds adaptive expertise into the image of the teacher whose professional identity is built around wanting to promote engagement, learning and well-being of all learners. Berliner's broad proposition is that an expert teacher will, "perceive more meaningful patterns in the domain in which they are experienced" (Berliner, 2001, p. 472). Timperley incorporates this into a notion of adaptive expertise for context, a version which stresses the essential role for the teacher to seek "deep knowledge about both the content of what is taught and how to teach it effectively for their learners in particular contexts" (2012, p. 5).

In another sense, expertise does have a unique quality which can be hard to articulate and harder to make explicit. The skilful teacher makes it look easy and the making of decisions can draw on deeper, more complex sources of thinking and understanding than may appear in the practicality of action. In his 1986 article about the search for expert teachers, Berliner wrote:

We sometimes seem to have problems with our perception of teachers' skilfulness, categorizing it as mere practice. We often confuse the cognition necessary for exemplary performance with the validity of the course of action (1986, p. 13.)

His continued studies of teachers led to conclusions about expert teachers excelling in their own domains, the importance of their knowledge of their own contexts, and, compared to novice teachers, a difference in favour of expert teachers on the dimensions of flexibility, a measure of the teachers' adaptability and responsiveness to students. (Berliner, 2001, p. 475)

The Study 1 experts describe effective teaching in ways that match Berliner's comments. They refer to the effective teacher *leading without appearing to do so and recognising the time to hand over responsibility to the participants* and being *aware of the dramatic ephemera and*

how they might be able to build the dramatic structure, skills which draw on an aesthetic intuitive sense. Making that sort of understanding explicit for other teachers however is a challenging task, but it is the way to share the wisdom of expert teachers.

Borko and Livingston (1989) investigated expert and novice teachers from two perspectives on teaching, one of which is especially relevant to the current study. One of their angles was to look at teaching as improvisational performance, which has also been discussed by Yinger (as cited in Livingston & Borko, 1989), and subsequently explored by Sawyer (2004, 2011). The features of improvisation which they observed and compared when watching and discussing planning and interactive teaching were skills such as timing, pacing, fine-tuning on the spot, responding to questions, and having a spontaneous supply of examples. Novices obviously found these more difficult, were less able to deviate from a scripted plan, because, the researchers concluded, they did not have sufficiently well-developed patterns of pedagogical content or subject knowledge. The experience of drama can at the very least open student teachers to respond in a more spontaneous way and build some of those skills. I maintain that experiential learning in drama will inevitably involve a degree of spontaneous improvisation, and will give practice in some of the tasks that in experts, have become almost automatic, such as noticing signals, reading body language, and reading the patterns of a situation quickly. In the experiential nature of drama lies the opportunity for student teachers to prepare for the classroom by practising (in the active, improvisational, embodied, interactive situation of the drama education workshop) the skills that will prepare and give practical knowledge for the real drama classroom, and for any classroom. For pre-service teachers, the up and moving, talking and listening, connected and active way of working in the drama room is, for some, a real test of self and of adapting to a new approach. Learning in drama, because of its recursive and relational nature, teaches pre-service students the practical workings of both drama and teaching.

In recent work, Shulman (2004) describes the accomplished teacher as one who has dimensions of vision, motivation, understanding, practice, reflection and community, the last of which, in-line with his vision for a professional community of teaching, should include a sense of collaborative and reciprocal sharing of expertise. Shulman's view has shifted from an individual perspective on development, to one that envisions this more collective, participatory approach, acknowledging that student teachers learn in the same dimensions and that as they move into a practising teacher role, adjustment is made to being part of a new and broader community of teaching. Our preparation of student teachers and the provision of ongoing professional development needs to take this shift into account.

4.8 A second look at a knowledge base, and the next question for research

In this chapter, I have attempted to look at how a teaching knowledge base and a drama knowledge base intersect. In my work, I play a part in the education of prospective teachers, but it is not my sole responsibility to build their complete knowledge base, and it is not the role of the thesis to outline the knowledge base a teacher needs in complete detail. In this chapter, I have tried to look beyond the knowledge base for generic teaching, to evaluate how the knowledge base for drama teaching will fit. As a teacher educator, I need to see which parts will need to be delineated differently, notice where barriers have to be taken into account, and be alert for opportunities where my subject and my knowledge base in drama teaching can balance, complement and strengthen what pre-service teachers are learning. Prospective drama teachers need to be encouraged to notice how they are learning, and they need the rigour of research and reflection to assist them to begin to theorise their practice. The ways of knowing for a drama teacher will provide the frame to support drama pedagogical content knowledge. Several of those ways of knowing such as embodied knowing and situated knowing will, used consciously and with deliberate reflection, support and clarify generic pedagogical knowledge.

Hiebert, Gallimore and Stigler (2002) take a pragmatic approach to the question of building a knowledge base for teaching. I return to their comments at the end of the chapter because from their work, several purposeful and practical implications may be drawn to support the shaping of a teacher's specific knowledge base in drama within wider teacher knowledge. Recognising teacher attitudes, they acknowledge that craft knowledge, rather than researched findings, is the more probable base teachers will use, and they therefore approach the problem of how to construct that sort of knowledge. They take the position that teachers' craft knowledge is concrete and context rich, knowledge of a different kind from researchers' knowledge, and argue for building this craft knowledge into a knowledge base to be accessible to, and shared, in the profession. With direct reference to initial teacher education, they note that if student teachers are to use practitioner knowledge purposefully, it must be grounded in practice and related to a specific problem of practice.

I draw three practical implications from Hiebert, Gallimore and Stigler's (2002) paper for us as teacher educators, concerning the sort of knowledge base we can assist a prospective generalist teacher who wants to use drama to acquire.

The points apply equally to any teaching knowledge base, but they have potential to assist in the case of supporting a teacher to use drama in the classroom. Although the authors focus on craft or practical knowledge, the implications which follow for the drama teacher's situation will, however, ensure that the other dimensions of a knowledge base for teaching which have

been referred to (philosophical and research dimensions, for example) will also be adequately supported and extended.

First, for a knowledge base to be accessible and shared as Hiebert, Gallimore and Stigler (2002) recommend, a supportive infrastructure needs to be available to facilitate it to happen. Teachers who want to use drama are likely to find themselves in a minority in their school teaching situations, and lack of collegial support will diminish commitment and determination. Teacher education and the profession may need to take more responsibility for finding ways to develop systems to support teachers in their use of drama in schools.

Hiebert Gallimore and Stigler note, too, that alongside the sharing of practice lies the need for the individual to shape their own theory about practice—deepening and embedding a knowledge to sustain its transformation into practice. A second implication for drama follows, therefore, that continued professional development and support is essential. Third, is the authors' recognition and hope that, with a supportive infrastructure and the means to share knowledge in place, there will be possibilities for researchers and teachers to work together as partners, sharing expertise and experience. To support a knowledge base for a generalist primary teacher of drama then, we can be mindful of the need to prepare them to theorise their practice, and to find ways to support them in practice and facilitate an ongoing sharing of experience and expertise. A sound knowledge base, practical and theoretical and research informed, of both drama and teaching, will be the basis on which effective practice will be built.

This chapter has looked at notions of pedagogical content knowledge, at what this might mean for the teacher of drama at a pre-service stage of career, and at how the acquisition of expertise will be ongoing in the teacher's development. Between the novice's pre-service workshop and the expert's knowledge lies the classroom practitioner's space, where effective teaching will develop and strengthen. What then are practising teachers' perceptions of how one learns to teach drama? What do they perceive as effective practice in teaching drama? Are classroom teachers affected by the same concerns that appear to worry pre-service teachers? And, how closely will they match some of the descriptors of effective teaching which the experts have already supplied? These sorts of questions emerged from the first study and from the subsequent examinations of knowledge about drama and about teaching, and guide the second study, to be described in the next chapter.

Chapter 5. Study 2: What did the teachers see? Practising teachers' views of an excerpt of drama practice: Analysis and findings

5.1 Introduction

In the Delphi study, experts were asked “IF you were watching an effective drama teacher, what would you see?” The second study put real teachers into a situation where they could be asked “You ARE watching an effective drama teacher; what do you see?”

This chapter reports Study 2, the procedures followed and measures taken to ensure validity, and finally looks to its relationship to Study 1. The data are discussed as well as questions that have emerged during the process. Study 2 presented practising teachers, all generalist primary school teachers of at least three years' experience, with a filmed example of effective drama teaching, and sought their perceptions. Study 1 provided rich description from experts who had been asked what they would see if they were watching an effective drama teacher. While they had been very specific about contextualising many aspects of practice, there were still areas where effective drama teaching and “ordinary” effective teaching overlapped—areas like *management* or *questioning* for example, occurred in both categories. To focus the research in the practical real world context, I planned to find out what practical features teachers observed of drama teaching practice. Thus, I presented a captured example of practice for practitioners to consider, asking them to note the actions they observed, with the intention of setting the practising teachers' perceptions beside those of the experts I had surveyed in the first study. I selected two groups of teachers with similar years of classroom teaching, one who had had the opportunity to take a course to qualify them to teach drama in the primary classroom, and one who had had no such specialist professional development. The two groups will henceforth be referred to as Group Q (experienced and qualified in drama) and Group NQ (experienced but not qualified in drama.)

In a later part of this chapter, I describe how analysis of the data revealed themes which contribute to a profile of what effective drama teaching looks like, and how I decided upon three dimensions useful for that purpose. In brief summary, while I found that the Study 2 teachers' understandings of the two contexts (effective drama and effective general teaching) also overlapped, putting the two sets of findings together allowed features unique to drama practice to become apparent. One extract from the data is examined closely because it highlights what the teachers thought was missing from the exemplar viewed. The expert evidence from Study 1 is revisited at this point for three purposes significant to the research. First, because the exemplar captured only one particular slice of practice on one day, there would have been aspects of practice not demonstrated at that time and, if the interviewees

identify missing elements, Study 1 could be a source for checking the likely veracity of those elements. Second, Study 1 data are revisited to verify the selection of themes and dimensions by matching and comparing the two sets of data from the two studies. Third, for the dimensions of effective drama teaching to be operational and useful to teachers, the pared down dimensions will need to have descriptive detail added, and the Study 1 expert evidence is likely to be an authoritative source. Study 1 is revisited therefore to validate the dimensions (by triangulation), to add descriptive detail, and to fill in gaps that may be missing. A rubric layout is used to present the metadata—the expansion, combining and detail of themes from several data sources. At the conclusion of the chapter, I review the use of the medium employed for the data gathering—video, to evaluate the impact it had on the process, and to appraise its potential use as a medium of instruction in light of the experience of this research.

The account of the second study begins with a description of how it was set up and the ethical decisions, editing methods, data collection and analysis procedures used. The latter part of the chapter analyses the data and concludes with a synthesis of the dimensions of practice for drama teaching that have emerged from that analysis. The starting point for the study was one of the original research questions:

- *What do practising teachers perceive are the characteristics of effective drama teaching practice for a New Zealand generalist primary classroom?*

These findings, taken together with the findings from the first study, provide substantial answers to the main question of the research:

- *What are the characteristics of effective drama teaching in generalist primary classroom settings?*

5.2 Setting up the study

5.2.1 The preparation of the filmed exemplar

The research trail I have followed has been driven by curiosity about how teachers think about drama. I hear teachers during professional development courses sharing their work and shaping their own theories for their practice, but I know too how pressured a classroom teacher's work is, and I understand how hard it is to remain determined to put drama into practice. If I were researching the phenomenon of effective drama teaching, I surmised, I could use an example of practice for consideration by practising teachers, and ask them what they observed. My approach was guided by my faith that teachers have a capacity to build their own theories for practice, and by an intuition that practising teachers might reveal practical wisdom about teaching that would be applicable to teaching drama and to good teaching. In addition, I wanted to see how this stage of the research could inform my teacher education

practice, where I hope the foundations for both practice and the theorising of practice can be established.

5.2.2 Ethical procedures and editing: The researcher's eye

For the second study I found and filmed a teacher whose practice I was confident was effective. That teacher had lengthy experience as a classroom teacher, held a Master's degree in Drama Education, had taught drama in pre-service teacher education and worked as a school advisor in drama before returning to the classroom. The session filmed was to be representative of the teacher's regular practice, was not planned to include any specific content, and was with a class who had already experienced some drama. Ethical permission was sought for the filming of a teaching episode during school time. Appropriate institutional ethical approval was obtained for the study through the University of Auckland Human Participants Ethics Committee (UAHPEC), Reference number 2011/141. I was not present at the filming, because the timing was dependent on when the filming personnel's schedule could coincide with the school timetable. The students knew that the filmed session would be used for research purposes, and that the focus was to be on what the teacher was doing, not on them. An ordinary session (in winter), it included the everyday conditions of school public address announcements for wet day lunch arrangements, messengers with notes from the office, late arrivals and wet shoes. The first challenge was to edit, as no focus group could be asked to sit through all of the day-to-day interruptions that plague most classrooms. In fact, the editing opened up new questions.

The preparation, specifically editing, of the video exemplar to be used for data collection for the second study raises questions of bias—my researcher eye would have already performed an intervention of evaluation and selection before it was shown to focus groups. In the task of selecting and editing clips to reduce footage my experience as a resource developer was useful. I had learnt to view raw footage quickly and relatively objectively, and having had practice in identifying the focus of a section of footage. I had also learnt the lesson that it is impossible to capture all the nuances of classroom work on film. Thus, my practice at filming and editing resources for drama teaching could be relied upon as a warranted assurance that the clips had been selected without bias and were representative of the whole practice.

I attempted to keep my researcher editing process clear by viewing the whole footage with the time counter and coding activities and sections (including interruptions) minute-by-minute. A 30-minute extract was what I considered would be reasonable for viewing by the focus groups. An interesting incidental discovery was that most segments of teaching and student activity, including shifts and transitions fell into approximately 13-minute sections. One part, for example, covered the introductory set-up of the lesson, and included the students being shown a real clock's workings, watching a YouTube clip of clock mechanisms, looking at large

photos of cogs and gear shafts, and discussing what they had seen—about 13 minutes, including talk and shuffling to see the computer screen. I have wondered whether this sense of timing was a feature of this teacher’s style, or whether he sensed intuitively when his class was ready to move, or whether this was his practice in other subjects too. The 13-minute question is interesting, but the 11 segments that resulted from the coding still had to be reduced. I decided to cut each to three minutes, and to ensure that the focus was on teacher action, cut out repetitive student talk and movement, editing out some instruction giving to retain the continuity of the whole episode as far as possible. The final selection was of nine, three minute segments. I listed the clips to be used and converted them to DVD form with titles attached to the segments. The result was a string of segments each with a subtitle (*Introduction, Students develop and present physical work, Group task, Student group devising*) and, despite a somewhat abridged feeling when viewing the clips, the principal purpose of the end product was not a documentary, but a sample of key selections from one teaching episode edited to manageable length for research use only with the focus groups. I produced a note sheet for the interview participants to use while watching the video extract, and used the titles to assist their recall during the interview (see Appendix D for a copy of the note sheet).

5.2.3 *The focus group participants*

Participants were purposively selected (Liamputtong, 2009). Using this deliberate method of selection, qualified participants were approached by letter through the University’s Contact Centre. All those who had attended professional development week long (or block) courses in drama over the past three years were contacted. The unqualified group was approached by means of a “snowballing” process whereby the qualified teachers who had already been contacted were asked to invite another teacher on their staff who would match the “unqualified” criteria. Snowball sampling is used in research where groups may be difficult to locate, and in this case it was hoped that staff networking would be a means of encouraging interest in participation (Liamputtong, 2009). The unqualified teachers therefore came from schools where there were drama qualified teachers but, following their indication of willingness to participate, the participant information sheets for the “unqualified” group clearly spelled out the criteria for classroom experience (at least three years) but no experience or professional development in drama teaching. One participant, for example, was a music specialist who also had classroom experience, and others had received their teacher education training overseas. Eight teachers attended the qualified focus group, all from different schools, and six attended the unqualified focus group. In the case of the unqualified group, two pairs of teachers came from the same schools. The two focus groups were held on different dates.

Preparation for the focus groups forced my researcher attention to address what it was I needed to find, what questions to ask, and how the analysis might be carried out. Since both groups to be interviewed were practising and experienced teachers, I could be sure that they would be able to supply ample comments from observation of teaching practice. The focus had to be the drama practice—what made drama, drama, which, curiously, was an expression used by one of the participants.

Both groups viewed the same footage, had the same sheet for note taking, and heard the same set of questions (see Appendix E for the interview schedule). The notes were referred to during the interview, and were later collected and analysed. Questions had been planned, but there was the opportunity for expanding the questions. In Group Q for example, participants mentioned the term “engaged” and this was used as a prompt for further comment, since achievement of student engagement would be likely to indicate effective teaching. The most interesting one, as will be discussed in a subsequent chapter, was the question that sought disconfirming evidence. Interviews took 90-minutes, the video and note-taking comprising 30-minutes, and the group discussion one hour.

5.3 Data collection, analysis procedures, and measures undertaken for validity

Data were collected in two separate focus groups where participants watched and commented on the exemplar. The interviews were audiotaped and transcribed. To assist in data collection, and to assist participants to recall the viewed exemplar for discussion, the interviewees were provided with sheets for note-taking (Appendix C). The sheets were divided into sections for each of the nine stages of the lesson (*Introduction; Clock mechanisms: movement; Group task*). The sheet had the instruction “*If you were going to discuss this extract with a colleague as an example of drama teaching, what would you draw attention to?*”, and participants were reminded to watch for what they saw the teacher doing.

The questions asked the teachers what they saw that marked effective practice in drama teaching and an additional prompt reminded them to attend to features that might only be seen in a drama class. They were then invited to talk about any features they had noticed that applied to all effective teaching, and how those features may have been contextualised for drama. When respondents made specific comments (for example, Group Q’s comments on the *engagement* of the students), they were encouraged to talk further as this was potentially a marker of effective teaching. A question delivered towards the end of the interview produced interesting answers. The question “*What would you have expected to see that you did not see?*” was planned not to disprove the effectiveness of the practice, but to gather from the respondents what they thought might have been missing from the short extract they had seen,

and what from their own experience they would add to a description of effective practice. This question is dealt with in Section 5.4.4.

Data were in the form of transcripts from the focus groups and the written notes the participants took while viewing the exemplar. Initially, the data in this instance were organised by reading and re-reading the interview transcripts. The teacher interview data were coded and categorised first (discussed below) and then later the findings from the experts in Study 1 were retrieved for thematic comparison. The coding approach used initially followed Miles and Huberman's (1994) recommendations. Reading the transcripts, I attached an initial descriptive code to a "chunk", using words or phrases that described what was happening (*questioning, getting everybody involved, explanation*). Codes were then categorised and clustered, by colour coding, in relation to a teacher behaviour. *Engagement* for example, became a category which included *getting everybody involved* and the teacher behaviour of *using expression in reading* because they were both teacher actions which worked to engage students. This category was later subsumed under a broader descriptive term of *Achieving focus*, which captured in drama terms the dimension of a drama teacher's practice which encompasses strategies employed to achieve and sustain student focus.

I analysed the written responses from the sheets provided for participants to take notes while watching. Comments all reappeared later in the recorded discussion, but the jotted reminders were sometimes more concise on paper than when offered as comments which merged into the conversational atmosphere of the group interview. The written sheets listed the segments of the exemplar DVD: (*Introductory group activities, Students develop work and present, Student group devising*, for example) with the notes column headed *Comments about what you see the teacher doing, to be remembered for discussion* to ensure the focus of observation. Again I compared what Group Q had noticed against Group NQ, then looked for areas of most agreement between Q and NQ, for areas that ONLY Q or ONLY NQ had noted.

By constant comparative analysis (Glaser, 2008), I re-sorted and re-named categories, and once topics were clear, counted the times each topic had been mentioned by either or both groups was counted. Returning to the data, I searched for topics that might have lain unnoticed, or for "curious" instances of terminology, and by repeating the analysis process on several occasions I attempted to ensure that all topics were incorporated and that category names were accurate and comprehensive. Frequent re-review focused on different aspects and on surprise comments. Key words or themes were often interpreted differently in different parts of the discussion. For example, the use of the term *structure* emerged early as a theme that required untangling. Margin notes and questions were recorded at each reading, and a column for "questions arising" noted data that raised questions or did not fit exactly. Margin notes were useful for noting where a sequence of responses had its own pattern or coherence

as a section that suggested a theme worthy of extended discussion. The sequence concerning the aspects the interviewees noted as missing, but also worthy of inclusion, is one case. Themes were reviewed frequently as patterns emerged, and often prompted research memos (Miles & Huberman, 1994). These memos, written separately, were a means of linking emergent questions to previous findings, and reminding myself to examine the data from Study 1 for similarities or points of difference. The procedure thus matched Marshall and Rossman's (1995) description of five stages to be carried out before the writing of a report: organising the data, generating categories, naming themes and patterns, and testing the emergent hypotheses against the data.

