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Dancing social interdependence

An exploration of peer relationships in secondary school
dance classes in New Zealand

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A thesis submitted in fulfilment of the requirements for the degree of

Master of Community Dance

University of Auckland

2017

Abstract

This research investigates students' peer relationships in secondary school dance classes. The key question motivating this research is: How might teacher behaviours and independent learning tasks in small groups influence social interdependence in secondary school dance classes in New Zealand?

Within a qualitative, social interdependent, and constructivist framework, semi-structured interviews and narrative inquiry were used to gather data. In this thesis 17 narratives are critically discussed. These narratives are drawn from three participants, who have had experience as students in secondary school dance classes in New Zealand. By applying social interdependence theory to secondary school dance education, this research understands students peer relationships through different types of interdependence. Teacher behaviours and independent learning tasks in small groups have been explored in regard to their influence on social interdependence in the dance class. The findings of this research illustrate that students' diverse perceptions of social interdependence are influenced by teacher behaviours and independent learning tasks in small groups.

Acknowledgements

The first day I arrived in New Zealand, I lost my luggage in the airport. Facing such unfamiliar environment, I still remember how afraid I was to speak to the airport staff in English. At that time, I told myself, “one year, you have to learn how to ‘live’ with English”. Now, one year later I ask myself, “what have you ‘learnt’?” My answer to my own question is, “please read this English thesis”. This achievement does not belong to myself alone. Without receiving encouragement, support, and guidance from many people, I would not have completed this thesis. There are many people I want to thank.

First and foremost, thanks to my two dear supervisors, Associate Professor Nicholas Rowe and Dr Rosemary Martin. We have had 47 meetings together over one year. You may not know how important you have been to me during the ups and downs of the research journey. Thank you for very patiently clarifying my writing and explaining each individual point to me. Thank you for giving me ticks on my writing. They were like an award, and motivated me to write better. Thank you for your humour, encouragement, support, guidance, and amazing feedback. These made me really perceive a positive interdependence between us and this made me have a strong will to achieve this thesis.

To my BDA supervisor professor Yisheng Lu, thank you for encouraging me to study abroad and learn diversely. You have changed my view of dance. In terms of the new view, you pointed me towards a way to keep researching in dance education.

Thanks to Beijing Dance Academy and the University of Auckland for setting up this joint master’s programme. This opportunity has allowed me to pursue my dreams, and gain a wonderful life and learning experience.

Associate Professor Ralph Buck, thank you for encouraging me all the time. Your encouragement motivated me to do better work. Thank you, Sarah Knox, for meeting with me and giving me advice when my supervisors went to other countries for conferences.

Dr Barbara Snook, my friend, thank you for reviewing my writing and encouraging me to achieve better work. Dr Jin Jin, my 'sister' friend, thank you for listening to my confusions and sharing your PhD experience with me. Also, thanks to my other friends for standing behind me and supporting me to go through this long journey.

Thanks to Dr Dagmar Simon for proofreading the final draft of this thesis with such attention to the detail.

Thanks to three participants of this study. Thank you for being so kind and patient to communicate with me. Thank you for sharing your experiences and for contributing to this thesis.

My deep appreciation to my family: Mom, Dad, and Auntie, thank you for always supporting me to pursue my dream. You are always my strong backup. Without your unconditional support and encouragement, I would not reach such an effort.

Contents

Abstract.....	1
Acknowledgements	2
Contents	4
Chapter 1: Introduction	6
1.1 Research question.....	6
1.2 Contextualisation of key terms.....	8
1.3 Research aims and significance.....	10
1.3.1 Research aims	10
1.3.2 Research significance	10
1.4 Overview of the thesis.....	11
Chapter 2: Literature Review	13
2.1 Social interdependence theory	13
2.1.1 What is social interdependence theory?	13
2.1.2 History of social interdependence theory	15
2.1.3 The application of social interdependence theory	16
2.2 Teacher behaviours	21
2.2.1 What are teacher behaviours?.....	22
2.2.2 The influence of teacher behaviours.....	23
2.2.3 The reasons for teachers' differential behaviour	25
2.3 Independent learning tasks in small groups	27
2.3.1 Independent learning	27
2.3.2 Independent learning tasks in small groups.....	29
2.4 Dance and peer relationships.....	33
2.4.1 Dance in education	33
2.4.2 Dance in The New Zealand Curriculum.....	35
2.4.3 The history of dance in secondary schools in New Zealand	36
2.4.4 Dance classes in New Zealand secondary schools	37
2.5 Conclusion.....	38

Chapter 3: Methodology	39
3.1 Theoretical frameworks.....	39
3.1.1 Qualitative research	39
3.1.2 Social interdependence theory.....	40
3.1.3 Constructivism.....	41
3.2 Methods of data collection	43
3.2.1 Interviews	43
3.2.2 Narrative inquiry.....	44
3.3 Process of analysis	45
3.4 Position as the researcher—insider and outsider.....	46
3.5 Ethical considerations	48
3.6 Challenges and limitations	49
3.6.1 Challenges	49
3.6.2 Limitations.....	50
3.7 Conclusion.....	50
Chapter 4: Findings and Discussion	52
4.1 Teacher behaviours and social interdependence	52
4.1.1 “She elevated everyone”: Positive interdependence and teacher behaviours.....	53
4.1.2 “A little bit of favouritism”: Negative interdependence and teacher behaviours....	61
4.2 Independent learning tasks in small groups and social interdependence	71
4.2.1 “We shared with each other”: Positive interdependence and small group tasks	71
4.2.2 “A bit awkward in my year group”: Negative interdependence and small group tasks	78
4.3 Conclusion.....	82
Chapter 5: Conclusion	83
5.1 Dancing social interdependence: Key findings	83
5.2 Recommendations	85
5.3 Future research directions	87
5.4 Dancing with social interdependence: From my perspective.....	88
References	89
Appendices	106
Figure 1	14

Chapter 1: Introduction

When I was in China, I taught dance in a primary school. The first day I went to the dance classroom, I asked a little boy who was standing in the corner, “do you like dance?” He said firmly, “no, I do not like dance at all”. As a dance teacher, when I heard that, I felt so sorry for him and sad. I started to think, “why does he not like dance?”. After the first class I started to pay more attention to him.

One day, the little boy was standing on the opposite side of the class, away from the others and arguing with them. I heard one child say to the little boy, “you are not in my group”. The little boy looked at them with confusion and fidgeted with his clothes. I walked over to the group of children and asked, “what is wrong?” The kids in the group said to me, “he is not a member of our group. We have got enough people”. The little boy replied from across the room, “I am in your group”. I suggested, “one more member will make your team stronger”. The group replied, “no, the other teachers said that he cannot do anything”.

I was shocked. I wondered that this little boy might feel left out of the community at the moment. I asked myself again, “why does he not like dance? Was it because the relationships between him and his group? Or was it because of the other teacher’s words “he cannot do anything”? How might the teacher influence their peer relationships?” These questions have stayed in my mind, and I really wanted to explore this further.

1.1 Research question

This study is motivated by the research question: **How might teacher behaviours and independent learning tasks in small groups influence social interdependence in secondary school dance classes in New Zealand?**

This research question helps the study to investigate peer relationships in adolescence. Peer relationships become increasingly important among adolescents (Aikins, Bierman, & Parker, 2005; Brown & Larson, 2009; Rohrbeck, 2003). As students go through adolescence they gradually move away from teachers’ and parents’ supervision (Engels, Deković, & Meeus, 2002). Students therefore spend more time engaging in activities with their peers. Peer

relationships may play an important role in influencing adolescent behaviour and values (Rohrbeck, 2003). This is relevant as this study is situated in the secondary school and seeks to explore what might influence students peer relationship in the dance class.

The study of literature I conducted (see the literature review chapter) surrounding students' peer relationships has situated this research within social interdependence theory. Applying social interdependence theory to dance education allows the research to examine peer relationships through students' perception of social interdependence in the dance class. Specifically, the research query examines how students' perceptions of social interdependence might be influenced in two situations. One, when the teacher is teaching the students, and another, when the students are doing an independent learning task in small groups.

This question is explored through the memories of three secondary dance teachers, who reflect on their memories as students in the secondary school dance class. These memories are presented through 17 narratives from the participants.

There are three sub-questions to help further understand the main research query.

Sub-question one: How might students work cooperatively in the dance class?

According to the literature, dance as a subject in The New Zealand Curriculum, encourages students to work cooperatively together (Buck, Snook, & O'Brien, 2014). I question: What are dance students experiences of relationships in the dance class? How might students work together in various ways in the dance class? Lastly, how might students have competitive or cooperative relationships in the dance class?

Exploring sub-question one will help to understand why researching cooperative peer relationships in dance education is important.

Sub-question two: How might teacher behaviours influence student perceptions of positive interdependence and in turn influence cooperative peer relationships in the dance class?

According to social interdependence theory, different types of social interdependence can result in the different types of peer relationships (Johnson & Johnson, 2002, 2005, 2009b).

This question seeks to explore what happens when the teacher is teaching students in the dance class and how students' perceptions of positive interdependence might be influenced by the teacher behaviours. This in turn reflects on how teacher behaviours might influence cooperative peer relationships in the dance class.

Sub-question three: How might independent learning tasks influence student perceptions of positive interdependence and in turn influence cooperative peer relationships in the dance class?

This sub-question explores what happens when the teacher is away from the students in the dance class and how students might develop cooperative peer relationships. By this I mean moments when the teacher allows or encourages students to engage in independent learning tasks in small groups, instead of the teacher constantly being the leader in the dance class. This sub-question explores how student perceptions of positive interdependence might be influenced when completing small group tasks. This in turn might reflect on how students cooperative peer relationships could be influenced by independent learning tasks in small groups. This, together with the sub-question two, tries to understand the elements that may influence cooperative peer relationships in the dance class.

1.2 Contextualisation of key terms

Words, phrases, and ideas can mean different things in different contexts. This section contextualises the key terms used within this study and clarifies understandings of these terms within the context of this research.

Social interdependence

The definition of *social interdependence* in this thesis draws from social interdependence theory. Social interdependence theory says that “the type of interdependence structures in a situation determines how individuals interact with each other, which, in turn, determines outcomes” (Johnson & Johnson, 2002, p.12). Johnson and Johnson (1989) point out that social interdependence exists when a common goal is shared, and when the goal attainment of individuals is affected by the actions of themselves and others. Three types of social interdependence will be used in this thesis. They are: positive (when individuals' actions promote others' success), negative (when individuals' actions obstruct others' success), and

no interdependence (when individuals' actions have no effects on other's success or failures) (Johnson, 2003; Johnson & Johnson, 2002). This study situates these ideas of interdependence in the dance class in relation to students.

Teacher behaviours

The term *teacher behaviours* used in this thesis could be defined as the teachers' disciplinary approach, teaching methods, and provision for students' needs (Aðalsteinsdóttir, 2004). For example, a teacher's support (Mikami, Lerner, & Lun, 2010), a teacher's praise (Cooper & Good, 1983; Musti-Rao & Haydon, 2011), and a teacher's instructions (Cohen, Manion, & Morrison, 2004). The terms teachers' differential behaviour (Babad, 1993, 2014) and instructional behaviour (Ford, Yates, & Williams, 2010; Kunter et al., 2008) are also used in this thesis. Babad (1993) explains that teachers' differential behaviour can be distinguished between "the equitable distribution of teachers' feedback, the compensation of low achievers in the instructional domain, and the negative affect teachers transmit to low achievers" (p.349). Instructional behaviour can be seen as, "instruction; support and encouragement; prolonged silence; and management" (Ford, Yates, & Williams, 2010, p.484). Teacher nonverbal behaviours (Aðalsteinsdóttir, 2004; Babad, 1993, 2014; Babad, Bernieri, & Rosenthal, 1991), such as uses of tone, are also included in this thesis.

Independent learning tasks in small groups

The term *independent learning tasks in small groups* is based on the term of independent learning, which emphasises students working independently from the teacher. This term is also referred to as 'small group tasks' in this thesis. The meaning of this term in this research aligns with the definitions of groupwork and cooperative learning. Cohen and Lotan (2014) define groupwork as "students working together in a group small enough so that everyone can participate on a clearly assigned learning task" (p.10). Li and Lam (2013) define cooperative learning as

[A] student-centered, instructor-facilitated instructional strategy in which a small group of students is responsible for its own learning and the learning of all group members. Students interact with each other in the same group to acquire and practice the elements of a subject matter in order to solve a problem, complete a task or achieve a goal. (p.1)

Secondary school dance classes in New Zealand

In this study, the term secondary school refers to the period of education from the Year 7 to the Year 13. This then can infer that the research is situated in the context of the period of adolescence in regard to students. Secondary school dance classes include the content of Level 4 to Level 8 of the dance curriculum in New Zealand. The term secondary school dance classes in New Zealand also refers to the context of the interviewees' narratives.

1.3 Research aims and significance

This section, with two parts, presents the aims and the significance of this research. Five research aims of this study are presented in the first part, and the second part conveys the significance of this research.

1.3.1 Research aims

This research, from a student's viewpoint, aims to explore how students might build cooperative peer relationships in the dance class. To facilitate this main goal, five aims are set:

- To explore cooperative peer relationships in dance education
- To apply social interdependence theory to the context of dance education
- To identify how students might work cooperatively and competitively in the dance class
- To investigate the influence of teacher behaviours on students' peer relationships in the dance class
- To explore the influence of independent learning tasks in small groups on students' peer relationships in the dance class

These five aims provide the research with focus and also contribute to its significance, which will be illustrated next.

1.3.2 Research significance

There are several areas of significance within this research. Firstly, this research may be significant for secondary school dance teachers. Through understanding both the teacher's role in building students' cooperative peer relationships and how students experience this, it

might allow them to develop greater awareness of their behaviour as well as teaching strategies that foster cooperative peer relationships.

This study may also benefit secondary school dance students. By understanding how cooperative peer relationships are fostered in the dance class, students may have the potential to develop positive peer relationships, especially through changes made by the teacher to actively consider cooperative peer relationships in the dance class. This in turn might contribute to students independent learning skills.

Researching peer relationships may make a contribution to understanding and shaping curriculum. According to the New Zealand Ministry of Education (2007), The New Zealand Curriculum has emphasised the importance of interpersonal relationships. Through this study, there is the potential to investigate how these interpersonal relationships play out in the dance class.

Finally, the significance of my study opens up the possibility of further research into three areas: 1) the influence of teacher behaviours on cooperation; 2) the influence of small group tasks on cooperation; 3) the influence of students' perceptions of social interdependence on cooperation.

1.4 Overview of the thesis

This thesis includes five chapters, which present how students cooperative peer relationships might be influenced by teacher behaviours and independent learning tasks in small groups. The four chapters following on from this introduction will be explained briefly as follows:

Chapter 2 of this thesis presents the review of literature. This chapter explores contextual and conceptual literature related to the research question. Firstly, social interdependence theory is explored as it provides a theoretical framework for this study. Its content, history, and application are outlined in this chapter. Secondly, this chapter examines literature related to teacher behaviours and independent learning tasks in small groups. Their definitions and influence are explored. Thirdly, this chapter presents the contextual literature related to dance, and specifically dance in secondary schools in New Zealand.

Chapter 3 illustrates the research methods employed in this study. This chapter starts with an exploration of a qualitative research approach. Social interdependence theory and constructivism as the central theoretical frameworks are then introduced. Data collection methods and the process of analysis are also explained in this chapter. This chapter then identifies my position as the researcher. Ethical issues, challenges, and the limitations of this research are also explored.

Chapter 4 presents the findings and discussion of this thesis. This chapter synthesises 17 stories which discuss how social interdependence might influence and in turn influence peer relationships in secondary school dance classes in New Zealand. This chapter discusses the influence of teacher behaviours and independent learning tasks in small groups on social interdependence in the dance class.

Chapter 5 provides a conclusion to the thesis. The key findings are illustrated at the beginning of the chapter. Recommendations are then provided based on these key findings. Furthermore, possible directions of future research are suggested. The final section offers my personal views, and provides a brief summary of this research.