The initial scope of teacher behaviour produced codes such as *focus*, *focus on what students were to do*, *review*, *giving feedback*, *student choice*, *building tension*, *reflection*, *giving instruction*, *ensuring all students involved*, and *helping child not involved*. This was a very wide range of overlapping topics, and I re-sorted and grouped these into categories. The last three topics listed above, for example, were combined into a category initially covered by *management* because they seemed collectively to fit the organisation of the classroom. In another instance, the term *focus* appeared in both a drama context (as in drawing attention to a point of importance either by manipulating the space or by use of sound or silence) and in a teaching context (the focus on what children were to do, or clarity of instruction). I resolved to retain that category because the data were applicable to both effective drama teaching and "ordinary" teaching, and the distinction might be likely to lead to a relevant research finding. Other initial headings were subsumed into more manageable categories. *Progressing the drama*, *giving alternatives*, and *scaffolding students*, for example, were subsumed into the category of *Structuring the drama for progression*.

When patterns became clearer, I experimented with alternative diagrammatic representation, and this proved, in the later stages of analysis, a useful way of setting out comparisons between Q and NQ data. I used a table form to set out plainly where Q and NQ groups showed similarities and where they differed. I also reviewed the category names initially used to group the teacher behaviours observed by the Q and NQ groups. I realised that category names now needed to capture broader dimensions of teacher activity and, at the same time, state them in drama terms. Some categories, essential as they had been in the initial separating and sorting process, would need to be synthesised to form more helpful generalised dimensions. I had retained, for example, a category covering *Questioning*, because it was noticed by both NQ and Q and had been mentioned by the expert group, but I decided that it would be difficult to identify a uniquely drama quality for questioning, important though it was.

Margin notes reminded me of the need to be alert to my own bias. For example, when writing about the risks in teaching drama (dealt with in the next chapter), I was particularly aware that

I might be making assumptions from my own experience. I checked the labelling of the teacher behaviours to ensure that the descriptor for the category encapsulated the essence of the comments associated with it. Recognising the potential for drawing hasty conclusions because of my own knowledge of drama practice and because only my interpretations were being drawn, I undertook to get a proportion of the data (approximately 20 percent) reviewed by two members of the original qualified teacher focus group. Transcripts, initial coding sheets, charted categories, relevant margin notes and research memos were assembled for that purpose. They read transcripts to come to their own interpretation of emergent themes before we discussed as a group the ways in which I had handled the data. This was to ensure that the process had been thorough, the placing of comments in categories reliable, and to confirm that I had been truthful to the data they had supplied.

5.4 Themes emerging in teachers' responses—What they saw and heard

This section will discuss the themes emerging from the analysis of the transcript data from both Q and NQ groups, and the process that sorted and named themes. In the first example discussed here, chunks of data concerning managing the classroom, keeping students engaged, and setting up the lesson structure were grouped together logically, and the category names engagement and setting up were trialled. The categories were reviewed and shaped into themes that would be useful in the search for a summary of recommendations for effective drama teaching practice. The theme that connected the categories most coherently seemed to be *Structuring drama for progression*. Seeking a more operational name to suit the practice context, I decided to use dimensions of drama teaching practice to describe the function of these summarising themes. Three dimensions for practice are discussed in turn. A table condensing the data categories and themes follows each discussion.

5.4.1 Managing the classroom, supporting students' engagement: Developing the dimension: Structuring drama for progression

Both groups were interviewed on separate days, with the Q group interviewed first. The participants had agreed to comment on a video of one primary drama teacher's practice on one day, and had accepted my explanation that the filmed teacher's experience established his practice as effective. This briefing set the atmosphere for the discussion, which initially proceeded to attempt to identify examples of the good teaching they had been led to expect:

He allowed for choice; he included those boys in the back row... he supported him to stay in role but gave him ideas; he seemed to play with conventions too... he was really directing them but giving them hints... he was making it easy for everybody to be involved...

The actions noted in the data from the segments viewed in the early sections of the interviews were clustered into categories and initially labelled *managing* and *supporting students'*

engagement in the work. Actions included: *directing, giving hints, making it easy (to be involved), allowing for choice, including, carrying on, supporting, giving ideas, asking, questioning, using expression, explaining, and giving boundaries*. Comments on expectations, explanations, establishing a calm environment, questioning, and support for students made up a large part of what teachers noticed about teacher actions:

He supported [the boy] to stay in role but gave him ideas of what he could actually do in that part... (Q)

Lots of modelling, fishing, prompting, lots of direct questions to get more from them... (NQ)

Clear expectations—clear instructions, short and sharp—lots of visual support in many different forms. (NQ)

They didn't seem to need to be told twice... they kind of knew what the routine was... (Q)

He provided a very safe environment. (NQ)

Really good scaffolding and questioning techniques. (Q)

He was drawing everyone out. They were all involved. (Q)

Explaining what he was expecting to see... without giving them everything. (Q)

He... got them to keep thinking, keep probing, keep looking deeper. (NQ)

Group Q noticed and named drama features more specifically. They noticed that the setting was used by the students—*the freedom to move that stuff around to build your own little areas... [to] set a context in scene*, and they noted the way that the teacher had used the conventions for effect—*he stopped it at the right moment, he knew to stop it then and hold the moment*. They heard drama language being used—*he was using all those key words around drama that students were able to recognise*, and they saw signs that the teacher was able to maintain students' involvement in the drama over a series of sessions. On the way the teacher supported engagement, with Group Q noting *he left them space... but gave them boundaries... they were all involved*, noting also that the teaching had been *well structured all the way through with lots of support*. Group Q thus noticed the ways that the management put in place was made specific to working in drama (questioning, repeating expectations, and helping an individual student to be more engaged by side-coaching him). The inexperienced group, on the other hand, made broader observations of the classroom environment:

He provided really good, thorough explanations.

I liked the visual aids he used.

He provided a strong framework for the children to develop their ideas.

and seemed to cast around for connections to what perhaps “felt” more drama:

Then [he] reflected back and gave them opportunities to build a script from a text that didn't have a script... I guess they were going to say something... which reinforce[d] the idea of character.

The ability to organise a classroom and support students is an expected requirement for effective teaching, and Group Q noticed specific ways in which the teacher operationalised management to fit the drama teaching context, ways that would be typical of effective drama practice. One noted, for example, that building belief had likely been established in a previous session:

Obviously he built on belief with the previous lessons so the kids... were all engaged...

Indicating that as a Q group member, she was conversant with drama terminology (“building belief” is a term (Cusworth & Simons, 1997; O’Toole & Dunn, 2002) referring to the way a teacher will deliberately develop class belief in a shared drama context). Another noted that the teacher had provided for practice after feedback:

[The way he] got them to give their all the first time but then to give them another opportunity so they're building on what they'd experienced before.

A third noted the structure and progression:

I thought it was really well structured where he said first of all we're going to do... one part and then two parts so they could learn one part first and feel comfortable and then add in the sound the second time so it was very well structured with lots of support.

These responses show that Group Q had been alert to ways in which the drama lesson was managed and progressed. Reviewing the coded responses again, I recognised a cluster of responses that seemed to use the term *structure* differently. The participant from Group Q quoted above seemed to see structure in terms of a progression in the work, whereas for Group NQ, responses about structure seemed to focus more on the potentially worrying area of management, a feature of drama teaching that was perhaps challenging or difficult from their perception:

Structured environment is really important because when it comes to creativity... if there isn't a structured environment, children can get silly or they can laugh at each other or all be shouting at the same time or losing it in ways like that but the fact that he kept such a calm voice he was totally in control of his situation but in such a non-threatening way.

Where the NQ group saw structure in terms of managing and “not being silly”, Group Q recognised that the drama lesson had its *inbuilt structure*, that drama on occasion might have an *unstructured structure*. For Group Q, structure applied more to the crafting of a session, where experimentation might on occasion be essential:

He seemed to play with the conventions... using a regular, common drama convention but adapting it to the needs of his class.

The qualified teachers appeared to be able to see beneath the surface to enable an articulation of how the whole drama context worked, while perhaps appearing at times “unstructured”, *allowing the chaos but still giving the kids the freedom to explore*. Group Q’s perceptions of the nature of drama teaching will be discussed further but, as I considered the teachers’ observations of structure in drama, I recalled the comments made by Study 1 experts:

[Effective T] will give attention to connecting and weaving activities to help students make meaning.

[Effective T] supports students to structure their own work and recognises time to hand over power and responsibility to them.

which supported Group Q’s interpretation of structure.

Taking the comments that both groups made around managing, environment and expectations, together with their observation of how the teacher had advanced the work and the students’ involvement, I combined the themes into a dimension for practice, choosing a name that held a sense of the practical. The dimension *Structuring drama for progression* was named and is summarised in Table 1.

Table 1. Summary of data for the Structuring drama for progression dimension

Dimensions for drama teaching practice	Characteristics of observed teacher behaviour noted by interviewees (summarised from data Q and NQ)	Occurrence in Q, NQ data	
Structuring drama for progression	Use of clear instructions, setting of boundaries, making expectations clear	Q, NQ	Both perceived <i>structure</i> in drama sense of direction of drama... both saw T's role in supporting, guiding direction
	Giving constant feedback—for support, confidence, encouragement	Q, NQ	
	Established safe environment, calm classroom presence	Q, NQ	NQ saw <i>structure</i> predominantly in organisational sense (structure = calm, directed and “not being silly”)
	Lesson followed a clear (“inbuilt”) structure	Q	
	Experimented, adapted structure at times—“playing” with conventions	Q	Q saw <i>structure</i> as the building or crafting of the session, and noted Ss' experimentation was valued
	Allowed Ss space and time to explore and devise own work	Q	Q saw the drama being developed between Ss and T, with T supporting Ss' ideas

5.4.2 *Focus, tension, engagement: Developing the dimension: Creating and maintaining focus*

The data contained a large number of observed teacher actions that grouped naturally into the establishing and sustaining of student engagement with the drama tasks. In the sorting process, the theme of focus emerged, and eventually, to include authentic drama terminology in the name. The dimension for practice was summarised as *Creating and maintaining focus*.

The tentative focus category initially included actions that both groups had noted, such as giving explicit instructions, scaffolding, and setting expectation(s). These contributed to a clear direction or focus for the lesson and so fitted the category, although they matched the *managing* grouping too. As the categories were refined, it was decided that those actions should remain more appropriately in the *Structuring drama for progression* dimension.

Other teacher actions more specifically linked to the drama context had been noted in the setting up and focusing of the beginning of the lesson. Both groups noted the use of voice in reading during the early moments of the session, but Group Q elaborated on how eyes, speed and silence had been used to effect. They noted later instances too when the teacher intentionally manipulated tension by adjusting pace and tone:

He knew to stop it then and hold the moment.

He paused, stopped the kids, then he waited, he did nothing.

Observations about how student engagement was achieved and sustained fell under the theme of focus, and eventually became a basic component of the dimension. Group Q expanded on their reference to engagement and demonstrated their familiarity with drama by incorporating other drama terms. A key statement:

He built on a belief with the previous lessons so the kids... were all engaged.

This indicated that among Group Q there was an awareness of the term “building belief”, used in process drama to refer to the way drama episodes over time will be sequenced to develop students’ involvement in the drama context and deepen their engagement with ideas. There was a shared understanding that this session was one part of a process.

Pressed for more detail about engagement, Group Q added that the students knew the routines and the boundaries, and were capable of:

Working independently in their group... trying things out and giving things a go.

It was evident to the teachers that the actions they had viewed had worked to bring about a focused student engagement with the lesson.

The term focus was also used, predominantly by Group Q, to refer to the use of reflection, in the drama sense of drawing attention to the significance or meaning of the content. The reflective phase is an integral part of a drama lesson, and Group Q clearly recognised teacher actions that encouraged students to view the work and consider its impact. They linked the terms reflection and feedback and noted that the teacher had encouraged this aspect throughout:

Reflection and feedback all the way through... so really drawing out the... positive aspects of drama that the kids were exhibiting.

A respondent in Group Q added description of the final part of the session:

The reflection at the end... just to have that safe feeling of having students facing outside the circle... and ‘What have you learnt about drama?’

Group NQ, not as acquainted with the structure of a drama session, did not use the term “reflection” in spoken responses at all, and although one of the group did record in written notes, *the awesome way of appraisal at the end of the lesson*, it was not recognised as a phase of a drama lesson. Group Q and the Study 1 experts, by contrast, saw reflection as integral to the drama’s focus both for student and teacher. Two selections from Study 1 data are particularly clear:

[Effective T] *will be researching in action—considering how to advance the drama, improve it, deepen it, and deal with issues...*

[Effective T] *will use reflective phase of drama to explore what students have learned in and through the drama.*

The selection of the dimension name *Creating and maintaining focus* was purposely framed in drama language to encompass the activities the teacher carries out in drama to engage

students, to maintain the focus of direction, and to emphasise how the reflective phase, too, will have a role in the whole focus.

The characteristics appearing here as themes dealing with expectations, and with the language of drama were both subsequently resited into different dimensions, seen in the rubric at the end of the chapter. A summary of the data is again presented in table form before continuing to a third theme which drew attention again to the importance of both teacher and students talking about drama in its specific language.

Table 2. Summary of data for the Creating and maintaining focus dimension

Dimensions for drama teaching practice	Characteristics of observed teacher behaviour noted by interviewees (summarised from data Q and NQ)	Occurrence in Q, NQ data	
Creating and maintaining focus	Setting up session with expectations, instructions and visual aids to engage Ss	Q, NQ	Both saw skill in setting up of session and clear instructions
	Giving explicit instructions, questioning and support <i>This feature was later resited in the Structuring for progression dimension</i>	Q, NQ	Both saw scaffolding and support but NQ used focus in sense of setting direction, or aim of session
	Building belief from previous session to establish Ss involvement, and use of conventions, tasks to maintain engagement	Q	Q aware of drama teaching context
	Reading with expression	Q, NQ	Both noted reading to hook Ss into drama work
	Use of voice, silence, pause for effect and tension	Q	Only Q was specific about how tension achieved at points during drama
	The giving of consistent and constant feedback	Q, NQ	Both noted feedback but only Q recognised reflective phase of session
	Reflection and feedback encouraged and given throughout, reinforcing positive drama aspects	Q	NQ did not articulate awareness of reflection
	Reflective phase of session emphasised—learnings from the drama	Q	Only Q noticed feedback in drama context and language
	Use of drama language <i>This feature was later developed into separate dimension</i>	Q	NQ aware of a drama language but did not use it

5.4.3 Use of drama language and drama specific terms: Developing the dimension: Using the language of drama

Group Q immediately noticed the look of the classroom (*props... and a whole lot of dramatic stuff around*) and continued to note features of drama teaching, including the use of conventions, reflection, tension, and being in role. They heard drama language being used—*all those key words around drama that students were able to recognise*, and they saw signs that the teacher was able to maintain students' involvement in the drama over a series of sessions.

Group NQ, by contrast, when asked what they had expected to see of a drama class, summoned up a conventional picture:

I think I was expecting to see, for example, a rehearsal for a production, a drama being practised... [he did] give the children the tools for when they would do something like a drama... it was really just providing the most amazing tools for them to use in their acting.

They seemed to expect that the drama teacher would be teaching skills for performance, and as they cast around trying to pin down this “drama teaching” phenomenon, they fell back on a stereotypical explanation of a script. Though they recognised the teacher’s *thorough content knowledge* and that he had provided *a strong framework for the children to develop their ideas*, one participant anyway remained unconvinced that the exemplar had demonstrated what she thought drama was about—*there wasn’t explicit teaching as what makes drama*, drama, and that for her, the instruction could have been more direct:

With primary school kids you sometimes have to go really basic and actually explicitly teach elements of like what is high, what is low, what is medium. These kids are... a little bit older and they already understand those concepts... there would be some stuff that I would have to go over in terms of using space or those kinds of things.

Group NQ then saw a challenge in teaching drama (though it is somewhat implausible that *trying to introduce new vocabulary, high, low*, should be really difficult), and expected specific content. Though they were aware that there was a set of terms that fitted the subject (one mentioned that there were *elements*), the group did not use any drama specific language. This was a small group of teachers who were experienced, but without a qualification for the teaching of drama, and their responses suggest that even though drama has curriculum status, the subject still requires strong advocacy and that, part of the work of the teacher who teaches drama effectively will continue to be convincing and explaining it to their colleagues.

One very precise comment was made by a participant in Group Q on feedback and the language of drama. It was a very considered response to the question towards the end of the interview: *“What would you have expected to see that you did not see?”* The answer supplied the clearest points of connection to the teacher’s own experience and drama qualified status and, in turn, made a direct point of reference back to the evidence given by the Study 1 experts. It is therefore worthy of detailed comment, and supplies justification for the inclusion of *Using the language of drama* as a valid dimension for effective drama teaching practice.

The question encouraged the interview participants to think of what might have been missing in the exemplar, and the response was considered and exact. The teacher spoke thoughtfully, seeming to draw on her deeper knowledge to add to her observation. She spoke of feedback

in a drama teaching context, and expected it to have been given to students in “the language of drama”:

I think I would have liked to have heard him give some instructive feedback to the students in terms of drama techniques and what it was he was looking for so that they would, you know it's that... language of drama I was looking for from the students and one way is when you're giving feedback.

On closer examination, the comment serves as a promising vantage point to look in one direction at what the teachers were saying and, on the other, towards the emerging conclusions from the research. Her words “I think I would have liked” at the beginning of the sentence may infer that this was a considered opinion—delivered in a measured tone, it differed from the more rapid exchanges between participants in the rest of the interview. The content of this response is more explicit than other answers in that it combines three specific concepts. It reveals a clear expectation that the effective drama teacher will be giving students feedback which will teach them about their drama, that this will be accomplished by using the language of drama, and that the students would also be using that language. The participant expected to see the teacher giving “instructive feedback”, presumably so that the students could improve or adjust their work, and expected too, that the wording of the feedback should be specific. Feedback and drama language are two connected and connecting concepts which together make a significant dimension for drama teaching practice.

The giving of feedback is a feature of regular teaching practice, which one would anticipate would be contextualised for the drama situation. With this in mind, I first searched back through the data to see what other comments had been made about feedback earlier in the interview. There was the reference to feedback being used *all the way through*. Peer feedback had been noted, with one specific instance of the teacher pressing a student for more detail—*You liked it, well what did you like about it?* It would appear that the question about what was missing had prompted this teacher to think again about the quality of feedback she had heard in the exemplar. Perhaps she recalled hearing the students’ comments about what they had liked in each other’s work, and had hoped that they could be more exact. Perhaps she felt that the teacher’s feedback had not been explicit enough; perhaps she had listened to the speaker preceding her, who had commented that she wanted to *see something he’s going to teach them, not something they already know*; perhaps she had taken all these into account and had thought about the function of feedback and how a teacher could express it. Her particular comment indicates that she expected more instructive suggestions to have been made by the drama teacher, and that the encouragement to students to recall their work should have been framed in the language of drama. This second underlying concept is something the speaker appears to consider important, that the language of drama is significant for both student and teacher.

Drama language is a concept which would be expected to underpin a drama teacher's practice, so I again returned to the data to see whether the focus group had commented on drama language for teacher or students or both. The group of drama-qualified teachers had all used accepted and known drama terminology in their comments (positive proof of their qualification!). They referred to *role*, *building belief*, *playing with conventions*, *reflection* (as a phase of the lesson), *tension*, and one had remarked on the teacher's use of the language:

I could hear... that he was a drama teacher because he had the directive voice... he was using all those key words around drama that students were able to recognise and understand.

The particular comment identified for discussion here however implies that, as well as recognising the language, the students would be learning to use drama language. It may be inferred from the comment that the speaker's experience and teacher knowledge of the national curriculum had contributed to her understanding of how knowing in the arts (in this case drama) will be acquired through the shared language of the discipline, for the Arts curriculum in New Zealand is underpinned by the concept of arts literacies, and acknowledges that distinct languages exist specific to each of the arts disciplines. The comment suggests too that this teacher knows that student learning and progress in drama will be assisted and evidenced by the teaching/learning experience being embedded in the language of drama. It is here that the connections I am interested in intersect. Experience and qualification enabled that participant to have a concept of effective drama teaching, and to see how that teaching should be contextualised for drama. When I returned to the features of effective teaching that experts in the first study had listed, I found exactly that—that teaching would be in the language of drama and that students would be learning to use the language of drama. The Study 1 experts had been very explicit on the use of drama language:

The teacher would, throughout the sessions, be using the language of drama to support the student understanding of the art form itself.