Chapter 2: Literature Review

This chapter explores contextual and conceptual literature related to the research question: How might teacher behaviours and independent learning tasks in small groups influence social interdependence in secondary school dance classes in New Zealand?

The first section focuses on social interdependence theory, which provides a theoretical framework for the understanding of peer relationships. In this section, I outline the content, the history, and the application of social interdependence theory.

The second section of this chapter explores literature pertaining to teacher behaviours.

The third section investigates independent learning tasks in small groups, and how they might influence peer relationships.

The final section within this chapter explores contextual literature related to dance, and specifically dance in secondary schools in New Zealand.

2.1 Social interdependence theory

Social interdependence theory has become a model used within theory, research, and practice (Johnson & Johnson, 2005). In this section, the definition, history, and application of social interdependence theory are examined through the literature.

2.1.1 What is social interdependence theory?

Social interdependence theory is a psychological theory that examines “effort to achieve, positive interpersonal relationships, and psychological health” (Johnson, 2003, p.936). The basic premise of the theory is that “the type of interdependence structures in a situation determines how individuals interact with each other, which, in turn, determines outcomes” (Johnson & Johnson, 2002, p.12). For example, positive interdependence can result in promotive interactions and then can determine outcomes, such as quality of relationships (Johnson & Johnson, 2002, 2005, 2009b; Roseth, Johnson, & Johnson, 2008). The overview of the theory is shown as figure 1.

Overview of Social Interdependence Theory

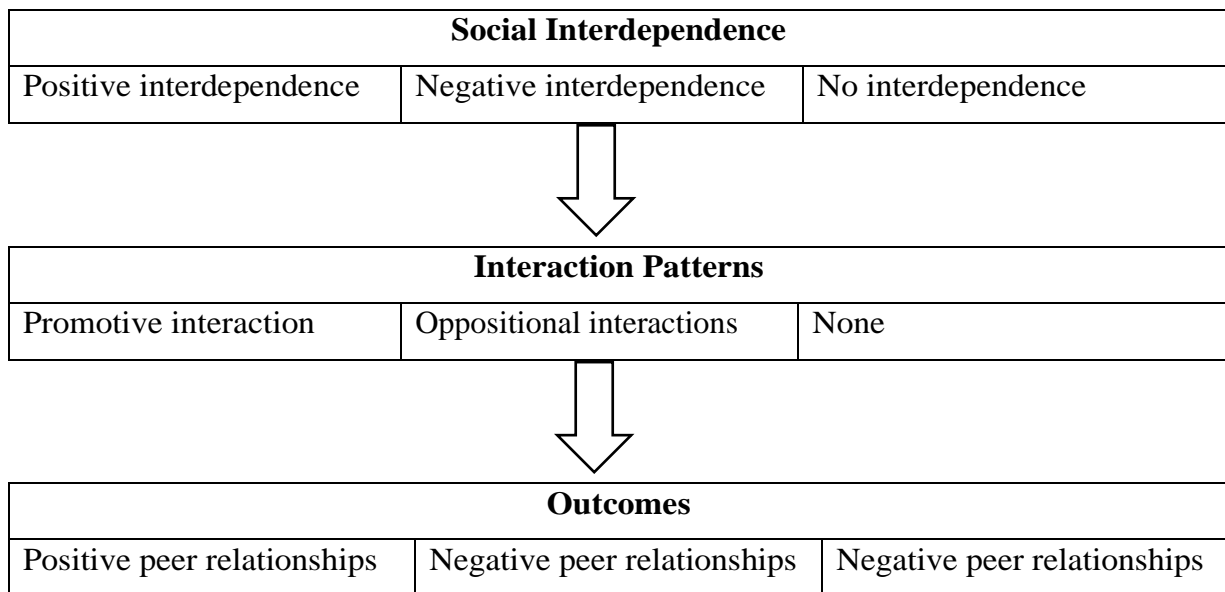


Figure 1

It could be asked, what is social interdependence? Johnson and Johnson (1989) say that social interdependence exists when there are common goals and when achieving those goals depends on individual as well as others. As the diagram above shows, there are three types of social interdependence: positive (when individuals' actions promote others' success), negative (when individuals' actions obstruct others' success), and no interdependence (when individuals' actions have no effects on other's success or failures) (Johnson, 2003; Johnson & Johnson, 2002). Social interdependence theory suggests that positive interdependence tends to cause promotive interaction and results in positive relationships, negative interdependence tends to cause oppositional interactions and results in negative relationships (Johnson, 2003; Johnson & Johnson, 2002; Roseth, Johnson, & Johnson, 2008). This leads to the query how the different types of social interdependence might be structured.

Roseth, Johnson, and Johnson (2008) claim that positive interdependence is when individuals work together towards a cooperative goal. This is where people believe that they can only achieve the goal when others who are cooperatively related to them also achieve their goals. In contrast, negative interdependence is when individuals work together towards competitive goals. This is where people believe that they can reach their goals when others who are competitively related to them do not reach their goals. No interdependence is when individuals work towards their own goals, caring only whether they can reach their own goals.

The above statements suggest that peer relationships can be understood in different ways. Therefore, it could be asked, what might this look like in the dance class? One example could be, a cooperative peer relationship might be two students working together to perform a dance. Another example could be dance students having a dance competition, which could be seen as competitive peer relationships.

The next section explores the history of social interdependence theory to help further understand the theory.

2.1.2 History of social interdependence theory

Historically, social interdependence theory emerged from Gestalt psychology at the University of Berlin in the early 1900s (Johnson & Johnson, 2009b). Gestalt psychology involves the study of perception, of how people come to understand, and the belief is that the whole of anything is greater than its parts (Johnson, 2003; Johnson & Johnson, 2009b; Rock & Palmer, 1990). Working in a group occurs in many disciplines, contexts, and work places, such as business (Cohen & Bailey, 1997; Meredith Belbin, 2011) and education (Cohen & Lotan, 2014; Johnson & Johnson, 1994). Kurt Koffka, who is one of the Gestalt psychology's founders, proposed that groups as a whole are dynamic because there could be various interdependence among group members (Deutsch, 1968). As a result, Lewin (1935, 1948) proposed that a change in group members could influence the feeling of others in the group. He noted that group members are interdependent regarding common goals, so when group members are aware of their common goals, a state of tension will arise and then stimulate them to move towards the achievement of common goals.

In order to examine how the interdependence among group members operates, Deutsch (1949, 1962) posits two types of interdependence: positive and negative, which is also known as cooperation and competition. Johnson and Johnson then developed the theory of cooperation and competition into social interdependence theory, and they added the category of no interdependence into the theory (Roseth, Johnson, & Johnson, 2008).

Social interdependence theory has been extended, modified, and refined through the findings from research on cooperation, competition, and individuals. These modifications and extensions are in two key directions (Johnson & Johnson, 1989, 2005, 2009b; Johnson,

Johnson, & Maruyama, 1983; Johnson, Maruyama, Johnson, Nelson, & Skon, 1981). Firstly, the effectiveness of cooperation and competition was examined by Johnson and Johnson, and the variables of the effectiveness have been identified such as interdependence, interaction pattern, and outcomes (Johnson & Johnson 1989, 2005). Another direction is that the variables have been expanded by researching additional dependent variables, such as psychological health, social support, self-esteem, and bullying (Johnson & Johnson, 2009b).

These modifications and extensions noted above lead to the questions: How might social interdependence theory be applied? Has it been applied in education? How is it applied to understandings of peer relationships? The next section will explore these queries.

2.1.3 The application of social interdependence theory

Social interdependence theory has been applied as a model of interaction in the theory, research, and practice of a range of disciplines (Johnson & Johnson, 2005). Social interdependence theory provides a possibility for applying a theory originating in psychology into a variety of environments, including therapy (Johnson, 1983; Johnson & Matross, 1977), business (Tjosvold, 1991), a variety of social systems (Johnson, 2003), and education (Johnson, 2003; Johnson & Johnson, 2005, 2009b; Johnson, Johnson, & Smith, 1998).

The application of social interdependence theory has become a notable application within social and educational psychology, and it has been widely practiced in education, such as understanding cooperative learning (Johnson, 2003; Johnson & Johnson, 2002, 2009b). Within contemporary classrooms, many teaching pedagogies are based on student-centred learning and follow constructivist theories (Fry, Ketteridge, & Marshall, 2008), and cooperative learning has been widely applied in teaching processes (Johnson & Johnson, 2009b; Tsay & Brady, 2012). Social interdependence theory provides teachers with a conceptual framework for understanding how cooperative learning might be “most fruitfully structured, adapted to a wide variety of instructional situations, and applied to a wide range of issues (such as achievement, ethnic integration, and prevention of drug abuse)” (Johnson & Johnson, 2002). Johnson (2003) claims that in terms of the issue that schools include increased diverse immigrants, using cooperative learning to promote positive peer relationships among students has become the focus of schools. This leads me to consider that

it is worth researching peer relationships among diverse students in New Zealand, given it is a multicultural country.

By understanding cooperative learning through social interdependence theory, Johnson and Johnson (2002, 2009b) outline five basic components of effective cooperation: positive interdependence, individual accountability, promotive interaction, proper use of social skills, and group processing. These five elements might guide teachers to plan and develop lessons and be used as a tool to help students solve problems in groupwork. These also provided a guide for me to analyse materials in the later discussion chapter of this thesis, as my research focus is on how teacher behaviours and small group tasks might influence social interdependence. The five components are explained as follows:

Positive interdependence

Positive interdependence can not only motivate students to try harder, but also can help develop new insights and discoveries (Gabbert, Johnson, & Johnson, 1986). Johnson and Johnson (2002) posit that positive interdependence may result in personal responsibility and promotive interaction. There are three sorts of interdependence: outcome interdependence, means interdependence, and boundary interdependence (Johnson & Johnson, 1989). The outcome interdependence can be seen as goal and reward interdependence. Goals can be actual or imagined. As mentioned in section 2.1.1, positive goal interdependence exists when students perceive their goals cooperatively related to the goals of others and when they cannot achieve their goals unless others do (Johnson, 2003; Johnson & Johnson, 2002, 2009b). Positive reward interdependence may be represented as students receiving the same reward when their group reach their common goals (Roger & Johnson, 1994). The combination of reward and goal interdependence has been noted to be more effective to produce higher achievement than only positive goal interdependence (Johnson & Johnson, 2002).

The means interdependence contains role, resource, task, and interdependence, which are overlapping rather than independent of each other (Johnson & Johnson, 2002). Positive role interdependence can be understood as complementary roles in a joint task (Johnson & Johnson, 1992; Roger & Johnson, 1994). Positive resource interdependence exists when each student in a group has only a share of the resources that are essential for completing the task

and the students have to combine the resources for achieving the group's common goals (Roger & Johnson, 1994). Positive task interdependence is "when a division of labor is created so that the actions of one group member have to be completed if the next member is to complete his or her responsibility" (Roger & Johnson, 1994, p.3). Task interdependence may also belong to boundary interdependence.

Boundary interdependence may exist "based on abrupt discontinuities among individuals that segregate individuals into separate groups" (Johnson & Johnson, 2009b, p.367). It may include identity interdependence, outside threat interdependence, and fantasy interdependence (Johnson & Johnson, 2009b; Roger & Johnson, 1994). Roger and Johnson (1994) explain that positive identity interdependence is the establishment of mutual identity through a name or motto. Outside threat interdependence can be seen as negative interdependence with other groups, and fantasy interdependence needs students to imagine a hypothetical situation they are in when they conduct a task.

Therefore, as the positive task interdependence suggest, in the dance class positive interdependence may mean students performing a dance together, doing a collaborative group choreography or a duet.

Individual accountability

Individual accountability exists "when the performance of each individual member is assessed and the results are given back to the individual and the group to compare against a standard of performance" (Johnson & Johnson, 2009b, p.368). Individual accountability can promote the feeling of personal responsibility for completing shared work and helping other group member's work and can ensure all group members to achieve and also contribute to their groupmates' goals and then increase the group effectiveness (Johnson & Johnson, 2002). This statement can refer to the assessment of a collaborative group choreography in the dance class, where students may be assessed individually but based on the choreography of the group. This assessment may motivate students to complete their own part better and help each other to achieve the final choreography.

Promotive interaction

Promotive interaction tends to result in positive relationships (Johnson, 2003; Johnson & Johnson, 2002; Roseth, Johnson, & Johnson, 2008). Promotive interaction can be referred to as students encouraging and assisting each other's efforts to achieve the goals of the group (Johnson & Johnson, 2002, 2009b). Specifically, students may (1) act in a trusting and trustworthy way (Deutsch, 1962; Johnson, 1974); (2) exchange useful resources and process information more effectively (Johnson, 1974); (3) provide groupmates efficient and effective assistance (Johnson & Johnson, 1989); (4) be motivated to make efforts for mutual benefit (Deutsch, 1949; Johnson & Johnson, 1989); (5) advocate exerting efforts to achieve common goals (Wicklund & Brehm, 2013); (6) challenge reasoning and conclusions of groupmates in order to promote greater creativity (Johnson & Johnson, 1989); and (6) take more accurate perspectives of others and be better able to explore different ideas (Johnson & Johnson, 1989). By understanding the above statements, in the dance class promotive interaction may be seen as students doing partnered lifts in a way that creates trust, such as encouraging each other to try different ways to reach cooperation, by saying "just try it, do not worry, I can protect you."

Proper use of social skills

Proper use of social skills is essential for high quality cooperation and for reaching mutual goals (Johnson & Johnson, 2002, 2009). It can be characterised by (1) getting to know and trust each other, (2) communicating accurately and unambiguously, (3) accepting and supporting each other, and (4) resolving conflicts constructively (Johnson & Johnson, 2009a). Appropriate use of skills not only promote higher achievement, but also contribute to positive peer relationships (Johnson & Johnson, 2009a; Putnam, Rynders, Johnson, & Johnson, 1989). Proper use of social skills may happen in the dance class during the process of dance choreography. Specifically, students may say, "I agree with you, and maybe we can also take this movement into our dance".

Group processing

Group processing is for clarifying and improving the effectiveness of student contributions to the joint efforts of reaching the group's goals (Johnson & Johnson, 2009b). It can be defined as a process of group reflection, in which the students may describe which group member

actions were helpful and which were not, and then make decisions on whether to change or continue the actions (Johnson & Johnson, 2002, 2009b). The group processing here can be similar to providing feedback on dance movements for each other when approaching a dance performance.

I have looked at the five different elements of effective cooperation. It can be seen that social interdependence might contribute to cooperation. Social interdependence theory has also been applied in understanding student achievement and peer relationships (Roseth, Johnson, & Johnson, 2008). Many scholars identify that peer relationships become increasingly important among adolescents (see for example: Aikins, Bierman, & Parker, 2005; Brown & Larson, 2009; Rohrbeck, 2003). As students go through adolescence they gradually move away from teachers' and parents' supervision (Engels, Deković, & Meeus, 2002). Students therefore spend more time engaging in activities with their peers. Rohrbeck (2003) states that peer relationships may play an important role in influencing adolescent behaviour and values. Thus, building positive relationships with peers becomes increasingly important in adolescence (Engels, Deković, & Meeus, 2002). This again emphasises the meaning of researching peer relationships in high school.

Roseth, Johnson, and Johnson (2008) conducted a study about promoting student achievement and positive peer relationships in secondary school by applying social interdependence theory. As a result, they point out that compared with competitive or individualistic goal structures, cooperative goal structures can result in both greater positive peer relationships and higher achievement. The term *cooperative goal structure* was coined by Johnson and Johnson (1974). They state, a cooperative goal structure is "one where the goals of the separate individuals are so linked together that there is a positive correlation between their goal attainments" (p.214), which is the same as positive goal interdependence. The competitive goal structure here is the same as negative goal interdependence (Johnson & Johnson, 2009b; Roseth, Johnson, & Johnson, 2008). Therefore, social interdependence theory provides this research with a theoretical framework for understanding cooperative and competitive peer relationships through positive and negative goal structures in high school.