...explicitly modelling the language and vocabulary of drama with and for the students.

[Students] would be using the vocabulary of and about drama to communicate their understandings.

The summary in table form is reproduced in Table 3.

Table 3. Summary of data for the Using the language of drama dimension

Dimensions for drama teaching practice	Characteristics of observed teacher behaviour noted by interviewees (summarised from data Q and NQ)	Occurrence in Q, NQ data	
Using the language of drama	Talking about specific features (element) in drama	Q, NQ	NQ knew there were drama terms but did not use them
	Used key words and drama terminology	Q	Q recognised and used drama language
	BUT Giving instructive feedback in terms of drama techniques in the language of drama and looking for it from students	Q	Q noted this was absent (T used terms but not students)- this feature was strongly endorsed by the E group.

5.4.4 Missing elements: What they did NOT see

The question “What would you have expected to see of effective practice that you did *not* see?” came towards the end of the interview. In the reality of the interview room, it stood out because it sparked a new energy into the group of drama-qualified teachers and, in the transcript, the extract emerged as a coherent unit worth considering separately. Its impact was wide ranging. It opened the space for the teachers to speak from their own points-of-view, and the shift in tone brought a new dynamic of lightness to the interview. By asking about what might have been missing from the exemplar, the question drew the participants’ attention to other aspects of practice not necessarily seen, for the video could capture only one very short slice of one teacher’s practice on one particular day. The question allowed the participants speak from their own experience, not with the intention of contradicting the evidence they had already seen, but to offer new detail to the accumulating picture of effective practice. A new element was thus added to the research data. Critiquing these different answers was an incentive to once again turn to the evidence of Study 1 to check the extent to which Study 2 interview data were corroborated in earlier data. The analysis of the use of drama language in the previous section was a case in which the establishing of a dimension for teaching was supported by triangulation of separately gathered data, and demonstrates the value of having evidence from both practising teachers and experts. While the question about what was missing had a disruptive affect in some respects, it was also the catalyst for a productive synthesising of data from the two studies.

What I have come to describe as “the disruptive question”: “What would you have expected to see of effective practice that you did *not* see?” opened the floor for the teachers to speak from their own experience. The first four comments on their own invite speculation regarding experienced and qualified teachers’ expectations of effective practice in drama teaching, and provoke questions about how drama practice sits within generalist teachers’ regular practice.

The first quick response identified a feature she noted as missing. The teacher answered promptly, Teacher-in-role.

A second spoke up. Modelling, role modelling. I was kind of waiting to see him role model what he was wanting the students to do.

The third offered her version of the teacher's actions in that session, saying I don't think he needed to go into role in this [session]... he was director.

A fourth person added—I just thought... want to see something that he's going to teach them, not something that they already know.

It was interesting to hear teacher-in-role listed first. The Group Q respondent was referring presumably to process drama instances where teacher and students are in negotiated and agreed roles together, and though the filmed lesson had shown a facilitation style that used voice and presence for dramatic effect and had several moments when tension had been injected by the teacher taking on a role and speaking as another character, the lesson did not demonstrate teacher-in-role in the sense that teacher managed the process from within the drama by taking a role to deepen students' understanding. The third speaker in the extract above seems to put forward an explanation for this missing aspect, pointing out that the teacher's intention in this session may have been different, and noting that *taking a role* and *the role of a director* are distinct and that in this session the latter context applies. Turning to Study 1 data, teacher-in-role had been named definitively in several instances as an aspect of effective practice:

One key aspect of their teaching I would expect to notice would be that they would engage at times in teacher-in-role.

Another made the description more specific:

At times the teacher would be working in role, mostly adopting the role of a low status character. This teacher, when in role, would be doing his/her best to ensure that they were not dominating the talk in the classroom, but rather, were encouraging the students themselves to work from within their in role positions.

Other terms are mentioned in the second and fourth speakers' responses which raise questions about terminology and the notions about drama teaching that might lie behind the words. As answers to the question, it could be inferred that they had expected to see in one case role modelling, and in the other, a delivery of some content material. Did the first speaker, for example, expect to see "role modelling" in the prescriptive sense of a demonstrated "do it this way?" Did the other speaker look for specific content to be taught in the sense of material to be transmitted, or was it that the students had not appeared to be challenged sufficiently to advance their practice? The teacher actions named were certainly missing from the extract, but whether they were actions that would be *expected* in effective practice raises questions about the pedagogical approach behind the terms. Even if the second speaker, for example,

did have a leaning towards a transmission model of teaching, it is not a model which finds easy traction in the context of drama education. On the other hand, the speaker may have meant that she had been unable to get a sense of progression in learning about drama from the filmed extract. Realistically, perhaps a slice of that particular lesson, on that particular day, could not be expected to portray the teacher's longer term plans for progress, but the speaker might be alluding to the wider view of the programme that she expected a teacher to have. At this point, one way to confirm how terms were used or the prevalence of ideas about teaching is to turn to Study 1 to check with expert opinion.

In the earlier study, the experts had been asked to imagine themselves watching an effective drama teacher at work, and to record what they would notice the teacher doing, the students doing, and what those actions would tell them about what the teacher knew about teaching drama. With uninterrupted and unlimited time their descriptions had contained comprehensive and descriptive detail. The reference to *role modelling* in the Study 2 data was the first occasion on which the term had been used. I returned to Study 1 evidence and found no examples of its use, and while there had been one mention that the teacher may at times be *directive rather than prescriptive*. "*Role modelling*" might imply the teacher showing students how something should be done, perhaps directing them in what they should do, and while there was not an opportunity in the interview to probe that question more deeply, it might be inferred that the participant had perhaps expected to see a more precise modelling by the teacher. Reference to Study 1 revealed multiple references to teachers being able to *encourage and support thinking, exploration and creativity* which would presumably counteract a prescriptive approach. The third remark about the "director" role in the extract is interesting too, for it indicates that the speaker had inferred a performance intent in the teacher's work.

The participants had observed the groups' sharing, presenting and giving feedback within the class, but performance had not been referred to, whereas Study 1 experts had elaborated more specifically on the way presenting might manifest itself in classroom practice. If mentioned, the experts had stressed that presenting and responding would be informal, and *used mostly for sharing of work generated on the spot*. One participant had said that students would be expected to structure their own texts, and interpret prepared text, and one stated that *I would expect to see some sense of performance and/or role playing*. The difference in discourse between practising teacher and expert in this example raises questions. Drama education has traditionally put a divide, especially in the primary setting, between process and product, accentuating the value of process over product. The teachers who viewed the filmed exemplar saw it as a process, but one (the third speaker) appears to have glimpsed a

possibility for extension into performance and saw that the teacher might have been intending to work towards performance.

Again, the second speaker's concerns about content can, to an extent, be answered by turning to Study 1 and the more detailed descriptors of teacher behaviour that the experts supplied. Preceding chapters in this thesis have discussed how, rather than passing on information, drama works through embodied, aesthetic and transformative ways of knowing, and reference has been made to the teacher's role in selecting material of significance to allow students through drama to (in the words of a Study 1 expert), *learn in and through drama, making connections beyond drama with the real world of their lived experience* and to *make connections to curriculum areas beyond drama*. Aspects missed by the teachers could again be singled out by reference to expert evidence, and one comment links language with what would constitute an area of content:

The teacher would be using the language of drama to support student understanding of the art form itself.

Study 1 evidence thus offers insights into the effective teacher's wider view of a drama programme, the place of drama in teaching and learning, and the teacher's constant reflective questioning about both teacher and student learning:

What could I do right now to advance the drama, improve the climate for drama, deal with issues that are arising?

How do these activities interconnect and interweave to support the meaning-making of the students? Where does this content fit within the short-term and long-term planning I am doing with this class? What is the best way for me to identify and record the learning that is taking place—and how can I help the students identify the learning that is taking place?

As with the process/performance split, questions do remain about content and are returned to in a later section.

Of the teachers' responses to the "disruptive question", the points mentioned were the most identifiable as "missing" aspects of teacher behaviour, and are thus retained in the summarising table at the end of the section. The responses were useful to the analysis process in that they raised previously unexpressed opinions, and demonstrated the value of calling on the Study 1 data as a source for critical assessment and a reference point for synthesis. The teachers' responses quickly turned to other matters however.

The "disruptive question" had a noticeable impact on the atmosphere of the interview. Until that point, the interview group had accepted the explanation that the teacher's drama practice was effective and had worked co-operatively to find evidence to substantiate this. The energy

altered with the invitation to identify what might have been missing, and they now drew on their own experiences and spoke with a tone of greater authority:

I don't think they contributed much. I thought the children were a bit held back compared to the children I teach.

They recalled their own work:

I thought they were being spoon-fed a bit too much, compared to the children I teach there would have been a lot more ideas coming from the children.

I didn't see a lot of pair discussion... I say to the children, discuss with a partner or a group of three and come up with some ideas. More children have more input than just a solo putting their hand up.

They also spoke in a more collegial animated tone. Snow (2001) acknowledges the source of wisdom that is teachers' personal knowledge, and as researcher, I reflect that teachers, like those research participants, experienced and knowledgeable, will go on to create and recreate and uncover different ways of knowing about and teaching drama. With regard to the tone of the interview, Carlsen (2005) notes that that laughter can enhance a discussion and bring a protection that balances a focus on the specific with a wider view, and Liamputtong (2009) too writes of how a lively interaction between participants can be of benefit. The energy the teachers displayed at this point made me look at the teachers in the interview group and see their practical experience in a new light, an experience that in turn contributed to the research. Looking back over the transcripts, I have recognised in those teachers an expertise and a sensitive drama awareness. They showed a confidence in their own practice, a flexibility in having a number of strategies at their command, and a close knowledge of their own context. Such are positive indicators for drama teaching practice, and all are arguably dispositional characteristics suited to effective drama teaching practice. They clearly saw drama lessons as places for talking, discussing and contributing ideas, something the experts agreed with strongly. In the Study 1 descriptions of what students would be doing, they had noted *talking, listening, collaborating, sharing and responding, thinking and talking in and about the drama, changing language register to suit role and context* and one particular description seems to match the atmosphere the interview participants would recognise:

[Students will be] *making noise, feeling relatively free and enjoying themselves, speaking and moving with animation and energy, being willing to engage in the process... contributing and asking questions of their own.*

The question and the responses discussed above drew out views not previously spoken, and the value of seeking another perspective to the Study 1 evidence was demonstrated. What was missing now was a visible representation of the data gathered from the experts consulted in Study 1 and that from the practising teachers. I experimented with setting out the dimensions and the expert data in rubric form, using the expert evidence to show how the

characteristics could be developed in sophistication and complexity as would be expected with increasing expertise.

5.5 Creating the rubric

The analysis process had pared down the Study 2 data to concisely named dimensions, but if the findings are to be useful to teachers who want to use drama effectively or more particularly to student teachers I teach, the dimensions will need to be operationalised and elaborated. The next representation exercise takes the Study 2 dimensions and sets alongside them Study 1 data, to expand the dimensions by including features of the more comprehensive, rich description from Study 1. An additional reason for scrutinising data again is to identify aspects of drama teaching which appear in the expert but not in the teacher data. It is to be expected that the Study 1 data will show aspects not mentioned by the teachers, for the experts in Study 1 had more time to give considered opinion, whereas the teachers commented after a single viewing of a short slice of practice. At this point, I recognise too, that it is my researcher eye that is carrying out the matching and selecting process and that, although I have checked with the teacher participants that my wording of dimensions is truthful to the data, I am not in a position to be able to check with the experts the extent to which their individual comments match the teacher data in the way I have assigned it. I have endeavoured to be as careful as possible, and have selected the expert comments which were most closely matched in wording. My bias is thus recognised in the way I deal with the data at this stage.

A rubric form has been decided upon in an attempt to make a clear representation. The rubric in this case is not for scoring, but is in a sense a structural representation of metadata. The rubric appears here as a summary of findings and proceeds to a discussion of several of its features, before the chapter concludes with a reflective comment on what may be learned from the use of video as a medium for research or instruction.

Table 4. Dimensions from Study 2 with corroborating evidence from Study 1

Dimensions, Study 2	Characteristics of practice from Study 2	Corroborating or additional descriptive evidence from Study 1		
Structuring drama for progression	<p>Clear instructions Feedback for support, encouragement</p> <p>Establishes safe environment, calm presence</p> <p>Clear inbuilt structure to lesson yet flexible</p> <p>Experiments with structure-“plays” with conventions</p> <p>Allows Ss space & time to explore</p>	<p><i>Set routines & mood</i> <i>Support & monitor energy</i></p> <p><i>Collaborative & constructive setting</i></p> <p><i>Changes direction flexibly</i></p> <p><i>Gives Ss responsibility for ideas, form, content</i></p> <p><i>Supports Ss in decision making processes</i></p>	<p><i>Selects pretext to generate ideas</i></p> <p><i>Shapes teaching to meet needs & energy</i></p> <p><i>Leads without appearing to do so</i></p> <p><i>Assists Ss to match form to content</i></p> <p><i>Says less than Ss, encourages their language</i></p>	<p><i>Recognises time to hand responsibility & power to Ss</i></p> <p><i>Creative risk taking & creativity sanctioned</i></p> <p><i>Creative risk taking & creativity sanctioned</i></p>
Creating a& maintaining focus	<p>Builds belief from previous session, uses & “plays” with conventions to maintain engagement</p> <p>Use of sound, silence, voice for effect</p> <p>F/B & reflection throughout reinforcing positive drama aspects; reflective phase of lesson emphasised</p>	<p><i>Uses T/R,, T & Ss work in and out of role</i></p> <p><i>Creates & sustains tension</i></p> <p><i>Reflection to explore what has been learned through drama</i></p>	<p><i>Works to deepen experience</i></p> <p><i>Reflection to make connections with real world of lived experience</i></p>	<p><i>Works to enhance the aesthetic and in action</i></p> <p><i>Reflection in/on action by T</i></p>
Using the language of drama	<p>Uses specific drama language</p>	<p><i>Explicitly models language of drama with and for Ss</i></p>	<p><i>Uses drama language to support student understanding of art form</i></p>	<p><i>Ss would discuss drama and how form and elements were managed</i></p>
Noted as missing from practice by Study 2: Detail from Study 1.	<p><i>Teacher-in-role:</i></p> <ul style="list-style-type: none"> • <i>Works in role from inside dramatic frame, often adopting low status, not dominating talk, and encouraging Ss to work from in role positions.</i> <p><i>Role modelling:</i></p> <ul style="list-style-type: none"> • <i>Teacher would model encouraging supportive remarks; directive on occasion but not prescriptive.</i> <p><i>Content</i></p> <ul style="list-style-type: none"> • <i>Make connections to curriculum areas beyond drama& to the lived world of experience; supports student understanding of the art form; looks to deal with issues and identify and record Ss’ learning</i> 			
Themes emerging from Study 1, not evident in Study 2.	<p>Themes emerging from expert data Study 1 and not mentioned in Study 2:</p> <ul style="list-style-type: none"> • <i>Teacher as researcher and reflective practitioner</i> • <i>Teacher understanding of the art form and the aesthetic</i> • <i>The significance of drama for student learning and connection to lives</i> 			

5.5.1 Discussion of the rubric

Two samples from the rubric illustrate the value of setting the two data sets together, and the way in which expert opinion is able to deepen an interpretation of each dimension. The rubric is not intended to set out criteria for achievement, rather to illustrate how the dimension can be developed in complexity, in a progression that could be expected with increasing expertise. Two examples are noted here.

Under the *Structuring drama for progression* dimension, the sorting of teacher data had settled on several characteristics of practice, one being the establishing of an inbuilt structure to the lesson with the capacity for flexibility. Searching the Study 1 data produced three statements which seemed to elaborate on the teacher's guiding of the work in this regard: the effective teacher would be able to *change direction flexibly, lead without appearing to do so, and would be looking for opportunities to hand power to students*. These three statements develop the notion of an "inbuilt" structure refining the way in which it would be used by the teacher through stages of incremental complexity. The effective drama lesson will have a structure, yet the teacher will be ready to move flexibly within it, and with experience, will be able to step aside and shift responsibility for the shaping of the work to students. The experts' comments add detail that teachers watching a video clip would not have observed, and reflect the experts' view of deeper aspects of drama practice. The *Using drama language* dimension similarly shows a deepening of practice. Where the teachers noted that teachers would use the specific language of drama, expert opinion demanded that the teacher *explicitly model the language of drama with and for students*, and further indicated that that drama language would be *used to support student understanding of the art form*, with the result that students would be able to discuss how the form and elements of drama would be managed. The description depicts a classroom where students and teacher, through the language of drama, share and deepen the experience of working and communicating in drama.

The purpose of the rubric here is to present the dimensions arrived at from analysis and summary of Study 2 data, and to set the descriptors of those dimensions alongside corroborating evidence from Study 1. The value of the exercise holds, that a set of dimensions for effective drama practice in a primary classroom has been set out and verified by means of triangulated comparison between expert and practitioner evidence. The set of dimensions is a tentative beginning which now needs to be trialled, worked with, and expanded upon further. The dimensions stand as a claim to knowledge at this point, and it is acknowledged that in the trialling, aspects of practice will need elaboration. Not all expert evidence has been included on the rubric, and that work will continue as the experts' words are called upon for the rich description that will allow the dimensions to match real world practice in more detail. For now, the dimensions constitute a beginning framework on which a teacher educator can hang

theory and practice, and which a teacher can take out into practice as a guide for putting drama work into classroom practice. For the teacher in the New Zealand classroom, the dimensions will have the benefit of being drama specific in language and avoids contorting terminology to fit “strands” as the curriculum states. The dimensions foreground teacher practice and provide a framework within which the teacher can formulate a theory for action and begin to build towards expertise. Subsequent chapters will discuss the implications these findings may have for implementation, but there remain questions for examination.

The dimensions exist as a set of propositions. What is not mentioned, and what the third speaker of the “disruptive” extract spoke of, is content. That speaker seemed to express frustration in the words *I want to see something that he’s going to teach them, not something that they already know*. We did not have the advantage of the teacher on the videoed exemplar explaining his purpose and content, and the interviewed teacher was clearly certain that content should have been there. In Study 1, experts spoke generally about making links to students’ lived experience, but sometimes it is difficult to pin down content in a subject as versatile as drama, and within which teachers may adopt different orientations depending on purpose, whether for literacy, for personal development, or for social skills. Though the rubric has attempted to capture one way in which in Shulman’s terminology (pedagogical content knowledge) specific to drama may be represented, it is and will always be a hurdle for student teachers to work out how to match content to form. The two will be almost inextricably mixed, and though practitioners give ample advice (Fleming, 2003; Neelands, 1997; O’Toole & Dunn, 2002) teachers beginning their drama teaching will accept that there will be experiments with material and content, and that written accounts of practice will provide models to support them in launching out to design their own work in response to what their students need. That will be part of their progress towards expertise.

A last look at the data reveals that there remain areas of teacher action which were mentioned in expert evidence but not by teacher evidence. As noted, these are features that would not have come to mind from a first time viewing of the video, but do reflect features that the experts would hold as goals for the expert teacher. If the dimensions noted by the teachers in Study 2 can be considered a basis for effective practice in drama teaching, then the additional features the experts note could be deemed the markers of expertise, the features of teacher practice that that can inform the goals for the professional teacher development that will lift teachers to exceptional practice in drama. Three themes not mentioned in the teachers’ data stood out in the expert evidence: the teacher as reflective practitioner, the teacher’s understanding of drama as art form, and that the teacher will be very aware of drama’s connection to her students’ lives.

The experts regarded the researcher and reflective practitioner aspects of teaching important, noting that they would have a propensity to question:

What is the pedagogical purpose of this activity? Where does this content fit with the long and short-term planning? What is the best way for me to identify and record the learning taking place and how can I help the students identify the learning?

The experts saw the role that assessment, evaluation and reflection by both student and teacher should have in practice. They would expect to see an awareness of the art form and a concern for enhancing work with poetic or reflective elements. The teacher, they said, would provide opportunities for progression in understanding about the art form, would be aware of the aesthetics of form and style, and alert *to dramatic ephemera and how those moments might be incorporated*. The mention of this layer of teacher knowledge would indicate that the experts understood and expected that an effective teacher would have an aesthetic knowing of drama, one of the ways of knowing already discussed in the chapter on drama education, and these themes are discussed in the following chapter.

This study has now produced a substantiated researched picture of effective practice in teaching drama through the process of collecting, analysing and categorising data from two studies, setting the two together to select, organise, clarify and confirm a selection of themes, and arriving at a set of recommendations incorporating the warranted evidence from both studies. It is a base which can support the design and shaping of courses in drama education for teacher development. The dimensions are worded practically and simply to be easily comprehensible when introducing student teachers to drama. The dimensions attempt to capture the essence of teacher behaviour in teaching drama effectively, and are open enough for other teacher educators to use as a framework for interpreting and illustrating their own versions and styles when leading drama education courses. The research has arrived at a set of findings, but to validate them as far as possible in the research context, they need to be scrutinised to locate missing elements, and they need to be considered against the practical context in which they will be used. Both questions are addressed in the next chapter. It will consider practice in the areas of classroom and teacher education, and will set the findings against the wider theoretical ideas behind the research. Taking an extract from the interview data as an opportune starting point, the next chapter looks at the opportunities and challenges facing teacher educators in the preparation of teachers for teaching drama in their classrooms, and also addresses features of effective practice that were not identified by the teacher interviewees. At the conclusion of this chapter however, it is timely to reflect on the means used to gather the data in the most recent study, Study 2, and consider whether the experience of using video in the research context might produce learnings useful for the use of that medium in a teaching context.

5.6 Video use in research and teaching

The same beneficial feature of the use of video apparent in my study—the advantage of a group being able to view and talk together, is noted in the work of many other educational researchers (Gastic, 2013; Hennessy & Deaney, 2009; Sherin & Han, 2007; van Es & Sherin, 2008). Researchers note, however, as I have done, that what is viewed is only a representation of real life and will not capture the wholeness of a live classroom (Sherin, 2007). Video has been successfully used for microteaching, lesson analysis, modelling expert teaching and teaching assessment in teacher education and professional development. Despite technical challenges and personal stress in the making of, video exemplars have been shown to help teachers give and receive feedback, develop openness about having practice critiqued, and progressively master teaching skills. Sherin (2004) notes that what is learnt from watching is not so much a thinking on the spot, but a more reflective interpretation of practice, and that there are advantages in having time to replay, discuss and analyse and to see alternative strategies. In fact, I noticed that as the study participants in my study prepared to leave, there were several comments about how some of the ideas might be incorporated into their own classes. Borko (2004) researched effective professional development programmes for teachers from a situative perspective, taking the view that learning depends on both individual construction and social participation, and that strong communities of learners will foster teacher learning. Teachers learn to notice what is happening more closely and with time, shift focus more to student engagement rather than teacher behaviour (van Es & Sherin, 2008).

Since I completed the study, I have reflected on how an exemplar could be used in teacher education, and three studies with potential are discussed. Le Fevre (2004) studied a video-based professional development programme over years and found that the participants met goals for learning about the teaching of the subject (mathematics), for professional practice, and for learning the mathematics used in teaching. The same needs exist for drama professional development, where the subject is not widely known and understood by primary teachers. The success of the mathematics programme was attributed, in part, to video being a part of the whole facilitation programme, and to the accessing of multiple perspectives through group interaction. A second study used collaborative reflection to make practice explicit—again a situation that applies in drama, where the thinking behind teacher moves is often unclear. Hennessy and Deaney (2009) took specialist teachers in a secondary setting, observed and videoed lessons which were then scrutinised and deconstructed by a teacher-researcher team. They found the review meetings were a catalyst for negotiating an ‘intermediate’ theory between researcher and teacher standpoints. Videoed episodes could be valuably used for a reframing and scrutiny of practice, for it is the decisions and

modifications that a teacher makes on the spot that, if they were explained and made explicit, could help a novice teacher prepare for the uncertainty—the letting go of “my lesson plan 1,2,3,4” as a Study 2 participant put it. Study 2 has indicated that using a filmed extract for collective perusal holds potential for teacher learning, but has also shown how carefully planned any facilitated analysis (such as the focus group interactions around questions) should be. More importantly, the Hennessy and Deaney study shows the value of the collaborative undertaking of research. In a field such as drama education where practice and research are both evolving, practitioner-researcher collaborations could be valuable resources for stimulating and highlighting drama’s role in education.

Last, the Japanese Lesson Study approach deserves comment here because the method would appear to be easily integrated with use of video, and might be potentially useful for the dissemination of teacher learning in a subject such as drama. Fernandez (2002) describes how after a group plans a lesson collaboratively, it is taught with the group watching, then discussed, reviewed, re-planned and taught again by another group member. Though it looks like action research, a crucial difference and a key to its success is that it is built into the education system and is strongly supported. Hiebert, Gallimore and Stigler (2002) also studied the approach, and noted that it produces shareable knowledge, knowledge about teaching, and focuses on the teacher as researcher. They acknowledge that such an approach would face barriers in other countries, but that the meticulous planning to some extent reduces teacher uncertainty—perhaps another potential advantage for drama. Together, the use of video and the use of a modified lesson study approach could be useful for future developments in drama education.

Chapter 6. Looking deeper: Practicalities and artistry, the voices of teachers and of experts

6.1 Introduction to the discussion of research findings

In this chapter, I take the findings established to this point and discuss their applicability for the settings intended, implications for practice, and questions remaining after the analysis of data. I take two themes to look deeper at some of the issues for drama practice in classrooms. The themes demand further scrutiny, because each one emerges from the data and raises issues which have a bearing on the way the findings may apply in context. One theme comes from the voices of the practising teachers who were interviewed, the second from the experts whose evidence was gathered in Study 1.

As educator and researcher, I am aware that the real world context may cast a different light on the application of findings, and my responsibility for assisting student teachers to develop their practice for the world of classroom and students brings my teacher educator perspective to the fore. Engagement with this discussion, therefore, demands of the researcher a careful scrutiny of assumptions that may have led to conclusions being too easily drawn.

A proposal made early in the process of the investigation was that a drama teacher will require elements of personal knowing to support effective practice. From a survey of expert practitioner opinion and an accompanying exploration of theory and the professional literature of the field, the research arrived at a set of personal ways of knowing for the teacher of drama, namely, embodied, aesthetic, transformative and situated. They are the ways of knowing the teacher will have engaged with through the experience of learning to teach drama, and will be the ways of knowing that will in turn mark that teacher's approach to providing learning experiences for students. They support the teacher knowledge that will sustain practice.

The research investigation involved a study with experienced practising teachers to gather their perceptions of effective drama teaching practice in the setting for which the research is intended—the primary school classroom. The teacher participants included some who had undertaken experience and preparation for the teaching of drama, and others who had had no such preparation. The nature of teaching drama could therefore be considered alongside teachers' knowledge of teaching. From the analysis of data, a set of dimensions was developed to guide the practice of teaching drama. The expert evidence from the initial study was used to check the authenticity of the dimensions and to indicate where effective practice could develop towards expertise. Closer examination of parts of the data revealed that the teachers' views of drama practice in a real context did need further careful consideration. The data analysis had also shown however, that there were aspects of practice that were not

mentioned in the teacher data, but had been identified in the expert data. The placement of those aspects within the parameters for teaching will be part of this discussion.

Shulman's theories have been quoted during the investigation into how a teacher knowledge base is constructed, and in one essay on assembling knowledge about teaching he said:

We are only half way towards understanding the knowledge base of teaching when characterising a research-based conception of the *skills* of teaching. This account must be complemented by a conception of teaching in which the principled skills and the well-studied cases are brought together in the development and formation of *strategic* pedagogical knowledge. (2004, p. 210)

The comment is apt at this point. The findings referred to in the introductory paragraphs above and explicated in the previous chapter constitute a research-based conception of the teaching of drama. It is hoped that further research will be set-up with the purpose of trialling and studying the usefulness of the dimensions, to produce ultimately a set of cases in Shulman's sense, cases which could be used to support practice and fulfil the vision for the research by invigorating the use of drama in the classroom. For the present, however, two theoretical "cases" will be made which give the opportunity to consider and interrogate how aspects of real practice interact with real contexts and with the researched findings. They are cases for scrutiny, arising from the data, one an extract taken from the transcribed interview, the other an aspect of evidence that appeared in one data set but not the other. During the analysis process each had stood out conspicuously, calling for further investigation. One example uses the participant teachers' voices to open discussion of drama and its practical application. The other considers the gap between teacher and expert practitioner.

The two cases serve as structuring elements for the chapter. I use "case", because they are examples limited in extent, yet focused on particular themes of the research, and their closer examination has cast light on what may be further strategic pedagogical knowledge about the teaching of drama. Both are cases of applying the research findings so far established into the real world context, one to the generalist classroom setting, the other to the teacher education setting. Both are examples which raise implications for the implementation of the findings in real world settings. Thus, a closer examination of both examples has proven worthwhile for advancing the argument of the thesis, and both have challenged my researcher thinking, and encouraged me to question assumptions. Both cases, moreover, carry within their narratives the promise for realising more fully and actively the potential that drama holds for teaching and learning.

The first case takes an extract from Study 2 data where the participant teachers addressed frankly the practicalities of drama teaching. It could be titled *A case of risk, experience and*

going down a different path. It challenges the notion that putting the dimensions for practice into the everyday reality of the classroom will be a simple task. Three specific themes are selected from the participants' conversation to link their voices to the realities of the classroom, and to the ways of knowing that have been established for teacher knowing and to the dimensions for practice.

The second case addresses the gap that, after the analysis of data from both studies, still remained between expert practitioners' and the practising teachers' perspectives on drama practice. It could be titled *A case for aesthetic and transformative learning*. The discussion returns to themes from expert voices, and incorporates a vignette describing a moment in the teacher education setting where practice had a demonstrable impact. The moment exemplifies the sort of experience which, ideally, might capture prospective teachers' attention and, with reflection, encourage their commitment to making drama an effective part of their practice. I will contend that such an experience has strong potential impact to influence a teacher's appreciation of role and identity, grasp of the transformative capacity for learning, and insight into the values of learning in drama and the arts. This last section of the chapter therefore shifts to consider the implications that this research might have for teacher education, and looks forward to other directions for further research.

At the conclusion of the chapter, I return to the findings to re-assess what teacher knowledge in drama might now look like.

6.2 Themes from teacher voices: The interviewed teachers talk about the practicalities of teaching drama: *A case of risk, experience and going down a different path*

The following extract was taken from the Study 2 qualified teacher focus group, and sets the scene firmly in the real world context of the classroom. It takes a matter-of-fact challenge to the notion that putting dimensions into practice is straightforward. Three themes are identified which supply connection points to wider theories for teaching, drama education and teacher education. The extract stood out for the forthright way in which the teacher participants spoke from experience to tackle three practical aspects of the teaching of drama—the perceived risk that accompanies teaching drama, the idea that the drama teacher might personify unique characteristics, and an affirmation that, though perhaps daunting, teaching drama was possible. Although the teachers at this point may seem to express reservations about drama in classrooms, their sincerity in looking at obstacles was obvious, and made their interview contributions all the more believable. Answers until that point had focused on observed teacher behaviours, and the interviewees turned now towards discussing drama teaching in a realistic and pragmatic context. If the interview had been a professional development discussion, it would have been a productive point for interrogating the interviewees' theorising

of the nature of drama teaching. But in this discussion, it serves as a junction between the findings from the data and the building of knowledge for the practical context of teaching.

Each of the themes discussed reveals ways in which the research findings about effective drama teaching may be applicable and purposeful in the building of knowledge for teaching and for teacher education pedagogy. Together, the themes are significant for the conclusions that the research draws for the future direction of drama education and teacher education. The first theme deals with coping with uncertainty in teaching, the second with the importance of experiential learning on the path to teaching expertise, and the third with the shaping of a strong teacher identity. Discussing each of these themes produces conclusions that support the claim that, for the pre-service teacher, a course designed to deliver effective practice in drama education will provide valuable knowledge about teaching, about drama, and about teacher identity. A conclusion to be drawn from this research is that the findings about the nature of effective drama teaching will, I maintain, contribute to the building of knowledge for both the teaching of drama and teacher education and that, furthermore, the implementation of the findings will support the development of capable, creative and resilient teachers.

The interview extract:

Because drama is about taking a risk. There are risks in other areas where kids are learning but this is like you say higher stakes. And as a teacher he's out there whereas you're not so much in reading and maths.

If you ask me if I could see the teachers in my syndicate doing some of the things that he did, they would steer well away because it would freak them out, that would be too hard...

So the drama teacher... it's the nature of the sort of person... who's going to take a risk. Someone who thinks outside the square and is prepared to take an alternative viewpoint...

The confidence to sort of improvise... like having that sense of what's going on in drama ... and actually being able to go down a different path...

The unstructured structure...

Yeah—to be prepared to go where the drama takes you rather than my lesson plan 1,2,3,4.

You'd have to have some kind of personal experience of having done that as well yourself to know.

You can certainly grow to be a good drama teacher... you start simple and work from that.

6.2.1 On risk, uncertainty and barriers: Taking a risk or steering well away: Pedagogical content knowledge, situated knowing, and cases

The interview took a lively energy with the first words of the extract. Risk and uncertainty does come with teaching drama, and, if I am going to support teachers to use drama in their classrooms, that part of teaching will need to be addressed. Uncertainty accompanies all teaching, but this was the most direct reference the participants made to the fact that teaching drama might not be easy, and the energy of the responses showed that for them it was a topic close to the surface. What this discussion will show, and what must be shown to teachers new to drama, is that reassurance for concerns about risk already exists in teaching knowledge,

and that helpful answers specifically for drama are present in the aspects of effective practice already discussed.

On one level, the risk the teachers implied referred to classroom organisation such as noise and the potential loss of control of student behaviour. The teacher focus groups had given considerable emphasis to issues of management and organisation of the classroom, but there had been an expert comment that had acknowledged that teachers might very realistically be:

Worrying about the noise level (and I say that seriously, because some teachers do feel threatened in schools that may not support their practice).

Another expert gave a lively description of the sort of classroom which might be likely to “freak” the syndicate teachers referred to above. Asked what they would see students doing in the effective teacher’s class, one expert answered:

The students would be out of their seats... I would see and hear the students having fun... moving, talking, analysing, synthesising, creating, challenging, drawing, writing, playing, laughing, crying, empathising, imagining, thinking, questioning, trying things out.

This is a list that sounds perhaps rather overwhelming, but does capture the activity of a drama class. In practical terms, the management procedures that the Study 2 participants had emphasised so repeatedly in the focus group interview (*setting up of instructions, expectations, and calm environment*), together with the engagement level of the class, are the simplest and surest way to establish a purposeful learning atmosphere and forestall difficulties. Student teachers will be getting advice about these generic features of teaching in many of their courses, but the more specific category described by Shulman, *pedagogical content knowledge*, is the detailed knowledge of specific strategies and approaches that will support teachers in leading drama. The dimensions for practice constitute that knowledge to an extent, and the wise and practical advice given by experienced practitioners and experts already referred to, will add explanations of the inbuilt features of drama which can work to the teacher’s advantage in dealing with what might seem an uncertain atmosphere.

The literature contains much practical support for teachers who may be anxious. O’Toole and Dunn’s (2002) advice is clear and specific, their examples are memorably encouraging, and the lesson plans workable. Miller and Saxton (2004), too, scaffold a teacher’s process precisely and positively. Norris, McCammon and Miller (2000) collected cases of pre-service teachers’ experiences and used a three-way reflection process between student teacher, associate practicum teacher and a second student teacher to reflect on and reconstruct teacher learning. In an extensive professional development programme introducing experienced non-drama teachers to drama, Stinson (2009) found that confidence, doing

something risky, and control were all issues that concerned her participants, and that mentoring proved a most important feature.

Similar findings were evident in a resource development project using mentors alongside teachers (Anderson, 2014, in press.) Simons (2003) would also agree that “the professional craft knowledge” (p. 2) of the teacher will be built by working with another more experienced teacher. Anxiety at the prospect of teaching drama has been studied in the teacher education setting (Balaisis, 2002; Wright, 1999) and both offer reassurance for student teachers encountering drama for the first time. Subjects in Balaisis’ study found working in role was democratising and confidence building while, for Wright’s students, anxieties about drama were outweighed by the enjoyment of working in a group.

It should be acknowledged too that one of the major barriers to teachers’ implementation of drama in their classrooms is likely to be the systems they encounter in schools. Even though drama is mandated in the curriculum, teachers who want to use drama will also have to be ready to advocate for the subject. Over recent years, New Zealand schools have tracked towards intensified accountability, monitored outcome testing, a narrowed curriculum, and increased teacher surveillance. Drama may well have been peeled off the classroom curriculum and assigned to a specialist teacher and, if there are few others using drama in their classrooms, it will be harder to find support. Drama can be a rather solitary undertaking in a school setting. Anderson (2004) has looked at the personal and professional factors that influenced the journeys of drama educators. Anderson takes into account the increasing value being attributed to arts education, and, noting that some of the teachers he studied were not given adequate support in their early years of teaching, argues for strengthened professional development provision if teachers are to succeed and thrive. The experiences of beginning teachers who go into their first positions prepared and keen and capable to teach drama has not been followed in New Zealand, and is a research direction that is a logical extension of this study. More important, as will emerge as a recommendation later in this study, is the need for ongoing support and professional development for drama teachers in primary schools, if the situation that led to this research is to be avoided.

Uncertainty is a part of any teaching, no matter what subject. The work of teaching deals in the complexities of human relationships, constantly balancing the needs of the individual against those of the whole group, and involves risk, dilemmas of role, commitment, moral choice. Helsing (2007) examines uncertainty and draws positives from it, positives which mirror the sorts of advantages that students can gather from their own reflective experiences in drama. Acceptance of uncertainty leads to an openness to alternatives, and an attitude that works to find different solutions to the same problems may ultimately be creative and positive. Reflective practice, modelled and practised in drama, can help a student respond to

uncertainty with imagination and creativity. Helsing stresses that it is in reflection that teachers come to shared understandings and start to turn tensions into benefits. Drama education insists on the importance of reflection as the space for making sense of learning—something the experts have been emphatic about.

Eisner (2005) spoke of uncertainties which are characteristic of working in the arts yet are immense advantages, of not quite knowing where we are headed, responding to the opportunities or unplanned shifts in direction, and of being open to surprise. Drama works with uncertainty in a similar way. It has at its source a playful experimental attitude which encourages an open and flexible frame of mind that looks to possibilities rather than prescribed outcomes, attitudes which can be positive in the creative act of teaching. In the collaborative act of creating drama work, students (of teaching and those in classrooms) learn to offer, accept and compromise, and to trust each other as a group works through uncertainty to achieve focused direction. If practice is made explicit in collaborative reflection, student teachers can gain insights into their own processes of learning and into the teaching moves involved in teaching in this way. It requires the teacher educator to interrogate their own practice and to be willing to reflect openly about it, a point which is reiterated in a later section.

In short, this theme might be answered with a succinct summary: *Teaching drama might seem risky but learning to deal with uncertainty has its positives*. Uncertainty about teaching drama can be mitigated through knowledge of pedagogical content, represented in this study by the dimensions. Knowing about planning and organisation will strengthen relational skills such as noticing and responding and will support in time reflection in action. In conclusion, if student teachers have a sound introduction to drama education where they have themselves been able to see and experiment with situations which are open-ended and ambiguous, and where teacher moves and thinking have been made explicit in reflection, then those student teachers have a greater chance of developing a flexible acceptance of thinking responsively through uncertain situations in the classroom.

6.2.2 *On experience in drama—You'd have to have some personal experience of having done that yourself to know: Embodied and aesthetic knowing and experiential learning*

This theme springs from the quote which acknowledges that taking part with others is a necessary personal experience for a person to know about drama. For any teachers, pre-service or practising, to put drama into practice in classrooms they will have to have experienced it. For student teachers, I maintain, the experiential learning in drama can be of enormous benefit to their preparation for teaching and their understanding of learning.

The words reflect the unmistakable vitality of the interview at this point, as teachers began to speak about their own teaching lives. The theme relates most closely to the *Creating and*

maintaining focus dimension that emerged from the analysis, because it speaks of the way that teachers purposefully and knowingly choose actions to advance and shape the drama work. That dimension captures the teacher knowledge of drama, and is sited too in the embodied and aesthetic ways of knowing that characterise a teacher's experience of drama. That knowing, as the teacher interviewee says, is acquired through experience. The argument is made here that drama education will need to be experienced before it is taught and that, in that experiential learning, there is the potential for transformative learning about teaching, learning, education and self.