Roseth, Johnson, and Johnson's study (2008) use the term *positive peer relationships* which they define as "a history of behavioral interaction without making distinctions about the

quality of those interactions or resulting relationships” (p. 224). They explain a limitation of their study was the focus on broad conceptualisation of social goals. I understand the broad conceptualisation of social goals as the broad definition of positive peer relationships. Siegel (2015) claims that relationships can be communicative patterns. Roseth, Johnson, and Johnson (2008) state, “cooperative interactions both induce and are induced by positive social relationships, and competitive interactions both induce and are induced by oppositional, negative social relationships” (p.226). In this thesis, in order to avoid the terms ‘positive’ and ‘negative’, which may according to Roseth, Johnson, and Johnson result in judgemental thinking about good or bad peer relationships, I use the terms ‘cooperative peer relationships’ and ‘competitive peer relationships’ rather than positive peer relationships and negative peer relationships.

By applying social interdependence theory to practice, it could be viewed that the high school teacher can contribute to students’ cooperative peer relationships by promoting positive interdependence (Roseth, Johnson, & Johnson, 2008). Dance teachers may promote cooperative peer relationships by setting a dance task which is structured with a cooperative goal, such as a duet choreography based on a theme. However, I query: Does this mean cooperative peer relationships will be built when teachers tend to promote positive interdependence? How might teacher behaviours influence students peer relationships during promoting social interdependence? Even before these questions, what are teacher behaviours? How might the teachers’ behaviours influence students peer relationships in the class? The next section explores these questions.

2.2 Teacher behaviours

Many scholars assert that teachers take a crucial place in peer relationships in the classroom (see for example: Cairns & Cairns, 1994; Hendrickx, Mainhard, Boor-Klip, Cillessen, & Brekelmans, 2016; Lewin, 1943; Mikami, Lerner, & Lun, 2010). It has been noted that the way teachers structure student to student interaction patterns can become a main contributor towards students’ learning results, their feelings towards each other, and their self-esteem (Roger & Johnson, 1994). Therefore, it could be said that teacher behaviours may play an important role in peer relationships between students.

As my research focuses on the influence of teacher behaviours on peer relationships, the following section, in three parts, explores what teacher behaviours are and how the teacher behaviours might influence peer relationships in the classroom.

2.2.1 What are teacher behaviours?

Aðalsteinsdóttir (2004) explains that behaviour can be defined as a response stimulated through others as well as actions created by using our senses, insights, and thoughts through symbols that are shared in reciprocal interactions. Generally, the teacher's behaviour can be seen as the teacher's disciplinary approach, teaching methods, and provision for students' needs (Aðalsteinsdóttir, 2004), for example, a teacher's support (Mikami, Lerner, & Lun, 2010), a teacher's praise (Cooper & Good, 1983; Musti-Rao & Haydon, 2011), and a teacher's instructions (Cohen, Manion, & Morrison, 2004).

Reviewing the literature revealed many types of teacher behaviours in the classroom. For example, generally teacher behaviours can be categorised as verbal and nonverbal (Aðalsteinsdóttir, 2004; Babad, 1993, 2014; Babad, Bernieri, & Rosenthal, 1991). Nonverbal behaviour includes “the teacher's attentive behaviour, body posture, physical openness and facial expressions, as well as appropriate use of touch, voice, volume, articulation and vocal expression” (Aðalsteinsdóttir, 2004, p.99). It may also be sorted to teachers' differential behaviour (Babad, 1993, 2014). Babad (1993) explains that teachers' differential behaviour can be distinguished between “the equitable distribution of teachers' feedback, the compensation of low achievers in the instructional domain, and the negative affect teachers transmit to low achievers” (p.349).

In classrooms, there are also instructional behaviours, which include “classroom management, use of cognitively stimulating methods, [and] provision of social support for students” (Kunter et al., 2008, p.469). Instructional behaviour can also be seen as “instruction; support and encouragement; prolonged silence; and management” (Ford, Yates, & Williams, 2010, p.484). For example, grouping students has become a common instructional behaviour of teachers in the classroom (Cohen, Manion, & Morrison, 2004).

2.2.2 The influence of teacher behaviours

According to the literature, teacher behaviours can influence student learning divisively. Teacher behaviours may influence students' self-concept formations, which are significant for achievement and engagement (Burns, 1982). Teacher support, or warmth, nurtures individual student's social (Verschueren, Doumen, & Buyse, 2012) and academic adjustment (Cornelius-White, 2007). Teachers could also engage students more by using autonomy-supportive instructional behaviours (Reeve, Jang, Carrell, Jeon, & Barch, 2004). Teachers' personal characteristics can influence their practice in the classroom and further influence student learning (Aðalsteinsdóttir, 2004). A teacher's attitude may have a significant influence on student learning (Hart, 1996, 2013). Musti-Rao and Haydon (2011) state that maintaining a positive tone to interact with students can help the teacher to set the stage for improving student behaviour. However, teacher conflict enlarges externalising behaviour (Runions, 2014) and is negatively associated with academic achievement (Mantzicopoulos, 2005).

Many scholars have explored the influence of teacher behaviours on peer relationships (see for example: Gest & Rodkin, 2011; Hendrickx et al., 2016; Sheffler, 2009). Sheffler (2009) states that the teacher can influence student learning and belonging in a class by creating the classroom environment. It has been noted that the classroom environment plays an important role in influencing student peer relationships (Barth, Dunlap, Dane, Lochman, & Wells, 2004; Urdan & Schoenfelder, 2006). Similarly, Cooper and McIntyre (1996) state that the classroom environment that the teacher created is associated with the students' moods, attitudes and interests, and therefore can influence the students' motivations to engage in learning and to cooperate with others. Teacher praise could help create an inclusive classroom environment and also decrease disruptive student behaviour (Musti-Rao & Haydon, 2011). This makes me query: Could the classroom environment influence students' social interdependence in the dance class?

Hendrickx et al. (2016) have explored the influence of teacher support and conflict on the peer ecology in the classroom. They find that teachers can shape the peer ecology of the class by functioning as a model for students, referring to how to interact or build relationships with their peers. Teacher support is positively associated with overall peer liking, whereas teacher

conflict is negatively related to peer liking (Hendrickx et al., 2016). Gest and Rodkin (2011) state everyday teacher-student interactions and network related teaching both can impact on the peer ecology. Specifically, Gest and Rodkin (2011) found that in U.S. primary schools teachers promoted more reciprocated friendships in the classroom by showing high levels of universal emotional support. Teachers may contribute to a more equal peer ecology by alleviating negative peer views of neglected or rejected students through showing general support (Hendrickx et al., 2016). For example, Chang (2003) shows that in Chinese middle school classrooms where teachers show relatively more warmth, there are fewer students who are disliked, withdrawn, or aggressive.

The behaviour of teachers may intentionally and unintentionally influence the learning of students and their perceptions of relationships between each other in the classroom (see for example: Aðalsteinsdóttir, 2004; Alexander, 1997; Cooper & McIntyre, 1996). Alexander (1997) found that teachers may not be aware that the ways that they interact with students can influence their learning. For example, Nelson-Jones (1993) states that the teacher may be physically away from a student who hopes to talk about personal concerns or be physically near a student who is not psychologically available. Therefore, the teacher's bodily communication may send a message that creates a feeling of distance in the student and in turn may influence the student's learning.

Studies show that teachers may also not be aware that the way they behave could influence students' peer relationships by promoting hierarchy in the class (Gest & Rodkin, 2011; Hendrickx et al., 2016). Status hierarchy is considered a natural and universal phenomenon emerging in human peer groups (Fournier, 2009), which suggests that strong efforts are needed to achieve equality in social relationships (Garandau, Lee, & Salmivalli, 2014). Studies show that teachers can influence status hierarchy in the classroom (Gest & Rodkin, 2011), such as teachers' differential behaviour may enhance hierarchy in the classroom (Hendrickx et al., 2016). Many scholars find that when teachers show support to the whole class it can, in turn, promote positive perspective of students of each other and may result in more positive peer relationships (see for example, Hendrickx, et al., 2016; Hughes, Im, & Wehrly, 2014; Mikami, Lerner, & Lun, 2010). However, when teachers treat students differently, such as showing support to only a few students, they may inform students' perceptions of different values on their peers that may promote hierarchy among peers of

students. Teachers' differential or preferential behaviours might also lead to the phenomenon of 'teacher's pets' (Babad, 1995). Such a phenomenon might influence peer relationships.

In the dance class, a teacher might be giving students roles in a dance, which may influence peer relationships. For example, students may all expect to have a role in a dance. If the teacher only gives roles to some of the students, it may promote negative interdependence among students and then may result in competitive peer relationships. This in turn prompts the question: What might cause the teachers to behave differentially in different situations to different students? The next part will explore this.

2.2.3 The reasons for teachers' differential behaviour

Teachers' differential behaviour can be seen as mediations of teacher expectancies (Brophy, 1983, 1985; Harris & Rosenthal, 1985, 1986). Specifically, Rosenthal's four-factor theory (1973), can explain the mediating behaviour. The four factors include climate, feedback, input, and output. So, teachers may convey different expectations to students by creating climate, providing feedback, giving opportunity for student input and output. For example, Rosenthal (1973) states, teachers tend to create a warmer social emotional climate for high-expectancy students; both verbal and nonverbal communication are delivered in this warmth. Teachers tend to also provide these students with more positive feedback (Rosenthal, 1973). Teachers tend to teach high-expectancy students more difficult material and give them more chances to respond; this is consciously increasing their learning opportunity (Rosenthal, 1973).

Brophy (1983, 1985) argues that teachers' differential behaviour regarding expectations is an appropriate reaction to actual difference among students. From Brophy's viewpoint, the students tend to be influenced negligibly by teachers' expectancies (Hall & Merkel, 1985; Meyer, 1985). Babad (1993) argues that although the students 'deserve' the different treatment, the teachers' behaviour could not be necessarily appropriate or justified.

Furthermore, Babad (1993) states that teachers' differential behaviour can be influenced by the interaction between their intentions and their self-control. He argues that teachers may intend to behave differently when giving instructional support and intend to behave equal when providing warmth, but they may not be able to act as intended. Perhaps, teachers may

be able to control the salient differential behaviour, such as praise and criticism, or reward and punishment, but they may not be able to control other behaviours because of being unaware of their differential behaviour or controlled expressions (Babad, 1993).

In addition, teachers' differential behaviour may also be formed by teachers' sense of control (Cooper, 1979, 1985; Cooper & Good, 1983). According to Cooper's theory (1979, 1985), teachers tend to have a positive sense of control over high achievers and believe they can monitor these students and guide them towards their desired goals. Teachers have relatively little sense of control over low achievers, because of hardly disciplining them, making it harder to guide them toward achievements.

Moreover, there are diverse reasons for teachers' differential behaviour. These different perspectives emerge from different views coming from observers, teachers, and students. Babad (1993) finds that there is a gap between perceptions of teacher and students of teachers' differential behaviour. For example, Cooper and Good (1983) report that teachers perceive they give more praise to low achievers, but low achievers perceive they receive less praise than high achievers. Babad (1990) reports that when teachers perceive they give more emotional support to low achievers, the low achievers perceive that they receive less emotional support than high achievers. Although teachers behave the same, the students may feel treated differently, calling on students to answer questions and to do certain tasks may be examples. Babad (1990) states, excellent students may perceive the teacher's picking students out as 'learning support', whereas the weak students may perceive the picking as 'pressure'.

Many scholars note that students fill a main role in the educational system, therefore their subjective perceptions can provide unique information that is different from other sources, and the perceptions should be valued in education (see for example: Babad, 1993; Cooper, 1985; Jussim, 1986). Studies demonstrate that children have sensitive senses of teachers' differential behaviour, which could influence morale and satisfaction of children (Babad, 1995; Weinstein & Middlestadt, 1979).

According to the above statements, I question: Will teacher behaviours influence the perceptions of students on social interdependence in the dance class? Will different support of teachers result in negative interdependence among the low-achieving and the high-achieving students in the dance class? However, it has been noted that there is less research

on students' perception of teachers' differential behaviour (Badad, 1993). Moreover, by reviewing the literature, I found that the research on the perception of students towards teachers' behaviour mostly focused on children. This emphasises the value of my research as it focuses on adolescents' perspectives of teachers' behaviour and further explores how these perspectives influence social independence in the dance class.

This section has explored the influence of teachers' behaviour on peer relationships. Furthermore, within contemporary classrooms, many teaching pedagogies are based on student-centred learning (Fry, Ketteridge, & Marshall, 2008). For example, cooperative learning has been widely applied in teaching processes (Johnson & Johnson, 2009b; Tsay & Brady, 2012). This makes me question: How might students develop peer relationships when the teacher is not guiding them in cooperative learning? In other words, how might independent learning tasks in small groups influence students' peer relationships? The next section will explore this.

2.3 Independent learning tasks in small groups

Generally, there are many tasks in the classroom. For example, a task that needs to follow the teacher's instructions; an exam that the teacher sets; and a group task that looks at solving problems. In this section, along with the definition of independent learning and its influence, I explore what independent learning tasks in small groups are and how they might influence peer relationships.

2.3.1 Independent learning

Candy (1991) states that self-direction is for lifelong learning. It seems that independent learning plays a significant role in students' learning and life (Meyer, Haywood, Sachdev, & Faraday, 2008). However, what is independent learning, and what might its impact be?

Definitions

The literature review showed that there is not one certain definition for independent learning. Independent learning may be understood as learning apart from teachers or an activity which is purposeful and deliberate (Moore, 1973). Bolhuis and Voeten (2001) argue that independent learning does not necessarily mean that all learning is isolated from others. This

is supported by Meyer, Haywood, Sachdev, and Faraday's (2008) review of literature, where they stress that the teacher plays a crucial role in supporting and enabling independent learning. Independent learning may also align with students' willingness and abilities to be responsible for their own learning and to develop an effective learning approach (Littlewood, 1996; Sheerin, 1997; Wenden, 1991).

According to the literature, there are diverse terms that can refer to independent learning, for example 'self-regulated learning' (Meyer, Haywood, Sachdev, & Faraday, 2008) and 'self-directed learning' (Bolhuis & Voeten, 2001). Meyer, Haywood, Sachdev, and Faraday (2008) state that in terms of self-regulated learning students have an understanding of their own learning and a motivation to be responsible for their studies and that they build their learning environment with their teachers. Bolhuis and Voeten (2001) state in terms of self-directed learning that individual learners can be given more responsibility to undertake various decisions related to learning efforts. Students may be "purposeful, strategic, and persistent in their learning" (Purdie, Hattie, & Douglas, 1996, p.87). Schunk and Zimmerman (1994), and Dole and Sinatra (1998) explain that autonomous students can guide their learning experience and possibly have more adaptive motivation and cognition. Autonomous students may also be able to transfer both knowledge and study skills between different situations (Bolhuis & Voeten, 2001).

Influences

Meyer, Haywood, Sachdev, and Faraday (2008) summarise the impacts of independent learning. They state that independent learning may 1) increase students' academic performance; 2) increase their motivation and confidence; 3) contribute to their ability to engage in lifelong learning; 4) allow them to unpack their limitations and be able to manage them; and 5) enable teachers to set up various tasks and counter alienation to promote social inclusion. However, there is debate in the literature about independent learning in terms of cultural differences. The negative view, such as the statement of Kingston and Forland (2008), describe that in some particular cultures students are regarded as passive and dependent learners. Whereas in Gieve and Clark's study (2005), Chinese students express their appreciation of independent learning benefits as much as their EU counterparts.

Many scholars suggest that self-efficacy may have influence on independent learning (see for example: Alexander & Judy, 1988; Wenden, 1995). Self-efficacy can be seen as the student's sense of his or her capability in particular situations or tasks (Johnson, Roehcoute, & Maxwell, 2007). Bandura and Watts (1996) state that students may engage more effectively in a task when they believe that they have capabilities to do well. In contrast, when the students perceive the task is beyond their abilities, they may perform less effectively. Therefore, as Littlewood (1996) states, the development of independent learning can be either fostered or impaired by the perception on the level of one's self-efficacy. This statement also suggests, tasks may also influence independent learning. Cohen and Lotan (2014) state that the characteristics of the task can influence the type of will. Johnson, Roehcoute, and Maxwell (2007) state that motivation and confidence of students can be influenced either positively or negatively by both structured and instructed tasks.