Calderhead (1991) makes sharp observations on the nature of the student teacher experience and on what the student teacher brings to it. He notes that that learning to teach demands considerable self-knowledge on the student's part in that they need to be "prepared to learn to teach" (p. 534) in the sense of being willing and open. Learning to teach demands a confidence and a readiness to reconsider past assumptions, but the necessary balancing of learner and teacher perspectives is challenging when students may have had little experience of taking part in drama themselves. I argue with regard to learning to teach, that drama and learning through drama possesses inbuilt strengths which can assist student teachers.

The embodied learning of the drama experience brings into the present the participant's responses, emotions and intentions for thought, reflection and learning. As a component of teacher education, drama education puts the personal experience of learning alongside the pragmatic real world classroom situation. Because drama fosters skills in reflection by positioning roles so that one sees oneself as both actor and spectator of action, participants experience roles as student, teacher and actor. For students to make sense of curriculum subjects and their specific pedagogical methods, they need time and space and discussion to see and reflect on those three roles, and experiential learning in the setting of small classes is an obvious means of integrating theory and practice in a practical manner. Teacher education is under constant pressure to achieve that end, and a well taught course in drama education mediated through collaborative reflective discussion can provide the opportunity to experience being student, participant and prospective teacher. This parallels the values drama education theorists claim for drama in the lives of children. Smigiel (1996) described drama as the place where students "rehearse or prepare for life" (p. 10) and O'Toole and Dunn (2002) call drama a no-penalty zone where participants can try out alternative ways of being. In the drama learning experience, participants shift between the fictional world and reality. Speculative thinking is encouraged, and human interest will be at the heart of the work, examined from others' perspectives and represented and illuminated by means of the artful strategies drama can employ. Students in teacher education drama as well as in classrooms, confront dilemmas and challenges which, viewed through a lens of drama, may acquire a

sense of reality and humanness that will deepen understanding as well as equip them for teaching. Tensions of power and responses can be examined and in the collective endeavour of drama, participants are responsible for self and for the group, giving revealing insights into one's own dispositions.

The interactive and embodied way of working that marks the drama environment helps any participants, student teachers in this case, learn about self. Drama is about learning to talk, think, play and communicate—seemingly a compendium package for delivering curriculum. It engages senses and perceptions, requires participants to collaborate, engages them in a collective purpose, and encourages the exploration of multiple perspectives and possibilities—well recognised conditions for good learning. It is perceived as risky because of the physical environment that may ensue, but there are strategies that can ensure safe and purposeful learning, as has been discussed. To rephrase Smigiel (1996) again, as children rehearse for life in their play, so do student teachers rehearse for their teaching in drama. To step back finally and take a curriculum theorist's view of this discipline's pedagogy, drama incorporates all the rich, recursive, relational and rigorous features that Doll (1993) advocates.

The claim can be made from the research therefore that because learning in drama is by nature an experiential and participatory activity, it will follow that effective drama teaching practice, over time, will have developed strategies for ensuring that practice is practical and sustainable. It also follows that, if student teachers are involved in challenging and engaging experiential modes of learning such as they will encounter in drama education, and if they are helped to recognise how they have processed and made sense of their embodied and aesthetic experience, then they will be better prepared to lead engaging and thought provoking learning experiences for their students. As part of that process, the reflective phase, undertaken in association with colleagues and more experienced mentors, is a vital part. But most of all, in succinct summary, *the experience of doing it is vital.*

6.2.3 *On the nature of the drama teacher: Being out there and able to go down a different path: Situated learning in a community of practice*

Taken together, the teacher voices captured in the interview extract seem to hint at the drama teacher following perhaps a different conceptualisation of teacher role or identity. The third voice had specifically named “the nature of the sort of person...who's going to take a risk,” and the next voice picks up the theme, pondering whether perhaps taking an alternative viewpoint and “being able to go down a different path” might be in the nature of that teacher. Confidence, improvisatory skill and *having a sense of what's going on* are raised as the sorts of traits that may prepare a teacher to *go down a different path.*

While this research seeks to show that drama can be accessible and achievable for all generalist teachers, it also maintains that drama will, through the embodied aesthetic and cultural processes it shares with all arts disciplines, prompt a deepened knowing of self. In teacher education, drama is well placed to assist in the shaping of the teacher's sense of self as individual, teacher and artist. This section therefore looks to the ways a teacher who wants to use drama in the classroom may develop that sense of self, and come to an understanding of drama's value as an art form and for teaching and arts education. The dimension for practice most appropriately matching this question is the one named *Using the language of drama*. As the focus of this dimension is on the specific terminology and nature, what we could call the "drama-ness" of drama, this theme looks to how a drama teacher evolves a sense of commitment and sustaining inspiration for the role of drama teacher. With deepening understanding of that aspect of practice, the teacher will be motivated to refine knowledge of drama as art form, and so shape their work as teacher artist in order to stimulate students to lift the artistry of their work.

The teachers quoted allude to something perhaps in the temperament or outlook of the teacher who works with drama. As with other themes, there are skills that can be learned as well as those acquired with experience. The dispositional features the teachers remarked on included confidence, and a preparedness to take one's own direction. Returning to Study 1 data in search of dispositional features produced expert references to playfulness, enjoyment of the drama, a sensitivity to students, tolerance of risk taking and an ability to shift in response to tone and feeling in class. The experts noted too, that the teacher would have skill at attending to the drama as it evolved, perceiving where moments could be captured, stretched, paused, or direction changed. When the teachers in the extract refer to *thinking outside the square* and *having a sense of what's going on and able to go down a different path*, it is that ability to reflect in action that they allude to, a skill that is acquired with experience but is, nevertheless, founded on some of the skills of noticing which Mason (2002) recommends. Those skills can be built into the preparation for teaching, and will be sharpened through reflective discussion. It is again a feature of making explicit what is tacit in the experienced educator's practice. In short, the summary for this theme might be that *Drama teachers do have something unique about them and it contributes to their identity*.

So is a teacher of drama treading a different path? Is it "the nature of the sort of person..." that makes the drama teacher? Certainly, the teacher who starts teaching with a secure sense of identity as a teacher and a teacher of drama is more likely to be able to sustain commitment and enthusiasm for implementing drama practice. The building of identity is therefore an aspect of preparing teachers that teacher education should attend to.

A number of researchers have studied the identity and subjectivity of the drama teacher and have considered the ways their experiences shape evolving teaching personae. The processes these researchers followed and their findings can inform us as teacher educators about how we might assist prospective teachers and strengthen them in their work in drama. That the topic of subjectivity and identity in teaching is of such contemporary interest is a persuasive reason that teacher education should take note and consider it as a research direction, particularly for the primary teachers in drama, where little work has been done.

Working in the area of teacher narrative, identity and subjectivity, Wales (2009) was interested in how subjectivities and identities can influence teaching practices. Because drama works through emotion and feeling and thinking, it is a powerful site for constructing identity—something which can apply as much in the lives of students in a drama classroom as in a student teacher's experience. Teachers in their generic education courses are likely to be introduced to contemporary notions of identity as multiple and shifting, and of the emotional and feeling component of subjectivity, and it is of special relevance to becoming a drama teacher. Wales stresses the importance of teachers having an ethical obligation to know themselves in order to be clear about the values they select for their teaching. O'Toole (1998) also holds that drama teachers be attuned to their own subjectivity, and says that this responsibility for self-awareness has been noted in the way drama has historically been regarded in education. Drama is about ambiguity, shifting meaning and raising questions and that this carries responsibilities and burdens. Drama teachers, O'Toole says, have often come to their work with a sense of moral idealism that has worked as both inspiration and entanglement. Drama's zeal for tackling issues has, at times, been provoked by being overlooked in education systems. But while challenging assumptions and certainties might be a noble venture, it also brings a responsibility for the drama teacher to be clear sighted about their own moral positioning. That positioning, idealistically held as it may be, might not always be as empowering to participants as we might fondly believe. O'Toole goes on to say that in his work he has come to re-assess teaching drama for its own sake, realising that it may be more important at times to empower students with the means to use the art form to explore their own issues. There are several points of connection with this work here. O'Toole's aim that students should be autonomous in their use of drama is echoed in the experts' evidence in this study, but more relevant to this theme of the role and identity of the drama teacher is his insistence that teachers of drama examine, and be aware of, their own positioning, their own subjectivity. It is important that during preparation for teaching, student teachers be given the chance to challenge their own and others' thinking so that they come to a better understanding of themselves and others. Drama education as a part of teacher education can be a place to start that process, a view taken by Whatman (2000) who, in her New Zealand study, put the argument that the education of students in initial teacher education could be

based on role—both dramatically and phenomenologically. She herself used role as a means to prompt student discussion on the role of the teacher, something which would be taking place in generalist courses, but she also addressed role-taking as a deliberate act. Whatman was interested in seeing how students managed and integrated their roles as performers, teachers and students when exposed to drama education experiences of role-taking, use of symbol and metaphor, and teaching as performance. The secondary students she studied confirmed that their previous performing experience had assisted them to adopt the roles of teacher more readily. Whatman extended her findings to conclude that time spent learning performance skills through the approaches of drama education would benefit prospective teachers in understanding of both self and performance for teaching.

Sawyer (2004) writes of the notion of drama teaching as improvisational performance, and his metaphor gives a useful framework for student teachers to reflect on what they learn in improvisation, again a means for them to learn about guiding and negotiating process and the experience of constructivist learning. Sawyer's work (2011), is of particular value to teacher educators working with primary teachers for its attention to creativity and innovation, and the ways in which creative teaching balances structure and improvisation.

The idea of teaching as performance is something that Schonmann (2005b) includes in her approach to teacher training, but she does not look at teacher as actor. Believing in the potential for change inherent in drama's dynamic elements, she uses a framework of theatrical concepts (improvisation, playback theatre, Boal's Forum Theatre) as a means to create teaching concepts. Open ended improvisation, Schonmann believes, will assist with dealing with uncertainty (a reference here, too, to theme one of this section) and catharsis, if genuinely felt, can further the understanding of self. Schonmann's approach to teacher training thus has drama placed centrally, but she rejects a binary approach which shapes simply role and person in the practice of becoming a teacher, in favour of a triadic overlapping approach which includes the component character, a creative aspect through which the prospective teacher develops the particular signature character of the teacher they want. In this, Schonmann (2005b) and more recently, Kempe (2012), both encourage the building of a character and the useful protection for a teacher of the aesthetic reflective distance between self and role. The drama teacher who is aware of the self, the role and the performed self and of their overlapping nature can be strengthened in their teaching practice.

The work of these researchers clearly endorses the importance of drama education as a component of teacher education. The exploration of this third theme from the teachers' voices has looked at the possibly unique nature of the drama teacher, and what clearly emerges is that drama in the pre-service setting has value for the building of teacher role and teacher identity, as well as the effective performance in the classroom context. Because of its

encompassing nature, the achievement of role and identity will draw on all four of the ways of knowing that have been identified for a drama teacher. Sustaining role and identity will require support, and, in this instance, situated knowing is singled out because it supports the context, setting and quality of learning environment that can most positively assist a teacher in that regard.

Drama fits well with the way Lave and Wenger (1991) and Wenger (1998) theorise situated learning as social, participatory and distributed. Their social learning theory integrates the practice of learning as doing, the learning absorbed as part of community, the meaning made from experience, and the identity developed through the process. The novice acquires expertise through learning-by-doing within a community of experienced others, and becomes absorbed into a culture of practice. Identity is negotiated through direct experiences and increasing agency over those experiences. Lave and Wenger's term community of practice denotes a community of sustained shared enterprise over time. The term has generated a number of applications specific to education, many of which have already been referred to in the previous chapter, all sharing the intention that teachers see themselves as learners. The video clubs where teachers share and discuss practice are an example, as is the Japanese Lesson Study whose way of working approximates a community of practice. The distinction is made between the community of practice which carries a sense of members having a collective sense of purpose to share and sustain best practice, and a learning community having a greater focus on change and finding new solutions. Anderson and Freebody (2012) have shaped and documented the most drama specific application which they term community of praxis, and have documented their successful use of the model.

The three themes discussed could be condensed into three succinct conclusions:

- (1) Drama might seem risky but learning to deal with uncertainty has its positives
- (2) The experience of doing drama is vital
- (3) Drama teachers have something unique about them and it contributes to their identity

But the value of preparing teachers to teach drama cannot be passed off so summarily.

The three themes discussed here support the conclusion that learning the effective practices for drama teaching will assist any student to learn about themselves and about teaching, through experiencing the strategies and approaches that mark the nature of knowing and learning in drama (embodied, aesthetic, transformative and situated). Furthermore, learning the dimensions for that effective practice will support the teacher-in-role and skill acquisition, and in understanding how learning operates in the classroom setting. A teacher who undertakes to teach in this way will, this research suggests, have a set of ways of knowing which will support practice, and is likely to be dispositionally secure and confident about

working in creative and innovative ways. These ways of working and being are likely to lend a unique quality to that teacher and their teaching.

A conclusion may be drawn, therefore, from the research and from the discussion of implications, that the approaches intrinsic to drama education will be purposeful and valuable in the grounding for all teachers. A further warranted conclusion from the research follows that a student teacher's emerging sense of identity can be assisted by participation in, and reflection on, drama education, with opportunities for reflection in a supportive situated learning environment. If this is the case, the student teacher will be assisted in shaping a role as a teacher confident to include drama in the classroom programme, and will enjoy and benefit from the same values that will, in turn, be delivered in their own teaching. A teacher who has experienced drama's ways of knowing and who has reflected on the process, is more likely to retain a commitment to enacting those values in teaching.

6.3 Themes from expert voices: From experience to expertise: A case for *aesthetic and transformative learning*

There were some areas of drama knowledge which were mentioned by experts in Study 1, but were not spoken of by the teachers in Study 2. This may be explained, in part, by the fact that the teachers were commenting on one time-bound example of one person's practice, but the two particular themes considered here are stated with authority and emphasis in several instances by the experts, and the themes do place drama practice against a wider backdrop of knowledge in the arts and education. For this reason they deserve additional discussion.

The comments in question had indicated that the experts expected that an effective teacher's practice would show an awareness of drama as art form; would have a broad appreciation of arts-based ways that students might use to extend their drama work and of the aesthetic quality of the work; would be advancing and deepening the issues dealt with; and handing over autonomy to the students. None of these aspects of a teacher's practice was referred to by the practising teachers, and so indicate the knowledge and sophisticated understanding of what the drama and the students are capable of that marks the expert practitioner. For the purposes of the following discussion, they are thematically grouped and addressed as *A case for artistry and transformative learning*. Whereas the first case of the chapter looked at the hindrances and benefits for the individual teacher in putting drama knowledge into practice, this second case looks towards how that same individual might refine aspects of effective practice and shape practice towards expertise.

A vignette is included to supply context for the themes, but first a brief consideration of the place of aesthetic learning.

6.3.1 *Aesthetic and transformative learning in education*

Drama teaching, as all arts teaching, has at its core a sense of the aesthetics and artistry. Eisner (2005) in fact held that “the distinctive forms of thinking needed to create an artistically crafted work” (p. 208) should be relevant to all education. Vital to drama’s pedagogy is its capacity to bring about transformative thinking and action, a theory of education’s change potential as is found in the educational thinking of Dewey (Biesta & Burbules, 2003).

From the study of the literature of drama education and within the parameters of this research, a set of four ways of knowing have been outlined to support a drama teacher’s effective practice including aesthetic knowing and transformative knowing. Neither of these was alluded to by the practising teachers interviewed. This does not mean that they were unaware of those features of teaching themselves, and an explanation for this gap is possibly that the excerpt they saw was short, the practice on the day of filming restricted, and interview time limited. However, because aspects of aesthetic learning and transformative thinking were mentioned in the expert data, the ideas were incorporated into the construction of the dimensions for practice. If this research looks to developing effective practice in drama teaching beyond the basics towards levels of expertise, these two features of practice will need to be taken into consideration and addressed in the preparation of teachers for working in drama.

Eisner (2005) proposed a view of all teaching as artistry:

Good teaching depends on artistry and aesthetic considerations. It is increasingly recognised that teaching in many ways is more like playing in a jazz quartet than following the score of a marching band. Knowing when to come in and take the lead, knowing when to bow out, knowing when to improvise are all aspects of teaching that follow no rule, they need to be felt. (p. 201)

He wrote of *phronesis* or practical wisdom, and of how experience could develop that skill towards artistry. The experts in Study 1 described teachers’ effective practice as showing a capacity to sense the moment and knowing when to lift tension, words which recall Eisner’s views of artistry in teaching. He wrote of a teacher’s crafting of action, skill in guiding interactions, use of language and selection of example being carried out with the sensibility, imagination and technique of artistry. He looked to the time when artistry in teaching is an ideal to strive for, and while he admitted that such an attitude might mean a considerable change in school culture, he envisaged a time when teachers would have a shared language to talk about excellence, and would be able to create their own individual signatures for their teaching. Drama teaching perhaps offers an excellent place to start.

6.3.2 Teaching for aesthetic and transformative learning. Woman dies, horses bolt: A vignette from experience

I include a vignette of a contemporary teaching incident with student teachers, a drama experience infused with potential for aesthetic and transformative learning. I am continually searching for ways to engage and hook students preparing to be primary/elementary school teachers into using drama in their classroom practice. Courses for these future teachers are unavoidably short, with five brief sessions to grab attention, model practice and capture commitment. It is all the more important to me therefore to create a short sharp memorable experience that will have an impact, something that will allow an inside-out view, that will make them aware of their own responses, and that can be used as a shared starting point for reflection.

In their first drama class, the student teachers read a short authentic newspaper extract from early last century—a brief account in antiquated language of a bus trip that went distressingly wrong when fractious horses bolted downhill to crash into a substantial watering trough, overturning and crushing an unfortunate lady passenger. She had declined the chance to alight when trouble first appeared, and sadly expired in the arms of her daughter, crushed by the toppled bus. We discuss how text such as this might be woven purposefully into a classroom programme—language features, social context, reporting style. The lack of a photograph is easily brought to life with a tableau, placing and animating the close, middle and distant views of the event. We talk about taking on the roles of some of the people who were there to discover more about the event through an imagined backstory. Teacher-in-role models role taking as the bus driver to coax speculation about the preceding circumstances. Volunteers for interview take other roles—first a gossipy bystander and then a council representative who smoothly diverts any blame from his public transport system. Anxiety has by now heightened, and the class is desperate to speak to the daughter, to probe her side to the tragedy. Finally they get their way—to be faced with a skinny girl sitting on her hands and biting her lip, hunched shoulders and head lowered, hair hiding her eyes, legs dangling miserably. She responds to their brash questions with simply a shrug, a quivering suck of breath, a sniff, and silence...

I will maintain that this learning episode demonstrated how engagement and heightened awareness (Bundy, 2003) could come together and enhance an aesthetic learning experience which had the conditions for learning that would be memorable and touched with elements of artistry. If student teachers do experience such learning, they may gain insights into what learning in drama is, and be more committed to making it a part of their practice. During reflective discussion, the student teachers gradually gained confidence in talking about their own emotional responses. They are often relieved to find that others had similar reactions, and the language they have used to describe their responses to seeing the girl represented has at times had a strongly embodied sense (“it was like a hit in the stomach”; “it grabbed me”). They discuss their own insights into the people in the story, the dimensions behind the story that drama has opened, and the moments that made it real. On some occasions student teachers have admitted never having really thought about the after effects of the accident, and frequently acknowledge that the in-role representation of the girl, depicted and presented with aesthetic awareness, suddenly made them see things differently. The source text would be easily manageable for students at a senior primary level, and student teachers consider strategies for language enrichment, how imaginative engagement had been built, and how the context may lead to discussions about many topics, from accidents, to grief, to interviewers’ sensitivity. Like Bundy, I consider the discussion a way of encouraging conversation, and of giving students confidence in recognising and talking about their own heightened awareness and body responses, as well of course as distinguishing the contextual relevance to teaching.

The aesthetic and transformative ways of knowing are essential to the effective practice of teaching drama, and an understanding of how they work will enable a teacher to develop skills in crafting work with artistry, a sensitivity and perceptiveness about environment, interaction, and significance. As teacher educator, I have learned to draw out and deepen the conversation with careful questions, and have had to challenge myself to pursue hints and to wait for the words that will divulge and perhaps reveal deeper thinking. I have had to find and use the language to talk about aesthetic learning as it relates to thinking, feeling and embodied responses. The experience re-awakened in some of my students the recall of other sharp, memorable learning moments, and we have talked about experiences in the arts, the moments of animation they had noted in the drama, the value of joining the enjoyable with the strongly impactful, and connections to their own past learning.