Bolhuis and Voeten (2001) point out, some educational institutions are trying to find a way to support independent learning by "open-learning programs, individualized study options, non-traditional course offerings, and other innovative programs" (p.10). They state that independent learning tasks can involve diverse activities and resources for example, dialogue with students, evaluation of outcomes, securing of resources, and promoting critical thinking. However, there is no evidence that indicates the best way for schools to initiate and support independent learning (Meyer, Haywood, Sachdev, & Faraday, 2008). This leads me to query: Could small groups support independent learning? How might independent learning tasks in small groups influence student learning? These questions will be discussed in the following part.

2.3.2 Independent learning tasks in small groups

Students may not be automatically involved, thoughtful, tolerant, or responsible when put in a group (Blumenfeld, Marx, Soloway, & Krajcik, 1996). Perhaps, students in small group may work individually, competitively, collaboratively, or cooperatively. How groups are organised and made accountable, what the tasks are, and who participates should be considered as the effects of groupwork (Blumenfeld, Marx, Soloway, & Krajcik, 1996). This, in turn, prompts the question: How might independent learning tasks in small groups be represented?

Groupwork

Independent learning tasks in small group may be similar to groupwork. Cohen and Lotan (2014) define groupwork as “students working together in a group small enough so that everyone can participate on a clearly assigned learning task” (p.10). They state that groupwork is not necessarily a group that is divided according to academic criteria. Three features of groupwork are identified by Cohen and Lotan. One of the features is that the teacher delegates authority to students by giving them a group task which allows them to make decisions on their own. Cohen and Lotan explain that delegating authority is different from direct supervision; it refers to the teacher controlling students by evaluating the final product and the process of arriving at the final product. The second feature is that students need one another to finish the task, and the third one is the nature of the task. For example, the teacher may need to set a task that depends on students’ creativity and insights.

Brown (2017) points out that the groupwork here is different from the traditional definition of helping individual students with problems; it instead emphasises influences, actions, and also reactions and adaptations. He states, therefore, that groupwork enables students to help each other and to influence personal and group problems.

Studies have shown that effective groups may enhance students’ higher-order and reasoning thinking, promote students’ cognitive processing, perspective-taking, and accommodation to opinions of others, and also contribute to students’ acceptance and encouragement among group members (Bossert, 1988). Cohen and Lotan (2014) state that groupwork can be an effective technique for achieving social learning goals and also can be a strategy for classroom management; specifically, it can increase trust and friendliness among inner group members and further improve their relations. Mello (1993) claims that groupwork provides students with opportunities to develop and strengthen interpersonal skills, but there may also be problems with groupwork, such as conflicts among members and the situations that students who do not take responsibility to complete the shared work but share the final benefits. Brown and Palincsar (1989) point out the importance of conflict and controversy in social interaction during small group tasks, saying that it can generate creativities, such as promoting reflections and searching for new information. Johnson and Johnson (2002) state that conflict within cooperative groups may enhance cooperative efforts effectively when it is

managed constructively. However, this statement also indicates that when putting students in small groups, they may not automatically work cooperatively, but rather individually.

Collaboration and cooperative learning

However, students in independent learning tasks in small groups may also work collaboratively. The term ‘collaboratively’ can be seen as collaboration which may be a situation that students tend to perform the same actions and have a common goal to work together (Dillenbourg, 1999). Students working collaboratively tend to reach a mutual goal and share both materials and activities (Webb & Palincsar, 1996). By taking this view, collaboration can strengthen positive interdependence among students (Cohen & Lotan, 2014; Johnson, 2003; Johnson & Johnson, 2002, 2009b). Collaboration can also be seen as a situation where students negotiate meaning (Van Boxtel, Van der Linden, & Kanselaar, 2000). Negotiation is a type of interaction which has a strong flavour of collaboration rather than providing instructions (Dillenbourg, 1999). By taking this view of collaboration, Van Boxtel, Van der Linden, and Kanselaar (2000) state that collaboration can be effective in science, because social interaction can stimulate elaboration of conceptual knowledge. Roth and Roychoudhury (1992) explain that students may understand each other by using verbal and nonverbal, and pictorial mediation during the interactions. They also explain students tend to refer to a text book or the teacher, previous experiences, or prior problems during dealing with controversy in science. Panitz (1999) points out that the basic premise of collaboration is that team members build consensus through cooperation rather than competition in which individuals outdo other team members. Therefore, it seems that collaboration may occur in the process of cooperative learning. This leads to the question: What is cooperative learning?

Independent learning tasks in small groups may also to some extent be seen as cooperative learning tasks. There are different views of cooperative learning in the literature. Li and Lam (2013) define cooperative learning as a

student-centred, instructor-facilitated instructional strategy in which a small group of students is responsible for its own learning and the learning of all group members. Students interact with each other in the same group to acquire and practice the elements of a subject matter in order to solve a problem, complete a task or achieve a goal. (p.1)

Blumenfeld, Marx, Soloway, and Krajcik (1996) state that cooperative learning can refer to giving students roles, which is similar as Aronson and Bridgeman's jigsaw technique (1979). They describe that the learning task is separated into small parts, students are responsible for their own part to learn with other group students and become "experts" for this part. Then they need to return to their original group to explain their part. Therefore, it seems that the group promotes accountability for every member.

The benefits of cooperative learning have been identified in the literature. For example, many scholars state that cooperative learning can improve intergroup peer relationships (see for example: Casey & Goodyear, 2015; Dyson & Grineski, 2001; Slavin, 1985, 1996). Slavin (1985) states that cooperative learning can contribute to students' high-order thinking and enhance their motivation. Johnson, Johnson, and Holubec (1993) state that cooperative learning enables students to maximise their own and other's learning in the group. Li and Lam (2013) point out, cooperative learning can help students learn how to learn and then contribute to independent learning. They also emphasise that cooperative learning takes advantage of the diversity of students and enhances their cognitive, social, and psychological performance, which can be an effective way to solve the problem of individual variances. Slavin (1996) claims groupwork and team goals are critical for cooperative learning.

The elements of effective cooperation have been introduced in 2.1.3 of this chapter. However, Johnson and Johnson (2005) state that it is hard to ensure effective cooperative learning, and that teachers therefore need to "strengthen students sense of positive interdependence" (p. 328). Kagan (1989) states that the teacher can design cooperative learning activities and the structures of social interaction. Teachers may strengthen positive interdependence through tasks and group compositions, because the tasks can affect the chances of student exchange and learning outcomes (Blumenfeld, Marx, Soloway, & Krajcik, 1996). The nature of tasks is closely associated with the quality of student interactions (Bennett & Dunne, 1991). In addition, group composition is also an effect of cooperative learning. For example, Blumenfeld, Marx, Soloway, and Krajcik (1996) state that the mixed levels of achievement, ethnicity, race, and gender influence student interactions. They claim that when the group includes three levels of achievement, middle level students may benefit less because they have a small chance to give explanations, and the mix of ethnicity or race can affect peer acceptance, interactions, and encouragement in the group.

To conclude, independent learning tasks in small groups may be presented as groupwork and cooperative learning, and both have influence on students' peer relationships. Yoder (1993) states, there is a lot of groupwork in the dance class. Students may develop social interdependence through a group task, such as a group performance and a group choreography in the dance class. Teachers may influence the interdependence when they structure the task or select members for the task. However, I question how dance itself might influence peer relationships. The next section will explore this.

2.4 Dance and peer relationships

This section explores contextual literature to help understand dance in education and dance in secondary schools in New Zealand.

2.4.1 Dance in education

Buck (2005) notes that dance “exists in a myriad of forms, contexts, cultures and histories” (p.4). This suggests that there is no a single definition for dance (Sparshott, 1999). It may be sufficient to say that “whatever is labelled ‘dance’, and accepted as such by those who do it and watch it, is regarded as ‘dance’” (Adshead, 1981, p.4). The understanding of dance may be through the areas of emotional expression, physical exercise, and communication (Flowler, 1977; Lu, 2014).

Rowe, Martin, Buck, and Anttila (in press) define dance education as “learning in, through and about dance” (p.3). By taking this view, dance may mean ‘fun’ which is the term that is reflected by the adolescents who are involved in Stinson’s study of dance education (1997). Stinson finds that ‘fun’ means: social interaction, making up stuff, and moving around. She also emphasises that dancing can influence stress release, focus and concentration, self-expression, and sense of freedom for adolescents.

Dance can also be seen as a ‘language’ in education. As Buck (2003) states dance has “the capacity to function as a language because it is a communication system that may utilise gesture and movement as symbols” (p.15). Social skills like verbal and nonverbal communication can be built in the dance class (Yoder, 1993). Lakin (2006) states nonverbal communication is “one of the most powerful methods of communication; it conveys

important information about a person's likes and dislikes, emotions, personal characteristics, and relationships” (p. 59). Many scholars claim that human awareness of communication and interaction mostly comes through nonverbal cues (see for example: Aronoff, Baskin, Hays, & Davis, 1981; Knapp, Hall, & Horgan, 2013; Stanton, 2009). Gibbons (2014) states that creating a dance can be an activity to help students create a feeling of social bond. Jago et al. (2011) claim that dance provides a good opportunity for girls to make friends. Dance can also engage students in learning (Ofsted, 2003), and develop creative skills (Connell, 2001; Chappell, 2005; Craft, 2005).

Dance educators often use groupwork to achieve their instructional goals (Yoder, 1993). For example, in order to engage students in a discussion, a dance educator may organise groupwork to give choreographic feedback (Schupp, 2015). Weiss and Stuntz (2004) suggest that instructional strategies that focus on communication and collaboration are important in the dance class, because they may contribute to social connectedness by fostering trust and social support in the groups. The students who learn dance in a relatedness-supportive environment may become better team members, leaders, and more confident individuals (Gruno & Gibbons, 2016). Teaching pedagogy may also help dance students to build peer relationships. For example, in 2001 Hellison devised the “Teaching (Taking) Personal and Social Responsibility (TPSR)” (Gordon, Thevenard, & Hodis, 2011, p.18) in New Zealand secondary school Physical Education. Many New Zealand secondary school teachers reflected that teaching TPSR helped develop a positive and supportive environment in dance class, such as students supporting each other (Gordon, 2010; Gordon, Thevenard, & Hodis, 2011).

There are several ways of students working together in dance classes. For example, within dance technique class, dance students can use cooperative learning as a tool to learn movement combinations and enhance their movement quality and performance (Råman, 2009). During the process of choreography and dance performance, students also get many opportunities to work cooperatively (Schupp, 2015). Students may take actions, such as “listening to others, taking turns offering ideas, and honouring positive intentions; negotiating; offering constructive feedback; relating the parts to the whole” (Schupp, 2015, p.154). These actions may help them develop social skills, such as accurate communication, building trust

between each other, and supporting each other, which may result in more positive relationships among students who work in the same group (Johnson & Johnson, 2009b).

As the above statements suggest, dance can be seen as an approach to promote positive interdependence among students, and teachers' behaviour may influence the interdependence by influencing the classroom environment. The above literature has explored the general idea of dance. As my research is situated in New Zealand, the next three parts will explore dance in The New Zealand Curriculum.

2.4.2 Dance in The New Zealand Curriculum

It is of importance to interpret a curriculum as it may inform what could be taught (Blumenfeld-Jones & Liang, 2007) and what might be worthy to research (Eisner, 2002). Eisner (2002) states, "the curriculum is central to any educational enterprise. The curriculum constitutes an array of activities that give direction to and develop the cognitive capacities of individuals" (p.148). As my research focuses on peer relationships in New Zealand secondary school dance classes, understanding The New Zealand Curriculum is a key element to understand the significance of my research.

According to the New Zealand Ministry of Education (2007), interpersonal relationships are emphasised in education. There are two clues that infer that interpersonal relationships should be taught in education. The first one is that the Ministry of Education wants young people to be "connected" (New Zealand Ministry of Education, 2007, p.8). This connection can be understood as interpersonal relationships, because in The New Zealand Curriculum (2007) "connected" is explained as "[a]ble to relate well to others [and] [e]ffective users of communication tools" (p.8). Another clue is that "relating to others" (New Zealand Ministry of Education, 2007, p.12) is identified as one of the key competencies that students need to gain within their learning. It can be inferred from the curriculum that knowing how to build relationships with others is important in education.

According to New Zealand Ministry of Education (2000), dance can provide students with opportunities for communicating and building relationships with their peers. It states, "[i]n dance, we transform, communicate, and interpret ideas, feelings, and experiences" (p.18). Buck, Snook, and O'Brien (2014) state that dance as a subject in The New Zealand

Curriculum can contribute to the development of “cognitive skills through spatial, musical and linguistic intelligences” (p.9). They also emphasise that dance may allow students to problem solve, work cooperatively and creatively. This leads me a question: does this means students always work cooperatively in the dance class? I will explore this query within my thesis.

2.4.3 The history of dance in secondary schools in New Zealand

As my research uses narrative interviews drawing on dancers’ memories of their secondary school dance class, understanding the history of dance education in secondary schools of New Zealand can help the reader understand the context in which the participants have experienced dance education. In this section, the history of secondary school dance education in the New Zealand is examined.

According to New Zealand dance history, the formal dance curriculum has experienced three stages. Firstly, dance was initially a part of the Physical Education curriculum in the early 20th century (Bolwell, 2009; Buck, Snook, & O’Brien, 2014; Hong, 2001; Kaye, 2010). Over decades, different dancers from different countries have influenced the development of dance in New Zealand. Dance in the physical education curriculum was has developed “from military drills to gymnastics, eurhythmics, creative movement, European folk dance, and cultural Maori dance” (Buck, Snook, & O’Brien, 2014, p.9). The second stage of dance within the curriculum in New Zealand began in 2000. At this time, dance was removed from the physical education curriculum and moved to the arts curriculum, placed alongside drama, music, and visual art (Buck, Snook, & O’Brien, 2014; Dobbie, 2013). The third stage was where dance became a distinct subject within the curriculum. In 2002, dance was confirmed to be part of the new national assessment system used in secondary education (Buck, Snook, & O’Brien, 2014). This means that dance is considered to be equal to other subjects regarding national assessment.

After dance gained the same place alongside other subjects, it has played an increasingly important role in secondary schools in New Zealand (Buck, Snook, & O’Brien, 2014). Buck, Snook, and O’Brien (2014) state that “in 2006 dance was approved as a University Entrance (UE) subject approved by the Council of University Approval Process Committee (CUAP) on behalf of the New Zealand Qualifications Authority (NZQA)” (p.16). They also point out that

in 2011 the NZQA provided the highest achieving students the opportunity to achieve a dance scholarship. The important role dance now holds within the curriculum shows that dance is important to secondary school students, because they have the opportunities of entering university majoring in dance. Therefore, researching peer relationships in New Zealand secondary school dance classes is meaningful.

From the perspective of New Zealand dance history, the development of dance education in New Zealand also brings a big challenge for dance teachers and students. Since dance was connected with the physical education curriculum until 2000, dance teachers may have degrees in physical education rather than dance degrees (Buck, Snook, & O'Brien, 2014). Therefore, they may lack experience of teaching secondary school dance students. Another challenge is that "New Zealand is becoming increasingly multicultural and its school population progressively diverse" (Smith, 2007, p.1).

As my research is situated in New Zealand, I may ask: How are dance classes in New Zealand structured? What content is important in a New Zealand secondary school dance class? How do teachers manage these classes? The next section will explore this.

2.4.4 Dance classes in New Zealand secondary schools

The content taught in dance classes in secondary schools in New Zealand can be identified through the curriculum, since there are many instructional goals for each discipline. The New Zealand Curriculum (2007) contains eight levels for dance. Secondary school students would normally begin at level 4. There are no requirements of certain types of dance that dance teachers should teach. Buck, Snook, and O'Brien (2014) state that the teacher will teach dance based on their personal experience of dance studio or community dance. But there are instructional goals for each level. The degree of difficulty increases with each level. From level 1 to level 8, students need to develop practical knowledge and ideas in dance, communicate and interpret in dance, and understand dance in context.

The Ministry of Education (2000) provides many examples of learning dance in dance class. The secondary school dance students may need to learn dance history, improvisation, choreography in solo and in group, performances, give feedback to other's dance work, dance

appreciation, and dance techniques. As the examples of learning dance in level 6 in the Ministry of Education (2000) show, the students may,

Improvise movement related to the idea of flight and individually make a movement sequence based on this idea. Teach the movement sequence to a partner, and then together teach the two sets of material to another pair. Decide on an order and combine the material into a dance that clearly reflects the idea of flight. Perform the dance and discuss how flight is represented. Finish by reviewing the experience of using the process of collaborative group choreography. (p.27)

As the quote suggests, students in secondary school dance classes in New Zealand may do partnering choreography, collaborative group choreography, and performance which is similar to independent learning tasks in small groups. Within such groupwork, students may develop positive interdependence when they work towards a common goal. From the literature it can be said that the teachers' behaviours can be considered in relation to the students' interdependence in group tasks.

2.5 Conclusion

The conceptual and contextual literature has reviewed the importance of peer relationships, especially in adolescence and the possible effects of peer relationships.

Through reviewing the literature, social interdependence theory provides my research with a theoretical framework to understand peer cooperation in the dance class and also provides a possibility for applying the theory to the dance class. The literature has also explored the important factors of teacher behaviours and independent learning tasks in small groups, which might influence peer relationships. It is suggested in the literature that students learning dance as a subject in The New Zealand Curriculum should work cooperatively (Buck, Snook, & O'Brien, 2014). I ask: Does this mean students in the dance class always work cooperatively? How might teacher behaviours and independent learning tasks in small groups influence peer relationships in the dance class? These questions will be discussed in the Findings and Discussion chapter of this thesis.

The next chapter will present the methodology that I used for this research.

Chapter 3: Methodology

This chapter discusses the research methods applied to the study. The first section identifies a qualitative approach that has been applied to the research. This is followed by an articulation of the theories informing this study. The second section of this chapter explores the methods of data collection. Interviews and a narrative inquiry were selected for data collection. The third section of this chapter discusses the process of analysis. A thematic approach is the main method used to analyse the data. The fourth section identifies my position as the researcher. The fifth section discusses the ethical issues within the present study. The final section of this chapter explores the challenges and limitations of this research.

3.1 Theoretical frameworks

Berg, Lune, and Lune (2004) suggest that “as in any standard methodological approach [...] the investigator is guided by the research question” (p.199). In order to explore the question how teacher behaviours and independent learning tasks in small groups might influence social interdependence in secondary school dance classes in New Zealand, a qualitative research approach drawing from social interdependence theory and constructivism has been applied as the central theoretical frameworks.

3.1.1 Qualitative research

It has been noted that qualitative research is frequently applied to educational contextual studies (Eisner, 2017; Hatch, 2002; Sherman & Webb, 1988). Qualitative research does not produce findings “arrived at by means of statistical procedures or other means of quantification” (Strauss & Corbin, 1990, p.17). Instead, qualitative research can be “a form of social inquiry that focuses on the way people make sense of their experiences and the world in which they live” (Holloway & Galvin, 2016, p.3). As Hesse-Biber and Leavy (2010) articulate, qualitative research identifies “[t]he social meaning people attribute to their experiences, circumstances, and situations, as well as the meaning people embed into texts and other objects” (p.3). Therefore, qualitative research focuses on people’s perceptions, views, and words (Hesse-Biber & Leavy, 2010). The present research examines meanings of peer relationships in dance classes, and within this context, it explores the various perspectives on social interdependence. Thus, qualitative research has enabled me to examine

diverse perspectives and understandings shared by dancers who have learnt dance in secondary school.

Qualitative research can be a method of uncovering social and human problems through understanding the experience of individuals and groups (Creswell, 2009). As Creswell (2012) clarifies, qualitative research is “not the discovery of new elements, as in natural scientific study, but rather the heightening of awareness for experience which has been forgotten and overlooked” (p.9). Within qualitative research, unstructured and open-ended questions are often used to enable participants to respond with their own opinions and views (Creswell, 2009). Creswell’s notions are similar to the agenda of the present research. The present research aims to uncover meanings of peer relationships in dance classes through drawing upon dancers’ memories. I hope to explore diverse meanings of peer relationships through participants’ stories and perspectives, to then further understand how students might build cooperative peer relationships in the dance class.

3.1.2 Social interdependence theory

As social interdependence theory has been broadly used in education (Johnson, 2003), it therefore provides for this research a vehicle through which participants’ stories can be examined in an educational context.

As mentioned in section 2.1.2 of this thesis, social interdependence theory emerged from Gestalt psychology. Johnson (2003) claims that Gestalt psychologists believe that “humans are primarily concerned with developing organized and meaningful views of their world by perceiving events as integrated wholes rather than as a summation of parts or properties” (p.934). Within the present research, it could be understood that Gestalt psychology enable me to discover meanings attributed to relations among students, instead of the meaning of being individuals. Specifically, social interdependence theory provides this research with a theoretical framework to examine peer relationships through different types of interdependence (see section 2.1.1).

Social interdependence theory is concerned with how individuals affect each other (Johnson, 2003). This has enabled me to examine how the dance class fosters relationships where

people may influence each other, and how individuals might influence the relationships of group members. Johnson and Johnson cite Kurt Lewin's concept (2002):

(1)[T]he essence of a group is the interdependence among members (created by common goals), which results in the group being a “dynamic whole,” so that a change in the state of any member or subgroup changes the state of any other member or subgroup; and (2) an intrinsic state of tension within group members motivates movement toward the accomplishment of the desired common goals. (p.11)

Kurt Lewin's notion is consistent with one of the focuses of the present study. That is how the students influence each other in terms of working cooperatively and competitively in the small group tasks.

Furthermore, as mentioned in section 2.1.3 of this thesis, by applying social interdependence theory to practice, it could be viewed that the secondary school teacher can contribute to students' peer relationships by promoting positive interdependence. This, in turn, allows me to examine how teacher behaviours might influence peer relationships in the dance class.

3.1.3 Constructivism

Constructivism is commonly applied in educational research (Powell & Kalina, 2009; Steffe & Gale, 1995). Constructivism is an approach where people can build their knowledge through understanding their experience (Bodner, 1986; Merriam, Johnson-Bailey, Lee, Kee, Ntseane, & Muhamad, 2001; O'loughlin, 1992). As Tolich and Davidson (1999) clarify, “social researchers always remain a part of the social world they are studying. Consequently, their understanding of that social world must begin with their daily experience of life” (p.37).

There are two types of constructivism: individual and cognitive constructivism and social constructivism (Powell & Kalina, 2009). These two types of constructivism are both important in educational research (Powell & Kalina, 2009) and are both valuable in this research. The participants' own knowledge structure and social interaction may both have influence on their understanding of peer relationships. As Ackermann (2004) articulates,

Knowledge, to a constructivist, is not a commodity to be transmitted—delivered at one end, encoded, retained, and re-applied at the other— but an experience to be actively built, both individually and collectively. Similarly, the world is not just sitting out there waiting to be uncovered, but gets progressively shaped and formed through people's interactions / transactions. (p.16)

Cognitive and individual constructivism was developed based on Jean Piaget's perspective, which "incorporates the importance of understanding what each individual needs to get knowledge and learn at his or her own pace" (Powell & Kalina, 2009, p.243). The constructivist Piaget believed that "[k]nowledge is acquired as the result of a life-long constructive process in which we try to organize, structure, and restructure our experiences in light of existing schemes of thought, and thereby gradually modify and expand these schemes" (Bodner, 1986, p.874)

Crotty (1998) suggests that individual constructivism "points up the unique experience of each of us. It suggests that each one's way of making sense of the world is as valid and worthy of respect as any other" (p.58). Within the present study, I explore the meanings of peer relationships by drawing on participants' memories. In terms of personal experience, each of the participants may understand peer relationships differently according to their different age stages. They may have a greater understanding of peer relationships now when they tell the story that traces back to their adolescence. Constructivism allows me to value participants' understandings of peer relationships at different life stages.

Social constructivism, depending on Lev Vygotsky's theory, emphasises social interaction (Powell & Kalina, 2009) and cultural background (Crotty, 1998). As Ackermann (2004) states, "knowledge is actively constructed through relating to others and acting in the world" (p.16). Crotty (1998) clarifies, "social constructionism emphasises the hold our culture has on us: it shapes the way in which we see things [...] and gives us a quite definite view of the world" (p.58). Constructivism is often identified as a philosophical lens for researchers, given that the interactions between teachers and students are frequently included in education. As student-centred learning gradually appears as a pedagogy in classroom (Baeten, Kyndt, Struyven, & Dochy, 2010), I focus on the interactions between students in this study. Social constructivism allows me to examine the interactions between students, such as meanings of peer relationships in dance classes, through participants' experiences. Their learning content, such as different types of dance, is also examined within the present study.

3.2 Methods of data collection

Within this qualitative research, interviews and narrative inquiry have been chosen as the methods of collecting research data. The following section will explain why and how I used interviews and narrative inquiry in this study.

3.2.1 Interviews

In order to understand how peer relationships might be influenced in secondary school dance classes in New Zealand, interviews were chosen as a method for data collection in this study, as a valuable way of gathering an insight into people experiences (Weiss, 1995). Weiss (1995) states that interviews allow researchers to interpret “people’s interior experience [...] what people perceived and how they interpreted their perceptions [...] how events affected their thoughts and feelings [...] the meanings to them of their relationships, their families, their work, and their selves” (p.1). Specifically, semi-structured interviews are used within the present study, as they are identified as common type of interviews used in qualitative research (Holloway & Galvin, 2016).

I chose semi-structured interviews because of the flexibility this form of interviews can take. Berg (2009) clarifies that semi-structured interviews are “wording of questions flexible” (p.105). When the researcher conducts interviews, their questions may influence the answers of interviewees. Risner (2000) articulates that “in formulating a particular research question, researchers in many ways also ‘decide’ the answer; given the nature of humanities-based research rooted in questions of meaning, the liabilities appear minimal” (p.158). However, semi-structured interviews allow an interviewer “to ask questions in a different order or a different way according to each participant and for new topics to be introduced” (Martin, 2012, p.85).

Within the present study, interviewees introduced new topics during questioning. The flexibility of semi-structured interviews allowed me to explore multiple meanings of peer relationships in dance classes through asking questions according to the new topics that emerged. This flexibility has also assisted developing new questions related to my research. According to constructivism, “knowledge is actively constructed through relating to others and acting in the world” (Ackermann, 2004, p.16). Therefore, in this process of flexible

questioning there is also the potential to co-construct meanings between the researcher and interviewees.

I chose to interview three secondary school dance teachers who have participated as student in secondary school dance classes in New Zealand. The research data is drawn from the three participants' memories of being secondary school students. The three dance teachers offered their own experiences of cooperative learning or group learning in a dance class. There is an old Chinese saying, "teaching benefits teachers as well as students" (教学相长). During the process of teaching, teachers may deal with their students' peer relationships based on their own experience, so they have had a better self-reflection on their own experience of peer relationships. This is also the reason why I chose dance teachers as my participants. I have examined their experiences of learning dance in the high school dance classes, rather than their experiences of teaching students in high school dance classes.

The interviews for the present research were conducted in Auckland, New Zealand. I conducted one interview with each participant, and each interview took approximately 50 minutes. All of the interviews were audio-recorded and transcribed. The interviews were conducted in English. In order to avoid misunderstandings, the interviewees received the transcripts of their interview for correction and feedback. When the interviewees received the transcripts, they had the opportunity to change, delete, or add any comments. By doing this, it has made the research more rigorous.

3.2.2 Narrative inquiry

Narrative inquiry has been used as a data collection method. Narrative can "name the patterns of inquiry" (Connelly & Clandinin, 1990, p.2). According to Polkinghorne (1988), narrative "can refer to the process of making story, to the cognitive scheme of the story, or to the result of the process—also called 'stories', 'tale', or 'histories'" (p.13). Narrative inquiry is a common approach for researcher to explore the meanings of people's experience. This is consistent with my research aim of drawing stories about dance teacher's own experience of peer relationships in secondary school dance classes. As Connelly and Clandinin (1990) articulate, "people by nature lead storied lives and tell stories of those lives, whereas narrative researchers describe such lives, collect and tell stories of them, and write narratives of experience" (p.2).

Narrative inquiry has increasingly been applied in educational research (Connelly & Clandinin, 1990; Lieblich, Tuval-Mashiach, & Zilber, 1998). Connelly and Clandinin (1990) state,

[T]he use of narrative in educational research is that humans are storytelling organisms who, individually and socially, lead storied lives. The study of narrative, therefore, is the study of the ways humans experience the world [...] education is the construction and reconstruction of personal and social stories; teachers and learners are storytellers and characters in their own and other's stories. (p.2)

Within the present study, as a researcher I wanted to understand how cooperative peer relationships might be influenced. Therefore, I drew meanings from the three participants' stories, which were about peer relationships within their secondary school dance classes.

According to Stinson, Blumenfeld-Jones, and Van Dyke (1990), "personal meaning as we saw it is not always immediately available to consciousness, ready to be expressed briefly and quickly [...] It was important that we participate in a dialogue with our subjects rather than administer a questionnaire" (p.14). Therefore, I examined meanings of participants' experience through the context of their whole stories. Furthermore, except for telling stories, narratives are also a medium for reflecting personal experience (McNiff, 2016). Thus, narratives "require interpretation when used as data" (Reissman, 2005, p.2). This requires me, as the researcher, to not only receive information from participants but also to interpret the underlying meanings of their stories.

Overall, narrative research has provided the present study with possibilities for understanding the meaning of peer relationships in the dance class. Through the narratives of the three participants, their experience of cooperative learning in the dance class have provided information to clarify the meanings of peer relationships in dance classes and also within dance education.

3.3 Process of analysis

Within the process of analysis, interview transcripts, notes, and also the literature review have been examined. According to constructivism, the researcher and the research focus is "interactively linked so that the 'findings' are literally created as the investigation proceeds" (Guba & Lincoln, 1994, p.111). Therefore, the feelings and thinking that emerged during

interviews were all examined. These materials are all key reference points for the research analysis associated with the multiple understanding of peer relationships in the secondary school dance class of New Zealand.

The present research has employed a thematic approach to analysing the data. A thematic approach “is useful for theorising across a number of cases – finding common thematic elements across research participants and the events they report” (Riessman, 2005, p.3). A thematic approach “refers to themes, the notion of a theme must be examined more closely” (Joffe, 2012, p.209). Joffe (2012) articulates that a theme can be referred to as “a specific pattern of meaning found in the data” (p.209). Within the present research, participants have shared stories of their experiences regarding peer relationships when they were in secondary school. Specific themes have been identified through those stories. This data was then analysed for the emergence of common themes.

3.4 Position as the researcher—insider and outsider

Considering a researcher’s position within research is essential (Dwyer & Buckle, 2009; Kanuha, 2000). As Dwyer and Buckle (2009) articulate, “[w]hether the researcher is an insider [...] or an outsider [...] is an essential and ever-present aspect of the investigation” (p.55). As the researcher, I identify myself both as insider and outsider within the present research. This section explains why my position as the researcher is both one of an insider and an outsider.