Aesthetic learning, however, is about more than recognising one's responses, and there are many current practitioners who insist on an obligation for social responsibility and action, thus coming close to what has been described here as transformative learning. Greene (2001) suggests that aesthetic education should open new vistas and offer opportunities for learning through noticing and looking with new eyes and ears and, by imagining, be enabled to look at things, to think about things "as if they were otherwise" (p. 65) and to challenge the taken for granted. Bundy's (2003) work has already pointed out her requirement for a connection to the real world, as has Anderson's (2012) intention that educators help students to a connection and understanding of the world around them which can impel action. Kathleen Gallagher (2005) too sees aesthetic learning opening up possibilities beyond participants' lives. She writes of "provoked imagination", where, within the creative framed drama space, there is a deliberate "probing" that nudges at the imagination, provoking it. With those conditions there is likely to be the "shock of recognition" (a term Gallagher borrows from Bruner) which shifts understanding. That such an experience is likely to occur in a collective group situation, she maintains, can offer the potential for children to be opened to things beyond their immediate lives. If student teachers receive the same sorts of experiences, I maintain, their practice is likely to be well grounded and they will gain insight into creating work with aesthetic and transformative potential in their own teaching. One feature is crucial however. It relates to the dimension for practice of *Achieving and maintaining focus* and is the key to making learning lasting and worthwhile.

For that to happen, the moment must be talked about, the language found to describe and share, the feeling put into words, so that the participants can transform the experience and make sense of it. Teacher decisions—those reflection-in-action moments, need to be made explicit so that student teachers see how artistry was applied. Gallagher (2005) talks of how the teacher's mission is to cultivate truly educational experiences so that both perception and

interpretation build a sense of growing meaning. Heron (1989) writes about experiential learning and, adopting a humanistic view in the tradition of Rogers and Maslow, stresses the importance of the learner identifying the patterns in the process to assist conceptualisation and, ultimately, application. Understanding their own learning patterns will help student teachers observe, understand and assist their own students' patterns. Taking part in active drama experiences such as the bus drama is, I contend, a valuable way of helping student teachers make practical embodied (or enacted) sense of what they hear and learn in courses about educational theory. Drama is experiential and interactive, integrates contextualised content through its pedagogy (O'Toole et al., 2009), and through reflection allows personal significance to be realised. As student teachers notice, discuss and make sense of their own active process of learning, they balance the perspectives of teacher, educator, and learner. When episodes of learning are re-shaped and exposed for discussion and interrogation, they become what Bereiter (2002) calls conceptual artefacts. In such artefacts, Bereiter believes, lies promise for future thinking as those ideas are argued and re theorised.

I make the proposition that, if prospective teachers develop an awareness of their own responses to experiences in the arts, they can be better prepared for noticing and crafting their own aesthetic teaching practice. I propose as a tentative finding from the case, that if student teachers are involved in an artistically crafted drama episode and then reflect on the learnings and the process, they will be more likely to remember and understand the experience, recognise the ways of knowing involved and, therefore, be more committed and informed about taking those principles and skills into their own practice.

It is a challenge to give student teachers a sense of the transformative learning potential in drama learning—they often assume somewhat glibly that drama will be all about letting children “express their feelings”. The learning process for the student teachers themselves must slow down and allow reflection on what they are doing and feeling to help them notice their own learning. Aesthetic learning does allow feeling and emotion to connect, and does have a transformative effect in relational learning. This is another insight handed down from Dewey, and the process has been recently researched and discussed by Sinclair (2012) and a researcher to whom she refers, Riddett-Moore (2009). Riddett-Moore's investigation showed how an aesthetic experience encouraged empathy in her own classroom. Her work reinforces the argument that such learning experiences are connective, memorable and potentially transformative, carrying learning beyond the individual. As Sinclair (2012) says:

There is something distinctive about how and why children engage with the arts that enriches the education of the child in the broadest terms, beyond the cognitive acquisition of facts, which contributes to the development of creativity and imagination, and an understanding of the world. (p. 44)

Eisner (2008), too, writes of how the arts teach a reading of the nuances of situations, a recognition of the subtle and the significant, and of the empathic feeling that knowing in the arts brings. He refers to response to artistic forms as prompting “an empathy that in turn makes action possible” (2008, p. 10). This ability to empathise, and then through compassion to act, is the aspect of aesthetic learning that Bundy (2005) and Anderson (2012) have both referred to—the learning that is felt deeply enough to impel action.

Engagement is the key, and Penny Bundy’s work has already been mentioned. Bundy’s (2003, 2005) research has been very useful because it gives us the kind of language with which we can discuss and reflect on engagement. She writes about how opportunities for aesthetic engagement can be created and guided in the drama classroom. Engagement, she maintains, is marked by three key characteristics—animation, connection, and heightened awareness. She explains and further elaborates each characteristic using terms and descriptive features in a way that clearly enabled her students to talk about and report their own responses, which was her method of data gathering. Animation for example is a conscious feeling perhaps of exhilaration, while the heightened sense of awareness is described as being more aware of ourselves and the world around us. She elaborates on the concept of connection, referring to an additional dimension that occurs when “the percipients must make some association between the world of the drama and their real world existence” (Bundy, 2003, p. 2). She stresses that it is the teacher/artist’s role to create the opportunities so that the characteristics can be experienced simultaneously in order to engage the learner aesthetically, and for significant learning to occur. Bundy’s later (2005) project furthered her understanding of children’s aesthetic engagement in response to drama/theatre experience. She focused particularly on how questions and interview techniques and analysis could assist the child participants to express their experiences, and the researchers to ascertain whether engagement had been experienced. The group interviews “encouraged dynamic conversation... and on the whole appeared to discourage them from trying to say what they thought we... wanted to hear” (Bundy, 2005, p. 10).

6.4 Knowledge for teaching drama: What can we claim to know now?

This research set out to find the characteristics of effective drama teaching in a generalist classroom setting. The search took into account the facts that in the generalist teaching situation, the knowledge for drama teaching would be nested within a broader knowledge about teaching, and that findings would ideally be transferable for use in the teacher education setting.

The three themes discussed in this chapter could be condensed into three conclusions:

- (1) Drama might seem risky but learning to deal with uncertainty has its positives

(2) The experience of doing drama is vital

(3) Drama teachers have something unique about them and it contributes to their identity

But the value of preparing teachers to teach drama cannot be passed off so fleetingly.

The three themes discussed here support the conclusion that learning the effective practices for drama teaching will assist any student to learn about themselves and about teaching, through experiencing the strategies and approaches that mark the nature of knowing and learning in drama discussed in Chapter 3 (embodied, aesthetic, transformative and situated.) Furthermore, learning the dimensions for that effective practice will support the teacher-in-role and skill acquisition, and in understanding how learning operates in the classroom setting. A teacher who undertakes to teach in this way will, this research suggests, have a set of ways of knowing which will support practice, and is likely to be dispositionally secure and confident about working in creative and innovative ways. These ways of working and being are likely to lend a unique quality to that teacher and his or her teaching.

Knowledge claims from this research can be made in three areas.

(1) A set of dimensions has been identified for practice which, from the findings of this research, will support effective drama teaching. These dimensions are a defensible basis for a drama teacher's practice, and will be expanded and elaborated over time through study of theory, expert practice and the acquisition of practitioner wisdom, as the teacher's practice becomes more proficient.

(2) If a teacher participates in experiential learning in drama education and acquires ways of knowing specific to drama (embodied, aesthetic, transformative and situated), and uses these in conjunction with the dimensions for practice, the teaching practice in drama is likely to be effective and to promote effective learning for classroom students.

(3) Prospective teachers will gain valuable knowledge and experience for their drama teaching practice, their generic teaching practice, and their developing sense of identity as a drama teacher and a teacher if they engage in the study of effective drama teaching through sound experiences in drama education based on the previous two findings, and if it is undertaken in a situated learning setting with a commitment to reflective practice.

A conclusion may be drawn, therefore, from the research and from the discussion of implications, that the approaches intrinsic to drama education will be purposeful and valuable in the grounding for all teachers. A further warranted conclusion from the research follows that a student teacher's emerging sense of identity can be assisted by participation in, and reflection on, drama education, with opportunities for reflection in a supportive situated

learning environment. If this is the case, the student teacher will be assisted in shaping a role as a teacher confident to include drama in the classroom programme, and will enjoy and benefit from the same values that will in turn be delivered in their own teaching. A teacher who has experienced drama's ways of knowing and who has reflected on the process, is more likely to retain a commitment to enacting those values in teaching.

This has implications for initial teacher education. The university based part of a teacher's preparation is being increasingly centred in large lecture situation, and there are moves to increase the time spent in classrooms. This research points to the value and benefits of experiential and participatory learning experiences for student teachers before they enter classrooms in order to model practice and to assist student teachers to gain confidence and certainty. It is unlikely that student teachers will all have the chance to see sound, consistent, well informed practice in drama in current classrooms. It is therefore all the more important that they engage in the initial teacher education situation in the experience of learning in, and for, drama education, guided by expert teaching, with opportunities to identify with the wider drama educators' community of practice.

Chapter 7. Setting student teachers on a path to expertise

You can grow to be a good drama teacher—you start simple and work from there.
(Study 2 participant)

7.1 Introduction

In Chapter 6, I took two particular areas of findings and re-examined them to open new interpretations with respect to the discussion and conclusions for the study. Unpicking the realities of practising teachers' experiences can be summarised succinctly in the comments that the experience of doing drama is vital, and that though teaching drama might seem risky, learning to deal with uncertainty has its positives. Discussion extrapolated these findings into the teacher education context, and the claim was made that student teachers taking part in a course preparing them to teach drama education would be likely to gain valuable knowledge about teaching, about drama and about their identity as teachers. The study indicates that participatory learning experiences, guided by expert practice in an area such as drama, can set student teachers on a confident, committed direction towards teaching. From the research background and from discussion so far, it is also apparent that ongoing support is essential to embed and sustain drama in a teacher's practice, and to develop and extend that practice with the use and application of artistry and transformative thinking.

In this chapter I turn to a consideration of what this might mean for teacher education. We have drama courses set in our programmes and have been teaching them seemingly successfully for years, but the practice does not move readily into primary schools. Beginning teachers, however keen about drama, are moving into an environment where for other staff members they may be working with, drama education will be by now at best a vague memory from curriculum implementation, a resource book tucked away on a shelf, or a learning area that comes with time pressure and disruption to routines. For this study to be worthwhile, something has to result. The dimensions for practice drawn up during the study might form the basis for a revised or improved course, but it is simplistic to suggest that writing a course will be a solution, or that having all teachers take it will be the answer to reviving drama in schools. Much as I would like it to happen, the institution is unlikely to be moved to fit any more courses into their programmes, and what is probably the most immediate issue in the teacher education field is to maintain the courses that do exist and resist any further cutting back. This study has sharpened for me as drama educator the focus for my teaching. It has made me pay far more attention to making practice explicit, and has made me determined that the student teachers' impression of drama education is as fixed and thorough as I can make it. The dimensions for practice and the ways of knowing for teaching drama have already

informed the way I teach and the way I have encouraged students to think and reflect and question. Those are actions that happen in my drama teaching studio, but in my role as teacher educator I need to ensure that we set prospective teachers of drama on a secure path towards expertise. My purpose as a result of this investigation now turns to finding how this can be effected. In this chapter, I discuss some approaches and possibilities in the teacher education model that can be used to support and secure the conceptualisation of teacher knowing that emerges as a result of practice in drama. I look to how those aspects may be used to advantage to support a teacher to implement drama in the classroom, and I put forward some tentative conclusions that look toward action.

I am aware that this research has stepped to and fro between referring to student teachers and to teachers who might be seeking professional development and, to some extent, the situation is common if both groups are new to drama education. Findings from this research will be applied in teacher development courses with teachers who are practising and are adding drama education to their skill and knowledge base. Pre-service teachers, however, have different needs and situations, some of which have been discussed in the previous chapter. At this stage in the research, I will concentrate on the pre-service situation because it is my immediate area of work, but more especially because the research has reinforced for me the value that drama education holds for the student teacher.

The title for this chapter is taken from the teachers' interview extract used in the previous chapter, and points to the ways that the preparation and support for drama teaching and research might advance. The discussion will focus on teacher education and what may contribute most helpfully towards ensuring that resilient foundations of practice can be sustained and supported as teachers begin to implement drama in their classroom programmes. Strategies currently used and written about in teacher education have potential for being used to support the preparation of teachers of drama. Some have already been adapted and applied by teacher educators for drama, and three are considered in this chapter:

- A pedagogy of enactment and deliberate practice
- The creation and use of well-studied cases
- Communities of learning and practice, and introduction to the culture of research in drama education

7.2 A pedagogy of enactment and deliberate practice

The practising teachers in Study 2 acknowledged the challenges that putting drama into practice in a classroom presented, and teacher education research and scholarship has developed practical and sustainable approaches for helping student teachers tackle the core

practices for teaching. Work on the pedagogy of enactment has been developed and written about by Pamela Grossman, who wants teacher educators to attend to the “clinical” aspects of teaching and to find ways to help novices develop practical skills. Grossman, Hammerness and McDonald (2009) make a broad challenge to reconceptualise teacher education by “dismantling the curricular divide between foundations and methods” (p. 274) saying that the separation has tended to fragment teacher preparation and perpetuate a disconnection between conceptual thinking and the practicalities needed for negotiating real interactions in classrooms. The authors want teacher education to “move away from a curriculum focused on what teachers need to know to a curriculum organized around core practices, in which knowledge, skill, and professional identity are developed in the process of learning to practice” (p. 274). They refer to current research efforts to identify “high leverage” practices—practices that have high frequency, can be mastered, can cross curricula, and that preserve the integrity of teaching while having the potential to improve student achievement, and suggest that such practices should be at the core of a teacher education course. They propose “decomposing” the practice of teaching to identify core practices, and show how examples of practice can be singled out, refined into component strategies, and then addressed purposefully in a teacher education programme. Grossman, Hammerness and MacDonald elaborate their pedagogy of enactment with “approximations of practice”, and while in the teacher education setting modelling keeps student teachers still in the student role, they are seeking and experimenting with solutions, the most obvious and desirable being a closer integration between coursework and fieldwork. The strong message is that teacher education practice needs to be tightened and shaped, research and practice based, and needs to prepare novice teachers for real settings with practicable workable feasible skills.

The research of this thesis has sought core practices essential for drama teaching, and Study 2 arrived at a set of dimensions for practice. Many of the organisational practices which were so central to the observations and the concerns of the teachers who participated in that study would come into the category of core practices, and student teachers of drama need to see those practices enacted, demonstrated and explained in their teacher education course. Cross-curricular examples of core practices discussed elsewhere by Grossman and McDonald (2008) include *developing a classroom culture*, which can be broken down into discrete practices, such as *teaching routines for working together* and *developing positive relationships between students*. There is an obvious opportunity here for contextualising the practice for the drama setting, and observing the process would illustrate the particular relational pedagogy that marks work in drama. Both Study 1 and Study 2 in this research have provided evidence and specific detail of effective teacher actions that would develop the drama classroom culture, from routine setting to monitoring of participation to the drama-specific “leading without seeming to”. The drama teacher learns skills of setting time limits,

listening to and guiding group negotiations, monitoring multiple group activities, organising how work will be shown, shifting tone to focus participants' attention and moving into a reflective phase to guide interpretation. As aspects of a core practice of developing a classroom culture they will have to be deliberately drawn to the student teachers' attention.

Another who tackles the same pedagogy/subject matter divide, and who also seeks practical solutions is Deborah Loewenberg Ball (2000). The fragmentation of subject content and pedagogy that has come about over time and has worsened with separation between university study and school practice, she says, and the task of putting the two together, has fallen to teachers themselves. In order to deal creatively and inventively with subject matter, a teacher needs a detailed understanding of the subject but, more importantly, needs to be willing to deconstruct that knowledge, to discover the best ways of representing the ideas, and to see how students will apprehend them. This is, of course, the same challenge Shulman presents with pedagogical content knowledge, but Loewenberg Ball notes that usable content knowledge is not always what teacher education delivers. She emphasises that teachers need to know how to ask questions, probe deeper, and pick up on significance in order to judge how content is understood by the students in front of them. Loewenberg Ball's examples are often taken from maths, and in drama education Miller and Saxton's (2004) approach to the challenge is specific to the teaching of drama. Reviewing their teacher education experience over years, they concluded that usable content was needed and set out to deliver it deliberately and practically to encourage confidence in drama teachers.

The teacher education situation they faced shares many of the same conditions experienced by this researcher—restricted time, the lack of drama models in schools, student inexperience with drama either as art form or as drama in education, and the recognition that the beginning teachers may be the ones who are expected to introduce drama to their schools. This is similar too to the situation Anderson (2003) found. Miller and Saxton (2004) took up the challenge of building a “culture of competence” (p. 138) in pre-service drama education, and aimed to have their students leave “comfortable, confident, committed” (p. 138). Working with an experiential methodology, they resisted providing simply a list of skills as preparation for teaching. They identified good planning and questioning, an ability to improvise and to reflect in and on teaching, and the establishment of a teacher identity as requirements for effective teaching of drama, and, realising that their students needed more than modelling and that planning would be difficult, the two educators gathered and wrote resources to meet those needs. They acknowledged some initial reluctance to shaping specific plans as deliberately as they did, but recognised that while uncertainty about the direction drama work might take would be tolerable for the expert, a student teacher's situation is very different. Their resources feature prescriptive yet open structures, and are designed to establish safety and confidence, and to

guide deliberate and reflective practice. The strategies have worked successfully with student and novice teachers, and are an example of the “starting simple” advice of the teacher quoted at the beginning of the chapter. Resources planned to coach teachers through simple beginning steps were developed in this country at the time of implementation of the Arts curriculum, but resource materials need to be updated, reviewed and revised. Support for novice teachers and a reinvigoration of drama in classrooms might both be boosted by additional resources designed for the context of our New Zealand schools.

The previous chapter has already argued the advantages of drama for the purposes of teacher education. Drama is by no means the only subject that has potential for experiential learning for craft knowledge and the synthesising of theory and practice, and skilled and experienced teacher educators constantly use their own particular pedagogical approaches to lead students into teaching. Grossman, Hammerness and McDonald’s (2009) use of the term “enactment” is particularly appropriate for the case of drama education, for in drama, students experience and shape the same practices they will use when teaching, in the same social and situated learning setting they will work with in the classroom. Although many student teachers come to this new and unknown area of learning with some anxiety, they often recognise that there are accessible ways of delivering drama, and are surprised to have their previous assumptions dispelled. Novice teachers can be encouraged to see how theory and the practice blend, and to take note of the teacherly processes behind the pedagogy.

The ideal situated practice for students to see would be to observe drama practice in a classroom, and to have opportunities to try out strategies with small groups of students in as close to guaranteed success conditions as possible. This is hard in a large teacher education institution where classes are large, course time restricted, and chances for working alongside teachers and children are limited. Possible solutions may lie in closer partnerships with schools, alignment with practitioner-researcher studies and the use of demonstration lessons with classes or groups either in school settings or in the teacher education institution. Again, technology offers possibilities. Filmed practice has been central to this project and does offer potential for students of drama to observe, review and refine practice. Grossman’s term “deliberate” may be applied with other strategies such as brief focused rehearsed work, trialled with peers, but the key point for student teachers is the preparation, the focus, and the reflective learnings that follow.

Another practice which is deliberate in the sense of planned and purposeful is the Lesson Study, originating from Japan where it has been used for many years, and taken up and modified over the last decade in the United States. It was referred to in the discussion of the possibilities for use of video as a teacher development tool at the end of Chapter 5, *Study 2: What did the teachers see? Practising teachers’ views of an excerpt of drama practice:*

Analysis and findings. An innovation intended to improve instruction, it is beneficial for professional development programmes especially, but has some features which would apply well in an initiative to promote and support drama teaching, in the early years of a teacher's career, for example. A full cycle of lesson study, true to the original intention, would see lessons planned, observed, discussed and reviewed, taught again with modified teacher strategies, and careful recording of both teacher and student moves. It has strengths (Fernandez, 2002) in focusing teachers' observation, in helping teachers apply a critical lens to their teaching, in providing for collaborative practice, and in encouraging a group focus on a specific research question. As an approach, it thus fosters communities of learners and accumulates a reliable body of knowledge through being taught in many contexts. Lesson Study gained popularity in the United States but, while it led to a proliferation of papers and conference addresses, there have been few rigorous research studies, and an article by Lewis, Perry and Murata (2006) warns that to avoid being discarded as a strategy, research is needed to enhance its value.

The method could be tested and improved by being trialled, observed, refined and re-studied in different sites. It could be applied across schools, could provide support for teachers who otherwise might be in an isolated situation, and could be put into practice under trial or pilot conditions which could be mentored and documented during the process. This last condition, the local nature of an initiative, points to the way in which the research itself, if it were to be disseminated, may demonstrate validity. Lewis, Perry and Murata (2006) note that in Japan, research validity had been secured cumulatively and steadily in a local context. They call this a "local proof route" and defend it as a legitimate means of demonstrating the scientific status of the research. A research path to respectability based on a locally held knowledge base, respecting local adaptation and ownership, and admitting local initiatives may suit well the case of drama teaching in primary schools. Lesson studies, reflective writings on aspects of drama's particular pedagogical content knowledge, a progressively reviewed and re-shaped lesson with annotated comments or evaluations could all become an assembled compilation of cases of what it is to know and then teach in drama. The next section focuses more specifically on cases and the way they may be used.

7.3 The creation and use of well-studied cases

The case material that novices study should contain, Berliner (1986) said, rich description of exemplary performance and instructional events to promote thinking about how expertise in pedagogy operated. Berliner's early search for expertise in teaching identified too the problem of being able to articulate those expert behaviours which have become with experience apparently effortless. Such aspects are hard for the expert to identify and make explicit, and hard for the novice to analyse and assimilate, but that craft knowledge is the material that will

build a trustworthy knowledge base for teaching (Hiebert, Gallimore, & Stigler, 2002). Successful teacher education programmes strive to link theory and practice, and encouraging and guiding novices towards expert practice and a theorising of their own practice may be achieved by the study of cases.

Shulman (2004) recognised that the models and theories for how and what teachers learn would shift perspective. The knowledge base for teaching is not fixed or final, and educational research will shape new categories to hold knowledge still to be discovered. In his later work, Shulman moved in his thinking about knowledge for teaching. He conceded that the pedagogical content knowledge category that had aimed to describe powerful ways of framing content was individually dependent, and, while still useful, he shifted his thinking and research towards framing knowledge around a collaborative construction of cases, specific, well documented events. In 1992 he wrote:

Case methods are a particular strategy of pedagogical transformation—a strategy for transforming more propositional forms of knowledge into narratives that motivate and educate. ...The field is itself a body of cases linked loosely by working principles, and case methods are the most valid way of representing that structure in teaching.

(Shulman, 1992, p. 17)

Later, Shulman (2004) saw teacher learning as a development that occurred within communities and contexts, and he shaped a “communities of learners” model, looking at the interaction between the teacher’s institutional learning and individual learning, an approach explored in the next section. Notwithstanding that later shift, the study of cases have always been extensively to integrate practical with theoretical knowledge for teaching (Hammerness, Darling-Hammond & Shulman, 2002; Shulman, 1996; Shulman & Sherin, 2004). Using cases helps teachers develop a range of contextual understandings, think through dilemmas, and come to terms with the multitude of different perspectives. Darling-Hammond and Hammerness’ (2002) research shows that cases work, that they have helped teachers gain new understandings, apply theory and practical knowledge to specific contexts, and transfer theory to process dilemmas. Cases help students move towards constructing their own tentative theories about learning. The writing of cases, the making connections between practice and theory, the gradual shaping of one’s own theory of practice is, as Shulman’s words above describe, a form of transformational knowing. Writing about cases from experience helps teachers shift their thinking and bridge the space between personal knowing to a shareable, more generalised form of knowledge.

Cases however, as Darling-Hammond and Hammerness (2002) say, do not teach by themselves. The authors note that cases can help student teachers categorise the event as

one of subject matter or of strategy—“a case of something”, and that developing skills in observing and analysing will assist students over time to build their knowledge and theory base. Student teachers’ learning, they note, is assisted by making connections with content, giving specific feedback, encouraging noticing, and taking time to reflect. In the last chapter, there was an account of the student teachers who were stirred and unexpectedly moved by the portrayal by one of their peers taking the role of the bereaved girl. That moment prompted the students to talk and reflect on connections between what was felt and learned in the fiction of the shared drama world, the realities of students’ own lives, and the practical process of drama teaching. Presented as a case in this thesis context, it could also have been captured at the time by participants as a case of recognising how heightened awareness from engagement in drama can promote a shift in perception and understanding. What was crucial, as was mentioned, was the group’s reflective discussion. The challenge for teacher education is to create learning supports that help student teachers “build sturdier bridges between theory and practice” (Darling-Hammond & Hammerness, 2002, p. 133) so that in time teachers can approach the daily decisions and uncertainties of teaching with a more mindful awareness.

The writing of case studies has been used in the preparation of teachers for drama education (McCammon, Miller, & Norris, 1999a, 1999b; O’Farrell, 1999). Norris, McCammon and Miller continued their research and gathered and documented drama specific cases into a book (Norris et al., 2000) giving novices and student teachers insights into how drama teaching works and how to cope with the challenges it brings. In the foreword they wrote for the book, Judy and Lee Shulman wrote:

Cases are narratives. They have a beginning, a middle and an end. Cases are inherently dramatic. They invite attention, identification, and the investment of interest and emotion precisely because they have well-developed plots, interesting characters, and elements of tension and uncertainty.... Case-based teaching ... may permit us to be both concretely situated and theoretically disposed at the same time. (J. Shulman & L. Shulman, 2000, p. ix)

The three authors document cases of students on practicum placements in secondary/high school settings, capturing in each instance the voices of the student teacher whose experience it was, the associate or supervising teacher, and a second student teacher who comments. The cases tackle some of the emotionally charged occurrences that are present in any student teacher’s anxieties about facing a classroom situation.

The value of having the voices of experts included in cases designed for use in teacher development was also demonstrated in Smigiel and Shaw’s (2001) international research project using case study in teacher education. They used interviews, discussions and video

to produce both written and videoed records of teachers' practice and incorporated, too, the reflective discussions between the experienced mentor teachers after the teaching episodes. The particular focus and value of the work was to make explicit the tacit and complex expert practice of the mentors. The student teachers who used the work found that the videoed discussions between teachers talking about their work as a case were the preferred way of learning about teaching drama and, in fact, the mentors too found personal and professional benefits from the engagement in preparing and reviewing cases.

The challenge of accessing expert knowledge is recalled in Burke's (1999) chapter '*Say it aloud! Let us hear you thinking!*' using as the title the words a workshop participant called out to an eminent practitioner, Gavin Bolton, during a drama experience as he paused to think about his next move. The expert leader was accustomed to decision making on the spot, but the participant's impatience reveals the anxiety that novice teachers feel at that moment and wanted to hear how the decision was made. In a workshop led by an expert teacher, the processes can feel beguilingly easy, and participants might assume that they will easily be able to carry the experience directly into their own practice. Making the tacit explicit is a challenge for educators, but necessary if student teachers are to gain practical insights.

Student teachers get plenty of practice at writing reflections on their way to becoming a reflective practitioner, but cases written in the context of learning to become a drama teacher might have a different focus. Developing parallel accounts of practice from multiple viewpoints may start the novice on the way towards expert practice. The same components of description, analysis and theorising would be used but if, for example, the episode of the girl and the overturned bus were used, it might be written as a "case of engagement". Perspectives from teacher and students could be included; individual responses would be recorded; teacher behaviour could be described and interrogated; teacher moves to build the moment would be listed; engagement could be investigated, and the process in total would work towards a student teacher's theorising. Over a course, even short, a range of cases could be accumulated on a range of foci— the same incident, as noted, could be a focus for several cases. There are technologies and online possibilities for facilitating sharing of impressions, or developing possible next steps, or shaping the moment with a different aesthetic sense of space. A key component for success, as in Smigiel and Shaw's (2001) case, is the expert contribution from a mentoring colleague. For teacher educators, helping student teachers building practice through a pedagogy of cases carries with it corresponding responsibilities, first for making teaching practices explicit, and second for instilling in student teachers a continuing commitment to research and theorise their developing practice.

7.4 Communities of learning and practice, and introduction to the research culture of drama education

Communities of practice, as a notion, has gained traction in teacher education because it supports the collegial working together of pre-service teachers and their mentors, and combines a constructivist view of learning with notions of collaboration for positive benefit. Wenger's (1998) and Lave and Wenger's (1991) works have developed and theorised the concept for adaptation in many contexts, and the social, participatory and distributed learning implicit in communities of practice has been persuasive in the conceptualising of the practicum experience for student teachers.

Le Cornu and Ewing (2008), for example, reported on the way they have reframed pre-service teachers' professional (practicum) experiences around learning communities. Their work embodies the concept that learning about teaching is a career-long task beginning in pre-service, and that the collegial and mentor supports set-up at that stage will foster intellectual and moral support and enable a joint construction of what it is to teach. The work has been researched and reported on (Sim, 2006).

A model specifically matched to the preparation of teachers in secondary drama education has been developed by Anderson and Freebody (2012), a model based on community of practice concepts and, in accordance with drama theory, incorporating Freire's (1972) and Taylor's (2000) concepts of praxis. In their context (teacher education, secondary), part of Anderson and Freebody's rationale was to bridge the theory practice gap between university and classroom. Their approach ensured that their teachers received a more considered emphasis on reflection and on an active theorising of the learning and teaching practices of both teaching and drama. The strategy had a number of positive results. It established strong partnerships between student, school and the teacher education institution, and introduced young teachers to the wider drama education community. The process built observation, team teaching and reflective critical assessment into the network of interactions to establish a strong theoretical frame, and in evaluation it was said to have assisted the pre-service teachers to develop their sense of identity as drama teachers. The emphasis on reflective praxis retains the authenticity for drama practice, and the setting up of links between the partners sustains the community.

The sustaining of teachers once in the workplace was a concern taken up by Grossman, Wineburg and Woolworth (2001). They saw in teachers' professional development a tension between learning new pedagogical practices, and deepening existing subject knowledge, and claimed that both should be upheld. They set-up and followed the participation and development of a professional development model, studying how group functioning sustained the individuals over time. The group's sense of identity, modes of involvement and sense of

responsibility all evolved. The tension the researchers noticed between new learning and deepened learning is perhaps relevant to the situation of teachers of drama in schools. Drama teachers going into their teaching careers will need to deepen and extend their existing knowledge about drama, and previously mentioned strategies such as expert discussions could assist that deepening knowledge. The professional development study also revealed that over time, new forms of discourse emerged between participants. The two studies of drama practitioners in this project have shown a difference in the drama discourse used by the experts and by the teachers. The practising teachers however were aware that it is possible, in the words quoted at the beginning of the chapter, to “grow to be a good drama teacher.” It will be through well supported and long-term and focused professional development that teachers’ practice can be sustained and their development from novice to expert supported.

Professional development will incorporate approaches already mentioned and will develop new ones. The task for teacher education is to assess and extract the best lessons for helping beginning teachers. There is overlap in that cases are, in a way, examples of enactment, and that a lesson study or a planned design for deliberate practice could always be analysed as “a case of...”. Learning circles or communities come in various configurations, and it is clear that teachers develop their theories of action (Robinson & Lai, 2006) best in association with an experienced and expert other, and while a video approach (Hennessy & Deaney, 2009) might take a technological path, a collection of cases (Norris et al., 2000) covers similar ground through a narrative approach.

Whether new developments for teacher education are about writing of case studies, a set of core practices, deliberate practice, or lesson studies, the common thread I emphasise is that, as a teacher educator delivering drama education, I have a responsibility to be aware of and incorporate strengths from proven approaches. I reiterate, too, the potential that experiential subject discipline courses in teacher education programmes such as drama education are the site where student teachers start to build their craft knowledge of teaching, and where they can most effectively be assisted to synthesise theoretical and practical knowledge. Drama is by no means the only subject that has such potential, and skilled and experienced teacher educators constantly use their own particular pedagogical approaches to lead students into teaching. Student teachers need to see and experience learning that is situated and social and distributed, to see enacted the situative learning theories they will hear and read about in other courses. This is not saying that drama will deliver any approach completely but it is my responsibility as teacher educator to be aware of current thinking and to be able to help my student teachers make sense of the complexities of their developing practice. Student teachers need time and support to make sense of new learning, and an interactive

participatory style of delivery with space for practice and discussion could achieve this. I argue that experiential curriculum method courses can meet these requirements well, in effect synthesising theoretical and practical thinking, and that they should be accorded the time, space and status to do so.

7.5 “You can grow to be a good drama teacher...”: Conclusions from the research

The linear Venn diagram (Figure 1) summarises in diagrammatic form the interconnected nature of the conclusions that emerged from the process of this study.

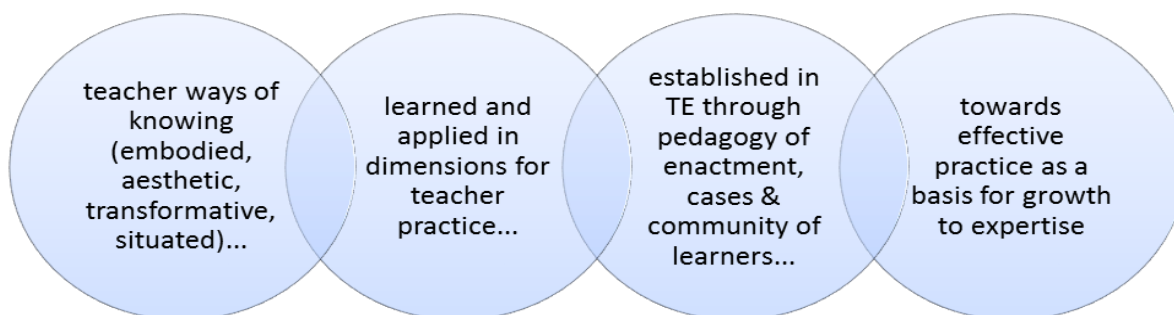


Figure 1. The interconnected nature of the conclusions that emerged from the process of this study.

It can be concluded from this research that if, as a part of teacher education preparation, a prospective primary classroom teacher participates in experiential learning and mediated reflection on drama education, they will acquire a set of personal ways of knowing (embodied/aesthetic, transformative, and situated) that will be the foundation for practice. This research identified these ways of knowing from a study of expert opinion on what constituted effective drama teaching practice, and from systematic study of professional literature.

The present research continued to seek what effective practice would be by taking the expert opinion together with a study of practising teachers' views, and drawing up a set of dimensions for practice that, alongside the personal ways of knowing, would serve as a tentative basis for the prospective teacher's effective practice in drama.

The dimensions for practice exist as a set of guidelines, useful as a summarising framework for both the teacher education and the classroom setting. The dimensions, however, had to be set against the reality of teaching settings and, though further investigative studies have not yet been undertaken, there were emergent questions which could usefully inform the teacher education context in particular.

Taking questions that emerged from those initial stages and pursuing enquiry further into the complexities of the classroom and the teacher education setting, the research arrived at further conclusions regarding the value that the pedagogy of drama may have for all teachers.

The research points to benefits that prospective teachers will gain for drama teaching practice, generic teaching practice, and a sense of identity as a drama teacher and a teacher if they engage in the study of effective drama teaching through sound experiences in drama education based on the previous two findings, and if it is undertaken in a situated learning setting with a commitment to reflective practice.

Although it was clear that there was widely acknowledged risk and uncertainty attached to this way of working with students, the study proposes that a teacher who undertakes to teach in this way will have a set of ways of knowing to support practice, and a security and confidence about working in creative and innovative ways.

If teacher education is able to harness and optimise already proven approaches for the benefit of student teachers preparing to teach drama education, then it is likely that a solid basis for effective practice will be set in place, from which the teacher will, through experience and further professional development, develop towards expertise.

It is incumbent on teacher education to review processes and ongoing support to ensure that the teachers are set on a secure trajectory that will reinvigorate drama teaching and learning in primary school classrooms.

Chapter 8. On disruption, space, and reflection: Research discussion from roles as teacher, teacher educator and researcher

Towards the end of this project there was a fire in the campus building where the drama room used to be. I had a new class that day—it would have been the first of their four sessions of drama. They had come in expectantly—there was always a thrill of curiosity as you came down the steps into the big curtained space. We didn't even get started. We had to move out and for weeks I taught in cold draughty gyms and made deals over times and equipment with overworked administrators to get a useable space to teach.

The fire interrupted and changed the whole campus. What was immediately important to me at that time was space for teaching, but the changes proved more far reaching. The fire disrupted my teaching, but the interruption went further and unsettled my assumptions about the role of teacher educator, and troubled my thinking about the research process I had been working on. A new and different space was created in time, the old space remains decommissioned, and space surprisingly has proved productive metaphor for thinking about changes hoped for, planned, envisaged. In this chapter, I take the event as a catalyst for a reflexive consideration of the research and of my teaching.

In Chapter 1 I described a triad of concepts, namely, drama education, drama as art form, and teaching, and envisaged the effective drama teacher as the medium of influence who could work as a mediating influence in the space between the concepts to realise the potential of drama education for the learning of students in classrooms. The intent of the research was to identify and describe the characteristics of that effective practice. At the other end of the research project, Chapter 8, I take the three fields of work I have balanced throughout the undertaking—drama teaching, teacher education and research, and, placing myself in the space between, look back over the course of the research, to reflect on ideas and answers generated and to consider where the work may go. Space operates thus as a symbol and as a reflexive frame to guide thinking about those interrelated roles, the questions, research undertaking, and the conclusions.

Over the course of the research and the writing of the thesis I have noticed the interaction between the three roles, drama teacher, teacher educator and researcher, and I have shifted my perspective on each one. I saw “space” as a generative metaphor for reflexivity when I read of Stronach, Garratt, Pearce and Piper's (2007) work with doctoral students, thinking over their work and experimenting with methodological approaches to explore reflexivity on self and on work. They had explored segmented views (Peshkin, 1988), then fragmented and fused versions before trying “picturing”, so named from the notion that artworks are open to

interpretations and re-interpretations. I took the Stronach (2007) team's work as a starting point for this chapter, using their concept as a way of both standing back from and putting oneself into the narrative of the research in the way that they discussed the artist Velasquez' inserting of himself into his painting. The task I undertake in this chapter is to put my roles in the research up for re-examination and deconstruction. Reflexivity (Lather, 1991) acknowledges the role and influence of the researcher on the research project and applies a similar critical scrutiny to the role of the researcher as to the research itself. Lather describes the process as a working out that contains a productive contradiction, something I found emerged from my experience. "Space" has served my purposes. As a metaphor it has an affinity with drama (I think of Peter Brook's claim that all theatre needs is for a person to walk into an empty space), but it also allows the freedom for connections with ideas and with time past and future beyond the physical floor space that was left damp and smoke stained that day.

8.1 Space and drama teaching: The teacher and the teacher educator spaces

On the day of the fire, I had planned to bring the researcher and teacher educator work together in a practical trial of peer teaching and documentation of cases. I had drawn on Norris, McCammon and Miller's (2000) case narrative collection and their intentions for collection and use, and had planned work with a focus on teacher actions. As events turned out, the outcome of the following weeks was a case itself. It could have fitted conveniently into their sixth chapter titled *Expect the Unexpected* (Norris, McCammon & Miller, 2000, p. 86), and in Darling-Hammond and Hammerness's (2002) consideration of cases it would have been a case of "drama interrupted" or "coping with a difficult environment".

Teaching drama in a space designed for basketball with a metal window frame clanging incessantly beyond reach 20 feet up a wall did test the spirits, and I reminded myself that the cold gyms hastily assigned to drama were a dose of harsh reality similar to the conditions the students might have to face. We did reflect on the teaching implications of it all, but the fire spurred me into action. Shivering in winter cold and shouting above broken window fittings was not a learning environment, and the student teachers deserved the best possible space, time, experience, learning and teaching for the few sessions of drama they had. The time had to be used as purposefully as possible. I argued for a designated space for drama, and a room was allocated, a different space, ready to be made into a new drama theatre.

The space for drama has to hook attention, and has to be aesthetically interesting and engaging. Drama in education works with an agreement that in the context of the drama the participants will imagine possibilities, consider how things might be in another time and place and for other people, try out and notice our own responses. Learning will be by doing and

experiencing, talking and listening with others. A vital part is the return to the classroom context to talk about what understandings we bring back for our own lives. In the post-fire situation we were thrown back on essentials, reliant on bodies, voices and words to create atmosphere, on contrasts of movement and stillness, darkness and light to shape mood, on imagination to supply the belief.

In the field of drama education, I have claimed from this research that the ways of knowing settled upon at the end of Chapter 3 are a useful construct to describe the personal knowing a drama teacher will need. The four ways of knowing: aesthetic, embodied, situated and transformative are a means of describing the content a primary teacher needs to understand in order to be able to facilitate those modes of learning for children. Those ways of knowing, necessarily experienced and reflected upon in the course of the teacher's preparation for teaching drama, will be in turn supported and made practical through the dimensions for practice, drawn up after analysis of data from Study 2.