Within this study, my research status of being insider and outsider stems from my unique identity. I am a Chinese international student who is completing a Master’s degree in New Zealand. All the participants involved in the research have had the experience of learning dance in a New Zealand school. My different cultural background allows me to stand outside of the research context. Dwyer and Buckle (2009) state, that a researcher who is outside of “the commonality shared by participants” (p.55) is an outsider. However, I have taught Chinese dance in an Auckland secondary school (Marist College). Furthermore, I understand The New Zealand Curriculum through the review of literature. I have experienced different dance cultures within University of Auckland dance classes. Therefore, I also stand as an insider within this research. Such knowledge has provided me with an understanding of New Zealand secondary school dance classes and further helped me understand and analyse the

participants' perspectives of peer relationships. For example, when the participants mentioned different contents of dance classes at different year levels, I had an understanding, based on my curriculum knowledge.

My learning experience also makes me both an insider and outsider of the research. As a researcher I come from similar identity groups as the students. I learnt dance in secondary school dance classes. Kanuha (2000) clarifies that insider researcher may conduct research in "communities, and identity groups of which they are also members (p.439). According to Kanuha's notion, I am an insider, because I come from similar dance communities. I studied dance at the Beijing Dance Academy (BDA). I learnt ballet, Chinese folk dance, Chinese classical dance, contemporary dance, choreography, so I understand the dance class pedagogies, particularly in a Chinese context. Although I have not learnt dance in a New Zealand secondary school dance class, all the dance experience assisted me in understanding dance groups and to ask relevant questions (Merriam et al., 2001). Being from a similar dance community as the participants assisted me in gaining acceptance. As Dwyer and Buckle (2009) claim, "[p]articipants might be more willing to share their experiences because there is an assumption of understanding and an assumption of shared distinctiveness; it is as if they feel, "You are one of us and it is us versus them"" (p.58).

The role of researcher may make the participants think that I am an outsider. As a researcher, I concentrate on the participants' stories. This may be an advantage of asking questions and gathering information. Merriam et al. (2001) articulate that "[t]he outsider's advantage lies in curiosity with the unfamiliar, the ability to ask taboo questions, and being seen as non-aligned with subgroups thus often getting more information" (p.411). However, there is no advantage of either positions, rather the status of insider and outsider within a research can be constantly shifting (Allen, 2004; Labaree, 2002). As Allen (2004) clarifies, "[s]ituations are neither totally familiar nor totally strange, and the researcher's insider-outsider status changes at different points in a research project and is different with different groups and different individuals" (p.15).

3.5 Ethical considerations

The University of Auckland's Human Participants Ethics Committee (UAHPEC) approval was gained in advance of the research procedures taking place. This section outlines the ethical concerns within the present research.

Some ethical problems have been considered, and they are as follow. Firstly, participation involved in this research was entirely voluntary. Dance teachers who have experience of learning dance in the secondary school dance class in New Zealand were invited (through an email advertisement) to participate in the present research. There was also a research Topic Guide within the email advertisement sent to potential participants. The research involved questions that may provoke the participants to reflect on issues that they may be uncomfortable with. Therefore, the project was designed to ensure participation is voluntary. Participants were given an opportunity to ask questions related to my research. In order to make a clear explanation of my research purpose and procedures, all the participants involved in the research received Participant Information Sheet and Consent Forms (attached in Appendices) before the interviews.

Secondly, the identities of the participants in this research are confidential. This has been explained in the Participant Sheet and Consent Form given to the participants. This was also noted in the recruitment advertisement. All participants have been given pseudonyms when they are referred to in the writing.

Thirdly, interview transcripts were given to the participants to review and edit before analysis. They also had the opportunity to withdraw from the research until September 5, 2017.

Finally, the research data is stored safely. The data will be stored securely for six years by the principle investigator and will only be accessible to the research team. The electronic data were stored on a computer with passwords, and hard copy data were locked in a secure cabinet. At the same time, the consent forms are stored separately from data and kept for six years. After six years, the data will be destroyed by deleting electronic files and shredding hard copies.

3.6 Challenges and limitations

This section considers the challenges and limitations of the present research, such as time, language, limited word count (30,000 to 40,000), the number of participants, and research location (only in New Zealand). The details of those challenges and limitations are explained as follows:

3.6.1 Challenges

There are several challenges in this research. First, the time was an issue. I had only one year to complete this master's project. In my case, each step of the research was new to me. I was challenged with unfamiliar processes that had not been part of my learning experience in China. In order to overcome these challenges, I have tried my best to make progress on my reading and writing within one year. I sent my writing to my supervisor and my friends who are good at writing in English for advice and reviewing. I did this to build up my writing skills and confidence.

Along with time, language was a big challenge for me within the project. As I am Chinese, having English as a second language has made aspects of the study a challenge. Such challenges include writing in English, conducting interviews in English, reading literature in English, and analysing data in English. I was aware that asking deep questions in English might be hard for me during the interviews, so I practiced test interviews with my friends several times when preparing for the real interviews. It was also a challenge to understand the real or full meanings of interviewees' perceptions through 50-minute interviews, so I spent much time reviewing interview recordings and reading the transcripts. In order to avoid mistakes, I sent the transcripts to the three interviewees for review. Therefore, it took a long time to complete the data analysis.

It was also a challenge that the three dance teachers involved in this research were recalling their memories of when they were in secondary school dance classes. They remembered some stories, but they forgot some details. However, with that said, the stories they remembered are very valuable for the research, because these stories have perhaps had a deep influence on their learning if they still remember them.

3.6.2 Limitations

In addition to the challenges, there are also limitations of this study. First is the limited word count. The 30,000 to 40,000 word limit for this thesis was not enough for me to explain all my ideas within the research. The limited word count only allowed me to focus on one topic: the cooperative peer relationships in secondary school dance classes in New Zealand. At the same time, I found many interesting stories when I interviewed the participants, but the word limit did not allow me to analyse all the data I gathered. However, I chose one direction that I am interested in and made it increasingly deeper. I will keep other stories as another direction for another study or perhaps even a PhD.

Secondly, the number of participants has been considered as a limitation for this research. As mentioned earlier, three participants were involved in my research, and their understanding and perspectives towards peer relationships could not represent all secondary school dance students' perspectives.

Thirdly, the research location is also a limitation in this study. Since the research was conducted in New Zealand, some of the findings might be relevant to other cultural contexts, and some may not. The findings about the influence on students' cooperative peer relationships may be suitable for contexts with similar dance education situations.

3.7 Conclusion

This chapter has discussed the research methodologies used in the present research. Firstly, in terms of the research aim and purpose, this chapter outlined the main theoretical bases describing how a qualitative, social interdependent, and constructivist framework were utilised in this study. It then introduced the methods used for collecting data. Interviews and narrative inquiry were addressed as the main method for data collection. A thematic approach was then introduced as the method to analyse the data.

This chapter then addressed my position as the researcher, as an insider and an outsider. Then some ethical issues that were considered in the research were described. The challenges and limitations of the research were also discussed in this chapter.

Based on the methodology explored in this chapter, the next section will discuss the findings along with the 17 narratives from three participants.

Chapter 4: Findings and Discussion

This chapter of the thesis synthesises 17 key stories with scholarly literature to form a critical discussion surrounding the query: How might teacher behaviours and independent learning tasks in small groups influence social interdependence in secondary school dance classes in New Zealand? This query contributes to understanding questions such as and how might dance students work cooperatively or competitively? The 17 key narratives are shared by three interviewees who have learnt dance in high school in New Zealand. Considering ethical issues (see section 3.5), the three interviewees' identities are confidential, and they are given the pseudonyms of Bell, Anne, and Sisi.

According to the literature, the research of students' subjective perceptions has been developing as a central topic in education (Babad, 1993; Frenzel, Pekrun, & Goetz, 2007; Weinstein, Marshall, Brattesani, & Middlestadt, 1982). Based on the application of social interdependence theory to dance education, this chapter explores, from students' perceptions, how a teacher's behaviour and independent learning tasks in small groups might influence social interdependence in the dance class. The discussion is presented in two sections.

The first section explores how teacher behaviours (as discussed in 2.2.1) might influence social interdependence in the dance class. This section includes two parts. One focuses on how a teacher's behaviour might result in positive interdependence and further influence peer relationships, and the other part focuses on how a teacher's behaviour might result in negative interdependence and further influence peer relationships.

In the second section of this chapter, independent learning tasks in small groups (as outlined in 2.3.2) are explored, this includes reflecting on how small group tasks (such as performance and choreography) might influence social interdependence. This section includes how positive interdependence might exist in small group tasks and further influence peer relationships, and how small group tasks might promote negative interdependence and further influence peer relationships.

4.1 Teacher behaviours and social interdependence

Sheffler (2009) states that the teacher can influence student's learning and belonging in a class by creating a particular classroom environment. This, in turn, prompts the question:

How might a teacher influence students' feelings of relationships with others in the dance class? This section explores this query by analysing the interviewees' narratives, in two parts.

The first part, with four stories, discusses how dance teacher behaviours might promote cooperative peer relationships in the dance class. The second part, with five stories, describes how dance teacher behaviours might promote competitive peer relationships in the dance class.

4.1.1 “She elevated everyone”: Positive interdependence and teacher behaviours

Classroom environment plays an important role in influencing student peer relationships (as mentioned in section 2.2.2). I ask how a teacher's behaviour might influence peer relationships by creating classroom environment in the dance class. The following section, with four narratives from interviewees, will discuss how a dance teacher's behaviour might promote positive interdependence in terms of the whole class in the dance class. The four stories and discussions are as follows:

Story 1: “Laugh at ourselves and laugh at others”

Humour as a communicative activity is used in many social context (Lynch, 2002), which includes the classroom environment (Urdan & Schoenfelder, 2006). I ask: How might a teacher use humour in the dance class? Could the teacher's humour influence social interdependence in the dance class? Here is an example of Anne's narrative. She stated,

She [the teacher] would do funny things and allow us to laugh at her, because we were laughing with her we all felt closer. I felt closer to my friends, because we had a kind of joke about the teacher and the funny things she would do. It gave us something to bond us together a little bit. I think it helped to create our relationships as a class. The teacher created an environment that allowed us to feel comfortable and relaxed with each other. That then allowed us to connect with each other, make relationships and friends, and being able to laugh at ourselves and laugh at others, in a really positive way. We were all really relaxed around each other, and we could work with each other, and that was fun.

As Anne's statement suggests, Anne felt closer with her classmates when the dance teacher used humour in the dance class. The dance teacher's humour created a comfortable classroom environment, which allowed Anne and her classmates to feel relaxed with each other. As Anne described, “[t]he teacher created an environment that allowed us to feel comfortable

and relaxed with each other.” Obviously, the comfortable environment here is not necessarily referring to sitting on a comfortable seat. Rather it could be likened to a “creative climate” (Amabile & Gryskiewicz, 1989; Lapierre & Giroux, 2003). Playfulness and humour are identified by Ekvall (1983) as dimensions of creative climates. A creative climate allows people to feel free to express their ideas and take risks (Hunter, Bedell, & Mumford, 2007; Isaksen & Lauer, 2002; Lapierre & Giroux, 2003), which therefore could be a social bond (Hallinan & Smith, 1989). The social bond is identified from Anne’s narrative, as she emphasised, “[the teacher’s humour] gave us something to bond us together a little bit.” I ask: How did the teacher use the humour to create the creative climate?

Anne articulated, “[the teacher] would do funny things and allow us to laugh at her”. This aligns with Isaksen and Lauer’s statement (2002) that in a creative climate “good-natured jokes and laughter occur often” (p.80). Jokes and laughter bonded Anne and her classmates together, as Anne stated, “because we were laughing with her we all felt closer”. This aligns with the existing theory that articulates that laughter is a social bond (Panksepp, 2004). Because Anne and her peers found something mutual to laugh at, they felt closer to each other. Referring back to Anne’s statement, this can be observed when she articulated, “because we had a kind of joke about the teacher and the funny things she would do”. The joke the teacher created and the funny things she did allowed Anne and her classmates to develop a common understanding by laughing together.

Specifically, Anne continued to say, “We were able to laugh at ourselves and laugh at others, in a really positive way”, and that made their relationships blossom. This aligns with Relief Theory, which states that laughter can alleviate nervousness (Morreall, 2011). Therefore, Anne and her peers are able to laugh at themselves and others, and they may not be afraid of making mistakes and may learn from mistakes. Being able to learn from mistakes is an essential factor for building a cooperative team (Adler & Kwon, 2002; Druskat & Kayes, 2000; Ely & Thomas, 2001; Zohar, 2000). The moment of being able to “laugh at themselves and others” (Anne’s statement) also aligns with social interdependence theory (see section 2.1.1); the laughter creates positive interdependence between Anne and her classmates and allows them to develop cooperative peer relationships. As Anne concluded, “[w]e were all really relaxed around each other, and we could work with each other, and that was fun.”

According to the discussion of Anne's narrative above, the key findings suggest that humour may be a way for the teacher to promote cooperative peer relationships in the dance class. However, it can be noted that the humour that the teacher used is not student-targeted humour, which is defined as a humour "generated by the teacher with the student as its object" (Neuliep, 1991, p.351). The teacher made fun of herself, as Anne said, "[s]he would do funny things and allow us to laugh at her".

Anne's narrative is one example of how the teacher behaves in the general dance class and how this might influence student's peer relationships. This makes me think how teachers might behave when they teach a specific dance in the dance class? Furthermore, how might the teacher's behaviour influence peer relationships during the process of teaching a certain dance? The next narrative will explore these ideas.

Story 2: "A moment to shine"

Perhaps there is a tense moment in the dance class when the students get chosen to be in different roles. It can be a moment that students might feel emphasis on the sense of exclusion or inclusion. How might this be managed, and how might a teacher's behaviour during this moment influence the students' feeling of relationships with each other? Here is a narrative from Bell. She articulated:

Our teacher created a dance about Westside Story, a musical theatre dance. She elevated everyone. She took people they were not necessarily the most capable and gave them roles. They were not the best dancers, but she still gave them a role or she still gave them a moment to shine. The teacher gave to a girl [Nana] who was not necessarily the most technical dancer, the star part. I would not have expected Nana, who has not had any dance training, to get the little bit at the start. So then I go "oh, maybe she is better, the teacher thinks she is good" and maybe I think she is good. So we started to think each other is good. She gave people roles, so no one was above one another. She saw something special and different about each of us. That's why she gave Nana the main role. So she thought we were special individually and gave us different things. I think when we had her, maybe because of that we respected each other more, and that made our whole class inclusive.

As Bell's statement suggests, the teacher's action of giving a role to each individual student in the dance (Westside Story) may have promoted Bell's feeling of inclusion. Bell's feeling of inclusion might result from the teacher's inclusive value. The teacher seems to value every individual in the dance class, as Bell stated, "[s]he elevated everyone. She took people they

were not necessarily the most capable and gave them roles.” By giving roles to the students who are not the most capable might have altered Bell’s thinking of hierarchy in the dance class. As she mentioned the words “the most technical dancer”, “the most capable”, and “the best dancer”, it can be seen that Bell perceived a status hierarchy (Anderson, Hildreth, & Howland, 2015; Garandean, Lee, & Salmivalli, 2014) in the classroom. As mentioned in section 2.2.2, status hierarchy in the class may be a natural phenomenon, and the teacher can influence it. The teacher seems to have alleviated Bell’s sense of hierarchy by giving every student a role in the Westside Story dance. As Bell articulated, “[s]he [the teacher] gave people roles, so no one was above one another.” This might be the reason why Bell felt included, as she emphasised the statement “that made our whole class inclusive”. It could be said that the inclusive classroom environment might contribute to positive interdependence between Bell and her classmates (Sheffler, 2009).

Bell explained, “because of that we respected each other more, and that made our whole class inclusive.” Therefore, the positive interdependence could be seen as the mutual respects between Bell and her classmates (see section 2.1.3). Bell’s words, “respected each other” also align with the definition of “[r]espect for the value and worth of others” (Markman, Stanley, & Blumberg, 1994, p.293). In Bell’s narrative, she explained,

I would not have expected Nana, who has not had any dance training, to get the little bit at the start. So then I got “oh, maybe she is better, the teacher think she is good” and maybe I think she is good. So we started to think each other is good.