The weeks following the fire were an opportunity for making the drama teaching process explicit and uncovering the reasons for teaching steps and responses. In an unfamiliar and uncongenial space I had to rethink strategies, but the ways of knowing held constant as the individual construct for learning. While student behaviour was on occasion more erratic, the situation forced me to be explicit about practice, open about expectations, and clear about procedures. In the changed situation, and having the dimensions of practice now framed and ready for trialling, I focused more precisely on the fundamental knowledge and essential practicalities student teachers needed. Teaching became more alert to noticing shifts and watching for signals to seize moments for a concentrated and clearly focused reflection. I revisited the dimensions for practice that I had spent so long crafting out of data to evaluate them in the light of current conditions, and even in draughty gyms they seemed to be workable.

I make the claim therefore that the set of dimensions, namely *Structuring drama for progression*, *Creating and maintaining focus*, and *Using the language of drama*, with their operationalised descriptors for teacher action, together form a framework for building practice in effective drama teaching. Such a set of dimensions might be used to structure a course for teachers, but more specifically could be the construct on which a teacher's knowledge base for teaching drama could develop. The dimensions, I hold, constitute a way of setting out pedagogical content knowledge for teaching drama.

The dimensions for practice alone, however, do not ensure that knowledge is absorbed, embedded and eventually enacted in the teacher's practice. Setting the claims that the research makes for drama education in the context of teacher education produced a claim that in the preparation of a teacher, the approaches intrinsic to drama education will be

purposeful and valuable in the grounding for all teachers. Implications follow from this claim. A provision for learning in this manner is already present, albeit brief, and while an extension may hold benefits, it may prove more practical and valuable long term to identify those student teachers with commitment to working in this field and put into place support for their development in the early years of teaching practice.

It is challenging for student teachers to work between the settings of school and university. The fire presented a space for me as a drama teacher to think about the gap between what I taught and how it would be for those student teachers in classrooms. Drama education does often challenge the “normal” or habitual way of doing things in classrooms, as participating teachers in Study 2 had acknowledged. It quite deliberately sets out to look at different perspectives. Children are expected to be out of their seats, moving and talking; the teacher might shift to a role that is not necessarily the predictable authority figure, set up a power relationship that is out of the ordinary. Under such conditions, it is understandable that student teachers are challenged by the theory-practice gap.

In this section I have looked at my drama practitioner role and at the impact a disrupted space had on the act of teaching and relating to students. Given the circumstances I was in, and given the student teachers I was working with, I consider that the research’s conclusion that effective drama teaching can be described in terms of dimensions to guide teaching practice and with corresponding ways of knowing held by the teacher fitted adequately. What emerged as more important for the teacher was the stipulation that both dimensions and ways of knowing are best acquired through participatory experiences with an emphasis on reflective consideration to make it a part of the teacher’s practice. That was my responsibility, and I was pushed to reconsider how the research might bring about something purposeful for the student teachers once they started in their classrooms. From my position as teacher educator, it is a justifiable research conclusion that in the initial teacher education experience of prospective teachers, drama education can be significant in providing participatory and aesthetic experiences as a means of learning about teaching, learning, drama, self, and teacher identity. The experience in the teacher education setting has to grab their attention and has to set them on a path to developing expertise. Keeping links and providing a support programme for primary school teachers who will be dispersed over a huge area does pose a problem, and is a dilemma and a research direction to be addressed.

8.2 The researcher space

I have observed a shift in my own researcher attitude over the space of time that this research has covered. I learned to watch for emerging questions, to take an objective distanced view

of ideas, to appraise ideas from one field (the nature of drama education in this case) against those from another (the nature of teaching).

With the Delphi Study I undertook at the beginning of the research, I can see that initially I adopted an outside-in view. I read the opinions the experts had contributed, and in the sorting of categories of responses, held the project initially almost at arm's length. What hooked my attention decisively was the realisation that in those words I had been given a vast body of experience and knowledge for drama teaching. The detailed knowledge from years of working in drama classrooms was visible in their descriptions, and that the knowledge needed to be retained and shared. Later in Study 2 I recognised the practising teachers had brought a similar but different true to life element to the research. I remembered how quick I had been to pick up their emphasis on organisation and management, and how with time and re-reading I came to see in their words their close understanding of their own classes, something the experts had said should mark effective teaching. Thinking about the reality of classroom life that the teachers in Study 2 brought to the data, reiterated for me the living, responsive, shifting and changing nature of knowledge and curriculum. The teachers perhaps did not “do” drama in the way it might be written in the books of the theorists referred to in Chapter 3, or even in the way they might have seen it in courses. They spoke of drama in a different way from the experts, less infused with theory and more practically grounded, yet they had found their own ways to approach the subject, and the frankness with which they talked about the reality of drama in classrooms showed that they probably did use it a lot. Idealistic as it may sound, I learned a researcher respect for the openness and generosity of research participants, and the realisation that repeatedly re-reading and reconsidering their words over time allows the researcher to re-appreciate and value their contributions from different angles.

The research allowed me to draw conclusions about the dimensions to guide effective teaching and the corresponding ways of knowing a teacher needs. It helped me recognise that knowledge will continue to be built as the teacher develops towards expertise, refining skills of artistry and shaping ability to use transformative potential. Both those conclusions are based on our knowledge about the ways teaching and learning works—that it is built on knowledge shared and created between participants. Building knowledge is about filling in gaps and spaces, and Wagner (1993) makes a distinction between blind spots and blank spots in the work of research. He points out that in the search for knowledge in any field, researchers will have some things that they know enough about to question but not answer—blank spots—and also things that they do not know well enough to even ask about—the blind spots. In this investigation, my first blank spot questions were about the specific nature of drama teaching and connection points to teaching. There are still more questions to be pursued and new ones will appear, yet hearing glimpses of teachers' lives makes one realise

that there are perspectives still unexplored that may cast a different light on those connections, and may turn out to be valuable research directions.

The Study 2 teachers produced one of the most enlightening moments of the research, one which surprised me and expanded my researcher perspective. I had asked the teachers what they had **not** seen in the exemplar that they would have expected to see in the practice of an effective teacher. The question was alluded to in a previous chapter, referred to as the “disruptive question” because it freed the participants in the interview from constraints in confronting the topic, and resulted in responses that opened more directions for research. Disruption made the researcher look at data and participants from a new angle. Introducing an unexpected tension is an often used drama strategy, and the effect of the disruptive question was similar to injecting an unfamiliar element into a drama process to provoke a shift in action or engagement. Drama, the research, and reflexive questions come together in a disruptive space that encourages an ironic stance.

Cecily O’Neill (1996) talks about how in dramatic contexts and structures, irony is a powerful way of generating tension. In drama work with students, an ironic approach can, she says, “provide[s] a perspective within which students may safely encounter and articulate controversial issues and ideas, [and] discover their own values” (p. 118). Expert drama teachers learn to sense how and when to apply constraint in the course of a drama experience, to get students to re-think and re-interpret what might have been the most easily adopted perspective. In the group interview, just as in a drama episode, one disruptive question had shaken the pattern, and trapped the teachers into opposing their unchallenged agreement about the expert exemplar. O’Neill goes on to say “An ironic stance unsettles us, not because it mocks or attacks, but because it denies our certainties in exposing the world as an ambiguity. The dramatic world that is ironic is uncovered for contemplation, investigation, judgement and transformation.” (p. 121). Neelands (2004) too advises a degree of scepticism about making claims for drama’s power. He warned of the tendency of drama educators to mythologise such claims for drama and stresses that drama itself does not teach, but what we do with drama is what makes it effective. Hatton (2007) agrees that the claims need to be interrogated, but, although the miracles might not be regular, “significant and transformative work does and can happen in ordinary drama classrooms” (p. 198), and she calls for drama research to “bear witness” (p. 172) to the strengths of drama pedagogy. I would hope in my research to adopt a more ironic stance, one which looks askance at old assumptions, unsettles the ground, and finds new questions, the “productive contradiction” Lather (2012) referred to. Uncovering layers for closer investigation in the aim of transformation would seem a worthy goal for research.

I started out on this research venture thinking that the plan would be straightforward—ask the experts, check with practitioners and draw the conclusions. I have learned as a researcher however the value of a stance that has elements of irony, of suspenseful anticipation, and a speculative wondering about what else. I have hit rough ground as O’Toole and Beckett (2010) call it, and the rough ground is often more interesting.

8.3 Space for next directions

Rough ground suggests obstacles, but it also implies being observant of what is ahead and behind. In this final space, I comment on two issues which have hovered on the edge of my intent and my vision throughout. The issues are significant because they draw together the strands of thinking underlying the thesis, and because they look out towards how that thinking might be realised in action. One is simply the space for drama in the curriculum. The other is the language of drama and the need to make a stand for drama’s unique nature and integrity as claimant to that space.

First, the space for drama in the curriculum. As policy directives put more emphasis on literacy and numeracy, drama and the arts (and other curriculum areas) came under pressure. The trend towards aligning drama education with literacy practices made sense in a crowded timetable, and many valuable resources were developed. There is no objection to this move, but from my teacher educator and drama educator roles, I want to strengthen teachers to be clear about the integrity of both areas for learning and in particular to be able to articulate the nature of the work that makes it drama. This overlapping of borders between drama and other teaching is not restricted to this country. International practitioners Schonmann (2005a) and Howell and Heap (2010), have looked at drama education’s development in the light of current curriculum trends in their countries, and Howell and Heap (2010) express concern at “tendency within some quarters of drama in education to explain itself in terms drawn from beyond the discipline” (p. 579).

As schools recognised that requirements had to be met and in the absence of qualified staff in place, they looked to outside sources for ways of meeting their obligations, and the space in the curriculum opened up to other claims. In recent years, theatre companies have developed specifically targeted school programmes and performance groups have shaped their offerings within curriculum parameters to meet schools’ needs. The field of applied theatre has also entered the curriculum space, and has been able to focus deliberately on the potential that drama holds for transformative thinking. Theatre and drama purposes have broadened, and within the space there is the possibility for practitioners in both fields to share both practice and vision. Classroom teachers’ drama practice can be enriched by knowledge of other approaches, and a place for drama more central to the curriculum supported by

committed, competent and secure teachers will ensure that the valuable medium for learning is used more widely and comprehensively in more schools.

What is important for our children in primary schools is that they have access to high quality drama experiences. What is important for teachers is that they are “comfortable, confident [and] committed” (Miller & Saxton, 2004a) in the teaching of drama. The space for drama in the curriculum needs to be maintained, defended and strengthened.

Stronger teacher preparation and support is one way to improve this future prospect, but a stronger research base could also enhance drama’s visibility in New Zealand’s education. Research space too has been open to competing trends. Bowell and Heap (2010) write about how in its beginnings, drama research had to justify itself and its practices, yet in the present era, research in drama in education still needs to maintain its place and its validity amid a multitude of other fields of interest claiming connection to drama and theatre.

The classroom space, the researcher space, and the curriculum space are linked by the second issue I raise in these final comments, the integrity of drama and the importance of its language. I draw support again from Bowell and Heap (2010) who endorse one of the findings that stood out most clearly from the analysis of Study 2. They emphasise how important it is for the teacher to know and use the vocabulary of drama—calling it what it is. If we are to foster commitment to high quality drama experiences, it matters what we call it. The research study drew a conclusion about the importance of shared teacher-student drama language, and how that language forged the connection between the classroom learning and the teaching practice. As Bowell and Heap say, “our drama work, as well as its outcomes for participants, needs to be articulated also in its own terms” (2010, p. 583). If classroom drama is to be reinvigorated, teachers will need to know and experience and articulate drama in its own terms. If my student teachers are to go out committed to drama education, they need convincing and authentic experiences on which to build practice. If a shared language and a shared commitment can develop and inspire those teachers, a stronger research culture will develop and thrive. The curriculum space is there to be reclaimed and defended for all its strengths and potential.

I began this last chapter with the story of the fire. That old drama room is still standing on the campus, a tall rather bleak concrete block left in a space where other fire damaged buildings have been torn down. Perhaps it could be interpreted as resilience, but on the other side of the campus the new space has eventually been transformed. Its own energy and vitality have been sparked, and the sounds and silence, movement and stillness, darkness and light are put to aesthetic, embodied, artistic effect. I can only hope that the student teachers I have now are leaving the room inspired to take drama into their classrooms, certain and articulate in

knowing and talking about drama, determined to reinvigorate drama as a central part of a school and classroom curriculum.

Appendices

Appendix A: Invitation to participate in Delphi Study

From: Anderson Elizabeth [<mailto:e.anderson@auckland.ac.nz>]

Sent: Monday, February 09, 2009 12:25 PM

To: [REDACTED]

Subject: Invitation to participate in Delphi survey - Drama Education

Dear [REDACTED]

I am enrolled in a doctoral programme here at the University of Auckland, and am in the midst of planning and carrying out the first phase of a research study. I am seeking to contact experienced and expert educators in drama education in the primary sector, here in New Zealand and overseas, and hope that you may be willing to take part in the survey. You have been identified from your published work in this field in recent years in a peer reviewed journal, and your email address was obtained from your article in the journal.

In my doctoral study, I want to determine and locate a documented description of high quality effective drama teaching. With the newness of drama in the New Zealand curriculum and its short period of implementation, I am curious about how this valuable subject might have been embedded more strongly in teachers' practice than it appears to have been, and how this could be improved in the future. This first phase survey is planned to be completed by June 2009, and seeks to identify a set of criteria to describe effective drama teaching practice. The second phase (2009 – 2010) will locate and describe one or more exemplars, which will, ultimately, I hope, be used to support the professional development of drama teachers.

A Delphi survey is a means of pooling expertise from persons who are geographically distant, and the feedback you receive in the successive rounds may, perhaps, be something you will find useful in your own work. The pool of experts in New Zealand is small, so I am very keen to have opinions from overseas educators. The survey will be carried out online. Your participation is entirely voluntary. Your responses and participation in the survey will be kept anonymous – no one will be able to identify whether you have participated or what your responses were. Because your responses will be anonymous, withdrawal of your data once submitted will not be possible because it will be indistinguishable from anyone else's.

If you choose to be a participant in the Delphi survey which is the first phase, you can contact the website at: <http://spreadsheets.google.com/qform?key=praHEMG-Tk955nT4Ei9uLTw&hl=en&gridId=0#edit>

I have attached a Participant Information Sheet and a consent form with this email. The survey rounds will take place between February and June, 2009. Each survey should take about 20 – 30 minutes to complete. If you are willing to participate, could you return the consent form. Your email address will not be collected in conjunction with your responses, and you will not identify yourself by name. Your email will be recorded on the consent form only, to enable me to alert you to the posting of results and new survey rounds on the website. Data will be kept secure from unauthorized access for 6 years, stored at the Faculty of Education.

I would be most grateful for your participation, and hope that this may in time lead to a sharing of interests and experience in the field of drama education.

Yours sincerely,
Elizabeth Anderson
Senior Lecturer, Drama
School of Arts, Languages and Literacies
Faculty of Education, Epsom Campus
University of Auckland
PO Box: 92601, Symonds Street
Auckland.
Ph: 623 88 99 ext: 48745

Appendix B: Delphi Survey for drama educators

Delphi Survey for Drama Educators

This survey is being sent to educators with acknowledged expertise in the area of drama teaching in primary classrooms. I want to find and describe what it is that effective drama teachers do so that we can encourage and promote effective drama teaching practices. When you have given your responses, they will be collated and sorted, and a second

Noticing what is happening *

Picture yourself observing a teacher who is expert in teaching drama in a generalist primary or elementary setting. What would you notice the teacher doing and saying?

Looking at the students *

In that same classroom, what would you see and hear the students doing and saying?

Knowing about teaching drama. *

What might you expect that effective drama teacher to be thinking about as the dramawork is crafted?

Appendix C: Sample response sheets from Study 1 Delphi study, submitted through Google docs

Timestamp		Noticing what is happening	Looking at the students	Knowing about teaching drama
	2/23/2009 21:14:16	<p>The primary drama educator would be facilitating a process drama workshop or would be engaged with students in the work of playbuilding on the basis of a process drama. Alternatively, an early years drama educator might be involved in working with young children to create a dramatic play space connected to the drama experience. At times the teacher would be working in role, mostly adopting the role of a low status character. This teacher, when in role, would be doing his/her best to ensure that they were not dominating the talk in the classroom, but rather, were encouraging the students themselves to work from within their in-role positions to use a range of language registers. The teacher would, throughout the sessions, be using the language of drama to support student understanding of the art form itself. He/she would be reminding students to take care of the mood, or look for opportunities to explore tension (the What's up factor? for little ones) or to use symbols etc. During the reflective phases of lessons the teacher would be exploring what the children have learnt in and through drama, making connections to curriculum areas beyond drama and most certainly with the real world of their lived experience.</p>	<p>The students in this classroom would be out of their seats and working in a cleared space. They would be engaging in a range of activities including forming, presenting and responding. The presenting would be informal and used mostly for sharing of work generated on the spot. The older students might be working with script extracts, but would not be preparing for public performances. The students would also spend part of the time in the drama classroom reflecting on what they have learned in and through drama. They would discuss the drama work itself and how the elements of drama were managed, whilst they might also discuss what they learned about the content of the drama work. During and following drama experiences the students might be writing - both in role and out of role, or they may be responding to the drama work by creating a dance, or a work of visual art or even a film. No matter what aspect of the drama lesson, the students would be deeply engaged and intellectually challenged.</p>	<p>The effective drama teacher would be constantly looking for opportunities to enhance the students' experiences by passing over power and status to them. She/he would be concerned with the engagement levels of the students and their level of intellectual and physical engagement. She/he would be trying to ensure that tension in the drama work is created and sustained, while being sure that all students are involved, not just the "master dramatists".</p>

	2/23/2009 22:16:27	working in and out of role; responding to students; managing conventions in relation to the particular form of the work; listening; leading without appearing to do so; allowing/supporting students in decision-making processes; implicit awareness of the aesthetics of the form and style and dramatic elements; explicitly modelling the language and vocabulary of drama with and for students; observing; "i wonder"; "what if"; "how" ...	talking; listening; collaborating; working with a range of elements and conventions of drama within diverse and specific forms; structuring their own drama texts; interpreting prepared texts (dramatic scripts, images, sounds etc.); sharing; responding and analysing; thinking and talking in and about the drama; working in and out of role; using the vocabulary of and about drama to communicate their understandings; changing language register to suit role and context; "that looks like"; "if we"; "let's try"...	what is the pedagogical purpose of this activity; how do these activities interconnect and interweave to support the meaning-making of the students; have i done enough work to enhance the aesthetic; where does this content (range of knowledge; specific content knowledge; process; set of skills, understanding of form; analysis; etc.) fit within the short- and long-term planning that i am doing with this class; what is the best way for me to identify and record the learning that is taking place; how can i help the students identify the learning that is taking place.
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Appendix D: Template for observation of filmed exemplar for use in focus group viewing and interview

WATCHING THE EXTRACT WITH A RESEARCHER LENS: If you were going to discuss this extract with a less experienced colleague who wanted to find out about drama teaching, what would you draw attention to?			
Stage of drama session.	Description of content and , stage in sequence	Comments about what you see teacher doing, to be remembered for discussion.	Notes of student action for recall later.
Introduction	Introductory group activities		
Clock Mechanisms	Students develop work and present		
Review, read, share illustrations			
Fleeing through the tunnel – Flashback	Students review and re visit an earlier experience.		
Review and reading			
Group task: Hugo and the clocks			
Jail Cells Have Walls.	Student group devising		
The Nightmarish Sounds	Student group improvised development		
Reflection			

Appendix E: Prompt questions used in focus group interviews, Study 2

Questions for Focus groups:

- What did you see this teacher doing that would only be done in a drama class?
- If you were watching this video with a less experienced colleague who wanted to learn about drama teaching, what would you draw attention to?
- You will have noticed some features that would apply to effective teaching practice generally – can you talk about how you would see them contextualised for drama?
- If you were to take something away that you might use in your own practice – what would it be?
- What have you NOT seen – is there anything key that has been missed, or that you would expect to have seen, that you may not have seen in the extract?
- If you identify something as an element of effective teaching – what made them good – or specific...What criteria would you use to decide that they were good?
- What criteria would you use to decide whether those things were effective or not?
 - *e.g. if “Asked good questions...”*
 - What made them good questions – What made them specific to drama – (if say “open” – that’s not a measure)

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