As Bell’s explanation above suggests, it seems that the respect between her and Nana started with Bell’s value of Nana. Conversely, respect in a group can also increase the group members belief of their values as group members (Tyler & Smith, 1999). Furthermore, Frei and Shaver (2002) state that respect can result in successful close relationships. According to Bell’s narrative, it seems that the respects among Bell and her classmates has promoted cooperative peer relationships in the dance class, as she mentioned the words “whole class inclusive”. This aligns with social interdependence theory (see section 2.1.1). Therefore, the key finding from Bell’s narrative is that promoting student’s feeling of inclusion, respect, and fairness could contribute to the formation of cooperative peer relationships.

According to the above discussion of Bell’s narrative, the finding suggests that the teacher’s inclusion should be valued when teaching a dance in the dance class. Bell’s narrative is about

how a dance teacher shows inclusive values when he or she teaches a dance. This, in turn, prompts the question: How might a teacher show inclusive value when they teach the specific movements in the dance class? The next narrative will explore this.

Story 3: “We are going to do this”

“We raised our arms up and reached for the sky. We came from the corner, we, “woosh” ... we jumped”. This statement above is from Bell. She was describing how her class had been learning assemblés in the dance class. Assemblé could be seen as a challenging movement for students who do not have ballet training. Perhaps, students might feel nervous to learn to assemblé. How might the assemblé be taught in the dance class? How might the teacher’s behaviour during teaching assemblé influence student’s feeling of relationships with each other? Bell said to me,

I remember that we learnt assemblé. We were learning about assemblé which is a little challenge. I think we were excited that we were learning something kind of tricky. We raised our arms up and reached for the sky. We came from the corner, we, “woosh”... we jumped”. The teacher had faith that we would get it. The teacher was really positive. She was [saying], “yeah, we are going to do this. We will get it and we will look amazing.” So she was really encouraging. I do not think anyone felt it was too hard. I think we were excited together, because she talked to all of us and expected all of us to be able to do it. Even though some people giggled because they had done ballet. But she had faith that everyone could do it, not just those girls who had done ballet. She gave it to everyone to do, so those ballet girls were no longer above us, or better than us. We were all equal. No one was better than anyone else, and we worked as a whole group and appreciated each other more.

As Bell’s statement suggests, the teacher’s inclusive engagement of participation created Bell’s feeling of bonding with the group as a whole. Bell’s feeling of bonding seems to firstly have resulted from the change of thinking towards hierarchy in the dance class. As I mentioned in story 2, there is a thinking of status hierarchy in Bell’s mind and teachers can make efforts to influence status hierarchy in the classroom (Gest & Rodkin, 2011). Bell described, “[s]he [the teacher] gave it to everyone to do, so those ballet girls were no longer above us, or better than us.” It seems that the teacher’s inclusive engagement of participation has relieved Bell’s thinking of status hierarchy. As a result of relieving the hierarchy, it seems that the inclusive classroom environment was created in Bell’s perception. As she articulated, “[w]e were all equal. No one was better than anyone else, and we worked as a whole group and appreciated each other more.”

Appreciating each other is a feature of an inclusive classroom environment (Sapon-Shevin, 2010). Within the inclusive classroom, students tend to promote positive interdependence (Sheffler, 2009). Johnson and Johnson (2005) state that encouraging participation can make sure that positive interdependence happens and can further promote cooperative peer relationships. This aligns with the social interdependence theory (see section 2.1.1). This finding suggests that teachers' inclusive engagement of participation should be valued, in terms of promoting cooperative peer relationships and alleviating hierarchy in the dance class.

Furthermore, Bell shared,

The teacher was really positive. She was like, “yeah, we are going to do this. We will get it and we will look amazing.” So she was really encouraging. I do not think anyone felt like it was too hard. I think we were excited together.

This statement illustrates that the teacher's inclusive praise aroused Bell's intrinsic motivation. The teacher's praise is identified as the teacher's positive tone of encouragement (Musti-Rao & Haydon, 2011). Musti-Rao and Haydon (2011) state that maintaining a positive tone to interact with students can help teachers to set the stage for improving student behaviour. Referring back to Bell's narrative, it seems that the teacher's positive tone aroused Bell's motivation of learning the assemblé, as she mentioned, “we were excited together”. Similarly, the teacher's positive tone can be seen as autonomy support (Reeve, Jang, Carrell, Jeon, & Barch, 2004), which is using informational and non-controlling language.

What is more, autonomy support also nurtures intrinsic motivational resources, such as interests and enjoyment (Reeve, Jang, Carrell, Jeon, & Barch, 2004). According to Bell's illustration, it seems that the assemblé is the intrinsic motivational resource of Bell, as she described, “[w]e were learning about assemblé which is a little challenge. I think we were excited that we were learning something kind of tricky.” Therefore, the teacher's autonomy support resulted in Bell's engagement (Reeve et al., 2004). Engagement is represented by a person's intensity of behaviour and quality of emotion as the person becomes actively involved in a task (Connell & Wellborn, 1991; Koenigs, Fiedler, & deCharms, 1977). The engagement in Bell's story could be seen as the words that she described when she was doing assemblé: “[w]e raised our arms up and reached for the sky. We came from the corner, we, “woosh”... we jumped”.

Eccles and Wigfield (2002) state a student's engagement predicts her or his achievement. Does this achievement include social achievement? Perdue, Manzeske, and Estell (2009) state that students' positive relationships could predict school engagement. Could student's engagement also predict cooperative peer relationships? Bell stated, "we worked as a whole group and appreciated each other more". As this statement suggests, it seems that Bell and her classmates engagement resulted from cooperative peer relationships between them.

Therefore, according to the above discussions of Bell's narrative, the key finding suggests that the teacher's inclusive engagement of participation could alleviate status hierarchy and contribute to student's engagement and cooperative peer relationships in the dance class. The teacher's inclusive praise and autonomy support could especially be used to promote cooperative peer relationships and students' engagement.

The above discussion is about how the teacher's behaviour might contribute to cooperative peer relationships during teaching a technique in the dance class. The next section will explore how the teacher's selection of groups might influence students' cooperative peer relationships.

Story 4: "We got to say what we wanted"

Grouping students has become the common behaviour of teachers in the classroom (as mentioned in section 2.2.1). Group compositions can predict different types of interdependence (Webb, 1989). Since there is much groupwork in the dance class (Buck, 2003; Hastie & Pickwell, 1996), I question how the teacher's selection of groups might influence social interdependence in the dance class. How might the students perceive the teacher's choices? Here is an example from Anne. She said:

We had to do a group choreography in level 3. Each person had to choreograph on a group. When we selected our groups, I do remember that we wrote to the teacher. So we all by ourselves had to write down who we wanted in our dance. Then she took all of that, and she tried to make what you wanted but also made sure that everyone was dancing in at least one person's dance. So people would not dance in too many dances. So we got to say what we wanted, but then she made sure that was fair for everyone. She was really aware that making sure that everyone was involved and everyone had equal opportunity to be involved to get to dance and perform. So that was really good. She encouraged us to get to know each other. She gave me one more person to work with, and she asked me if it is ok. I said that was fine that I was happy to work. I think

she was someone that had not been picked for many dancers, so the teacher asked if she can be my dancer as well.

As Anne's statement suggests, the teacher's approach to grouping students led to Anne's perception of the teacher as being focused on fairness, equality, and inclusion. The grouping process depended on Anne's choices and on the teacher's selection. Anne chose first, and the teacher made some changes. But it seems like small changes, and most of the decision depended on Anne's choices. As Anne stated, "she tried to make what you wanted but also made sure that everyone was dancing in at least one person's dance". This statement indicates that the teacher was aware of inclusion in the dance class, and the teacher's inclusion may be a way to promote building relationships between Anne and her classmates. As Anne articulated, "[s]he encouraged us to get to know each other. She gave me one more person to work with".

She said, "and she asked me if it is ok. I said that was fine that I was happy to work." This aligns with existing theory of power and communication (McCroskey & Richmond, 1983). Power can be seen as the capacity of influencing others to do something (Zaleznik & Kets de Vries, 1975). McCroskey and Richmond (1983) state that communication is required when the teacher using power and communication is the centre of teaching. Referring back to Anne's statement, the teacher's communication with Anne when she gave her one more person to work with resulted in Anne's positive reaction. As Anne replied, "that was fine that I was happy to work." It seems the teacher's communication with Anne contributed to Anne's perception of positive interdependence with the new group member. This positive interdependence may predict a cooperative peer relationship between Anne and the new group member. This leads me to query how social interdependence might be influenced when a teacher does not communicate with students during using power. This will be explored further in section 4.1.2, story 7.

Anne stated, "[s]he was really aware that making sure that everyone was involved and everyone had equal opportunity to be involved to get to dance and perform. So that was really good". Anne's above statement indicates that she felt she was involved in an inclusive classroom environment, and the inclusive classroom environment is where could promote positive interdependence happens (Sheffler, 2009). Therefore, it can be said that Anne's perception of positive interdependence with the new group member also resulted from the

inclusive classroom environment. This, in turn, prompts the following question: Could this be seen as a prediction that Anne will build cooperative peer relationships with all her group members? This will be discussed in 4.2.1, story 12.

Conclusion of stories 1 to 4

To conclude the above discussions of interviewees' four narratives, the key finding suggests that creating an inclusive classroom environment could promote cooperative peer relationships in the dance class. The teacher can create an inclusive classroom environment by using humour, praise, support to the whole class, and engaging whole class participations. Specifically, giving individuals roles and encouraging all students to learn challenging movements could alleviate hierarchy in the dance class, this, in turn, could contribute to the inclusive classroom environment. Grouping students based on their choices could also contribute to the inclusive classroom environment, and communication plays a crucial role during the process of grouping students. Overall, the findings suggest that the teacher's inclusive approach should be valued in the dance class.

The four narratives above were all about how teacher's behaviour promotes cooperative peer relationships in the dance class. The next section will explore how students might perceive teachers' differential behaviour, and how the differential behaviours might influence peer relationships in the dance class.

4.1.2 "A little bit of favouritism": Negative interdependence and teacher behaviours

There is teachers' differential behaviour in the classroom, and the differential behaviour might promote status hierarchy among students (as discussed in section 2.2.1). This makes me consider how teachers' differential behaviour might influence social interdependence in the dance class. This section, with four narrative stories, discusses how teachers' differential behaviour might contribute to negative interdependence (as defined in section 2.1.1) in the dance class. The narratives and discussion are as follows:

Story 5: "She definitely saw more potential in them"

"She [the teacher] definitely saw more potential in them", Sisi said. This statement can be seen as Sisi perceiving a differential behaviour of the teacher (see section 2.2.1). As

discussed in section 2.1.2, teachers' differential behaviour can influence peer relationships by promoting hierarchy in the class. This leads me to query: Could the teacher's differential behaviour influence the relationships between Sisi and her classmates in the dance class? How have the teacher behaved in the dance class? Sisi described,

When she [the teacher] had us in class, she did not necessarily encourage everyone to the absolute of our ability, and kind of showed a little bit favouritism to some students. In class she would often joke with only like a couple of the girls, because she also ran a cheer squad outside of the school, and a lot of the girls were in that as well. So they had inside stories and inside jokes that the rest of the class did not really get. The teacher knew some of the girls outside of school. When the girls came in to school, the teacher calls one of the girl "oh, Ely", like a nickname for her. While the rest of us are called the formal like "Miss" sort of thing. When the teacher provided feedback or gave comments it was different. The teacher kind of gave some of the students who she knew from outside of school more direction like "no you still need to keep working, you need to achieve this sort of level." Whereas with the people not that confident and she did not know as well, she never said you need to reach same level, you need to reach this level, which was someone a little bit lower than the other people. So she definitely saw more potential in them. I kind of tried to avoid them mostly. They kind of just stuck together. They were very cliquey. They had their own group and sort of you have to be on their level to connect with it.

As Sisi's statement suggests, the "favouritism" is similar to a teacher's differential behaviour, and the differential behaviour led to Sisi's perception of hierarchy among her classmates and negative interdependence as well. There are three differential behaviours of the teacher that Sisi was sensitive to. They are: creating inside jokes, using nick names, and providing double standards.

Sisi articulated, "[i]n class she [the teacher] would often joke with only like a couple of the girls". Middleton and Moland (1959) state, jokes can be a social bond. As discussed in the section 4.1.1, story 1, it was seen how Anne's teacher used humour to bond the whole class together by joking with the whole class. However, in Sisi's narrative, the teacher might have created a social bond among the students who she joked with, therefore, Sisi called the jokes as "inside stories" and "inside jokes". Furthermore, creating inside jokes has promoted Sisi's feeling of being excluded. As she articulated, "they had inside stories and inside jokes that the rest of the class did not really get". As discussed in 4.1.1, the inclusive classroom environment could contribute to positive interdependence among students, so I question whether the exclusive classroom environment could promote negative interdependence.

Anchimbe (2011) states that names play a key role in closeness and social communion, and name-calling can express interpersonal relationships. In Sisi's narrative, it seems that the different naming led Sisi to perceive a closer relationship between Ely and the teacher than the relationships between her and the teacher. As she explained, "[t]he teacher knew some of the girls outside of school. When the girls came in to school, the teacher calls one of the girls "oh, Ely", like a nickname for her. While the rest of us are called the formal like "Miss" sort of thing." Baker (1999) notes that teacher-student relationships may influence student's satisfaction. Sisi might feel dissatisfied with the teacher, as she did a comparison when she described how the teacher named students differently. This makes me to ask: Would this dissatisfaction influence social interdependence between Sisi and her classmates?

Sisi also shared,

The teacher kind of gave some of the students who she knew from outside of school more direction like "no you still need to keep working, you need to achieve this sort of level." Whereas with the people not that confident and she did not know as well, she never said you need to reach same level, you need to reach this level, which was someone a little bit lower than the other people.

As the above statement suggests, Sisi perceived that the reason for the teacher to apply double standards was due to the close relationships between the teacher and some of the students. As discussed in section 2.2.3, teachers may provide different feedback according to their different expectancies. Some scholars state that the teacher's different expectations tend to influence students negligibly (see for example: Hall & Merkel, 1985; Meyer, 1985). However, the double standards might have promoted Sisi's feeling of hierarchy in the dance class, as she said that some her classmates "had their own group and sort of you have to be on their level to connect with it".

As a result, Sisi perceived a negative interdependence with the students who the teacher showed favouritism to. As she stated, "I kind of tried to avoid them mostly. They kind of just stuck together". This statement also suggests that the teacher created positive interdependence among the students who she showed favouritism to, but might have promoted negative interdependence in terms of the whole class. This negative interdependence made Sisi perceive a competitive relationship with the teacher's favourite

students. As Sisi explained, “you have to be on their level to connect with it.” This aligns with social interdependence theory (see section 2.1.1).

To conclude the discussion of Sisi’s narrative above, the findings suggest that teachers’ differential behaviour may contribute to positive interdependence in small groups and negative interdependence in terms of the whole classroom. There are three differential behaviours of the teacher in Sisi’s narrative: creating inside jokes, using nick names, and providing double standards. It is difficult to identify which single one might contribute to negative interdependence, but each has its possibility to influence social interdependence. This makes me question how Sisi’s perception of her teacher’s differential behaviour might have influenced her work in small groups in the dance class. The next part will explore this by discussing Sisi’s narrative where she did a duet with a partner.

Story 6: “She was definitely one of her favourites”

Sisi stated, “[s]he [Sisi’s partner] was definitely one of her [the teacher] favourites”. As the statement suggests, Sisi perceived her partner as someone who the teacher showed favouritism to. I question: How might this perception influence the cooperation between Sisi and her partner? Sisi articulated,

I remember that it was Year 13, we had a contemporary choreographer come in and she choreographed duet class. I worked with a girl who was actually in Year 12 dance and she got accept into New Zealand School of Dance at the end of her Year 12. She was definitely one of her [the teacher’s] favourites. I felt really nervous the whole time. There was a lot of time the whole thing sort of did not cooperative so well. I just felt so much pressure to get it [the movement] right, because that person who came in and choreographed, already knew my partner. They dance together for outside things. I just put so much pressure on, like “oh they know each other. She can obviously do the movement. Maybe it’s just me, I am not good enough to do the movement”.

As Sisi’s statement suggests, her perception of the teacher’s differential behaviour resulted in her feeling unconfident to work with her partner. As she said, “[s]he was definitely one of her favourites. I felt really nervous the whole time.” Sisi’s nervousness may lead to social anxiety (Blöte, Duvekot, Schalk, Tuinenburg, & Westenberg, 2010), where she may worry about how her partner thinks about her and about whether she can perform well. This may lead to Sisi perceiving no interdependence with her partner (see section 2.1.1) and only care about how she could perform well. As she said, “I just felt so much pressure to get it [the movement]

right". Ames and Archer (1988) state that student who think that their performance goal is significant, tend to focus on their own abilities, negatively evaluate their abilities and attribute failures to lack of abilities. Therefore, Sisi attributed their ineffective cooperation as her own lack of abilities, as she articulated, "I am not good enough to do the movement."

What is more, Sisi perceived a close relationship between the choreographer and her partner, and this perception also made her feel unconfident to work with her partner. Lack of confidence might result in Sisi feeling of alienated from her partner (Luhmann, 2000). She stated,

[B]ecause that person who came in and choreographed, already knew my partner [...] I just put so much pressure on, like "oh they know each other. She can obviously do the movement. Maybe just me, I am not good enough to do the movement".

This statement also suggests, Sisi perceived a negative interdependence with her partner, because she thought her partner could do the movement but she could not. The perception of negative interdependence might be the reason why Sisi and her partner did not cooperate so well.

According to the above discussion of Sisi's narrative, the findings suggest that teachers' differential behaviour may lead to students' lack of confidence to work with the students who the teacher showed favouritism to and further influence how they perceive social interdependence between each other. The findings also suggest that how the students perceive teacher-student relationships might influence their learning. The next section will explore how the teacher positioning students in performance group might influence social interdependence through another of Sisi's narratives.

Story 7: "You come and stand here, and you go right to the back and stand there"

"You come and stand here, and you go right to the back and stand there". Sisi was recalling how the teacher was positioning students in the performance group. This perhaps is the tense moment for students like Sisi and her classmates. They might be thinking: "who will the teacher choose to be in the front? Am I going to be chosen? Why did the teacher choose them? Why did the teacher not choose me?" This may be a moment that could influence the students' thoughts about each other. This leads me to query how the teacher's behaviour during this

moment might influence social interdependence among the students and further influence their peer relationships. Sisi said,

One time we performed for Helen Clark who was the Prime Minister at the time. We were so thankful for this. The teacher put all of our classes together. We were dancing not just in our year group like with people the same age but older than us, and I think that they may have been another year younger than us as well. She [the teacher] chose who stood in the front depending on who she liked dancing the piece the most, who she thought looked better. She would put us together, and it was “you come and stand here, and you come and stand here, and you go right to the back and stand there” and stuff like that. I stood more to the middle or the back on the sides. I already knew that I was never one of her favourite performers. So in terms of the whole group of dancers I was still one of the top ones out of the ones who did not get picked. But I still was not her top one that she wanted for the front and centre the whole time. So I think with all of us we more connected with the people above and below than my year group. I was still ok with my year group, but was never like that close.

As Sisi’s statement suggests, the teacher aimed to present a cooperative output but Sisi did not perceive a cooperative peer relationship with her classmates. She stated, “I felt more connected with the people above and below me than my year group. I was still ok with my year group but that was never like that close.” Why did Sisi not feel so connected with her classmates? This might be explained by Weinstein et al.’s statement (1982) that teachers’ differential expectancies can result in less social interdependence between high and low achievers. In Sisi’s narrative, the high and low achievers could be regarded as students who stood in the front and in the back, respectively. It seems that the teacher tended to consistently give high achiever high expectancies by positioning them in the front the whole time. As Sisi said, “I still was not like her [the teacher’s] top one that she wanted for the front and centre the whole time.” Therefore, the way the teacher showed high expectancies might explain why Sisi felt disconnected from her classmates. Sisi said, “I already knew that I was never one of her favourite performers.” It seems that Sisi doubted her competency. Weinstein et al. (1982) state that teachers’ different expectations may result in lower achiever’s self-perception of less competent. Sisi might perceive the teacher’s expectations from how she positions students, so she thought she was not the teacher’s top one and will never be the teacher’s favourite performer.

Furthermore, in Sisi’s narrative, it seems that there is no communication when the teacher was positioning the students. She did not explain why she put the students where she did. As

Sisi said, “[s]he [the teacher] would like put us together, and it was like ‘you come and stand here, and you come and stand here, and you go right to the back and stand there’”. Because the teacher did not explain the reason for who she chose to be in the front, Sisi subconsciously thought that the teacher has chosen her favourites. This might be further explained by power and communication (McCroskey & Richmond, 1983). As mentioned in section 4.1.1, story 4, power can be seen as the capacity of influencing others to do something (Zaleznik & Kets de Vries, 1975). Communication is required when the teacher uses power, and if the teacher did not effectively communicate with the students to help them recognise the power they used, the students tends to respond inappropriately (McCroskey & Richmond, 1983). Perhaps, in Sisi’s narrative, the teacher did not communicate with the students when she used the power of positioning students in the performance group, so Sisi understood the reason for the positioning was based on who the teacher liked.

According to the discussion of Sisi’s narrative, it seems that the students had positive interdependence when they did performance together, but the teacher’s differential behaviour might have prevented the development from positive interdependence to cooperative peer relationships. The finding suggests that the teacher should be aware of the influence of communications when they position students in the performance. This makes me question how students might perceive the teacher grouping them into small groups without communication. In turn, how might this perception influence social interdependence in the dance class? The next section will explore this idea.

Story 8: “I think the teacher thought more of them”

As mentioned in section 2.2.1 and section 4.1.1 of this thesis, grouping students has become a common behaviour of teachers in the classroom (Cohen, Manion, & Morrison, 2004; Cooper, 2013). I question: How might dance students perceive teacher’s behaviour when the teacher lets them choose their own group? Furthermore, how might this perception influence social interdependence in the dance class? Bell said about her teacher’s behaviour,

She just took the easy way, she let us chose our group members. We are teenagers so we are going to choose our friends. So the ballerinas would always go together, and I would always be with my friends. I think that she [the teacher] just made ballet kids who had a dance training work together. These guys create better work. I think the

teacher thought more of them. She thought they were more important. So we became cliques, because we were allowed to work with our friends all the time.

As Bell's statement suggests, she perceived teacher disinterest in the group formation as the teacher's differential behaviour. As she articulated, "I think that she [the teacher] just made ballet kids who had a dance training work together [...] I think the teacher thought more of them. She thought they were more important". Therefore, it seems that the teacher's disinterest in group formations resulted in Bell's perception of negative interdependence with the ballet girls, as she explained, "we became cliques, because we were allowed to work with our friends all the time". Students who are in the same cliques would have more interactions, while the students who are not in the same clique may have less interactions with their classmates (Hallinan & Smith, 1989). In turn, Bell may perceive a competitive peer relationship with the ballet girls, as she articulated, "[t]hese guys create better work". This aligns with social interdependence theory (see section 2.1.1). Bell perceived a negative interdependence with the ballet girls and this may have resulted in a competitive peer relationship between her and the ballet girls.

However, on the other hand, the teacher's disinterest in group formations might promote positive interdependence in cliques. Hallinan and Smith (1989) state that students in the same cliques tend to work together. The teacher permitted Bell and her classmates to choose their own groups. Students tend to choose their friends as group members (Chapman, Meuter, Toy, & Wright, 2006; Mahenthiran & Rouse, 2000; Mitchell, Reilly, Bramwell, Solnosky, & Lilly 2004). Therefore, Bell chose her friends to work with, and the ballet girls tended to work together. As she said, "the ballerinas would always go together, and I would always be with my friends". Therefore, it can be seen that the teacher's disinterest in group formation led to positive interdependence in the group of ballet girls and Bell's group of friends.

According to Bell's statements, it seems that the teacher did not communicate with the students, when she permitted students to choose their own groups. As mentioned in story 8, communication is required when the teacher uses power (McCroskey & Richmond, 1983). No communication might have led to Bell's perception of the teacher's differential behaviour. Therefore, the finding suggests that communication is important when the teacher groups

students in the dance class. Furthermore, teachers may need to be aware that students tend to choose their friends as group members in the dance class, and this may result in competitive peer relationships in terms of the whole class. Bell's narrative makes me consider how students might perceive teachers' disregard of their positions regarding learning dance movements in the general dance class. The next narrative will discuss this.

Story 9: "Okay, stand where you want to go"

"Okay, stand where you want to go, okay go", Sisi's teacher was instructing the students before she taught the movements in the dance class. How might Sisi perceive this instruction? How might Sisi choose where to stand? How might Sisi's choice influence her perception of social interdependence in the dance class? Sisi articulated,

When we went to the formation, she [the teacher] would be like "okay, stand where you want to go, okay go." When I first started I was always the student who wanted to get the front to learn the fastest. As I went through [the classes], I started losing my confidence a lot in it [learning the movement fast]. So I kind of moved to the back of the class. In the sense that at the start of the dance class, I always felt very confident in my dance ability and I was able to get all the movements. I was sitting at the top of the merit range of the subject. I felt comfortable. But just in terms of moving backwards, there were other girls who did not have that confidence. They were not gaining those merit or excellent level. By me standing back, they asked me lots of questions. So I definitely felt more comfortable with them. But when I put myself in the front, I was like "um... am I worthy of being up here"?

As Sisi's above statement suggests, the teacher's disinterest in positioning students in the dance class resulted in Sisi's perception of positive interdependence (as defined in section 2.1.3) in small groups and negative interdependence (as defined in section 2.1.1) in terms of the whole class. It seems how Sisi perceived social interdependence among her classmates was determined by how she perceived her dance ability. Therefore, Sisi tended to choose where she stood depending on how she perceived her dance ability. Hallinan and Smith (1989) state that difference in ability is one of the compositional features of the class. In Sisi's narrative, there are two groups that are divided by different abilities in the dance class. As Sisi stated,

When I first started I was always the student who wanted to get the front to learn the fastest and like to get it. As I went through [the classes], I started losing my confidence a lot in it [learning the movement fast]. So I kind of moved to the back of the class.

As the above statement suggests, there were two groups in Sisi's class. One was the front group and another one was the back group. Because of the teacher's disinterest in students' interdependence, Sisi unconsciously thought that the front group was for the students who learnt fast, and the back group was for the students who were not confident in terms of their ability. So she decided to move to the back of the class when she thought she was not confident to learn the movement fast.

She said, "in terms of moving backwards, there were other girls who did not have that confidence [...] by me standing back, they asked me a lots of questions. So I definitely felt more comfortable with them." It seems that Sisi and the girls who stood in the back of the class developed positive interdependence. Sisi might have easily formed cliques with the girls who stood in the back of the class, because cliques tend to form in the classroom where opportunities to interact are great (Hargreaves, 2017). She may also develop cooperative peer relationships with them, because relationships tend to be built between members of in a clique (Hallinan & Smith, 1989). Therefore, this, in turn, aligns with social interdependence theory (see section 2.1.1).

However, Sisi continually said, "[b]ut when I put myself in the front, I was like 'um... am I worthy of being up here?'" This can mean that Sisi might have perceived negative interdependence with the girls who stood in the front. Sisi's question in this statement makes me consider why she asked whether she was worthy to stand in the front. In Sisi's narratives, the teacher has showed differential behaviours in the classroom. Does the differential behaviour contribute to Sisi's lack of confidence in her ability and the decision of moving back in the classroom? These queries may need further research. According to the above discussion, it seems that the teacher's disinterest in student's positions may lead to positive interdependence in small groups, but may lead to negative interdependence in terms of the whole class in the dance class.

Conclusion of stories 5 to 9

To conclude the discussions above, the key findings suggest that teachers' differential behaviour could promote positive interdependence in small groups, but may result in negative interdependence in terms of the whole class. Specifically, students may be sensitive to

teachers' differential behaviour when they are joking, naming students, providing feedback, grouping students, and managing positions in the dance class. Particularly, students may subconsciously perceive teachers' behaviours differently when they do not communicate with the students when they use power. In addition, students may also be sensitive to teacher-student relationships when they perceive social interdependence with their peers. This leads me to question: How might students develop social interdependence when the teacher is not with them? In other words, how might the students develop social interdependence when they do independent learning tasks in the small groups? I will explore this in the next section.

4.2 Independent learning tasks in small groups and social interdependence

A lot of times teacher may set independent learning tasks in the class (as discussed in section 2.3), and independent learning is preparing students for lifelong learning (Meyer, Haywood, Sachdev, & Faraday, 2008). This makes me ask: How might students perceive social interdependence when they complete independent learning tasks in small groups (as defined in section 2.3.2) in the dance class? This section will explore this idea.

Along with 9 narratives from interviewees, this section in two parts discusses how small group tasks (such as group choreography and performance) might influence social interdependence in the dance class.

4.2.1 “We shared with each other”: Positive interdependence and small group tasks

Students may not be automatically involved, thoughtful, tolerant, or responsible when put in a group (as discussed in section 2.3.2). Perhaps, they may argue and fight in the groups.

Therefore, I ask: How might they work cooperatively? How might they perceive a positive interdependence in the tasks? This section, with five narratives from interviewees, discusses how the group performance and choreography might promote positive interdependence in the dance class and further influence peer relationships. The narratives and discussion are as follows:

Story 10: “Feeling of having a dance”

Perhaps, it is important for a performance group to create a common feeling of dancing together, because it might influence the way how the students perform on the stage and how they feel the relationships with each other. How might this feeling be created? Sisi articulated,

We had a performance in the class. Once we were in the performance group, we went to a lot of different events where we would get to perform as a group all together and we would all get ready to do the commercial makeup and the commercial look together. So we always worked together to create that group feeling of having a dance and a lot of us grew very close.

As Sisi’s statement suggests, there was a feeling of dancing together when she and her classmates frequently did the collective performance as a group. This is similar to “synchrony” (Behrends, Müller, & Dziobek, 2012; Reddish, Fischer, & Bulbulia, 2013). Synchrony is most obvious in collective performances and it can promote positive interdependence when it interacts with a collective goal (Reddish, Fischer, & Bulbulia, 2013). Sisi’s words of “having a dance” indicates that she perceived a positive goal interdependence among her group.

In addition, doing the same commercial makeup and commercial look together is similar to matching of rhythmic behaviour and it can promote positive interdependence (Reddish, Fischer, & Bulbulia, 2013). This aligns with boundary interdependence (as defined in section 2.1.3) where Sisi and her performance group might look separate, but there was a unifying force within it. Furthermore, the positive interdependence promoted a cooperative peer relationship between Sisi and her performance group. As Sisi stated, “a lot of us grew very close”. This in turn aligns with the social interdependence theory.

According to Sisi’s above narrative, the findings suggest that doing group performance frequently could promote positive interdependence and result in cooperative peer relationships. The next four narratives explore how students develop positive interdependence in small group choreographies.

Story 11: “Working towards our grades and our assessment”

It has been noted that an assessment is an approach for helping student learning (Berry, 2008; Black & Wiliam, 2006; Brown, 2005). Becker, Geer, and Hughes (1968) argue that a ‘grade point perspective’ can have detrimental effects on students’ effective learning. I question: How might assessment in small group tasks influence students’ learning and cooperative peer relationships in the dance class? Anne articulated,

In Year 13, we had to do a group choreography in Level 3. Each person had to choreograph on a group. I was the only one that was assessed on my group choreography. Because we knew what we were doing was working towards our grades and our assessment, so everyone worked really hard for each other. Because we just had a respect for each other that we wanted to do well. So we would really just be present and work well for the choreographer.

As Anne’s statement suggests, working towards a grade has promoted her perception of a positive goal interdependence (as defined in section 2.1.3). As she said, “[b]ecause we knew what we were doing was working towards our grades and our assessment, so everyone worked really hard for each other.”

Specifically, Anne explained that they would be assessed individually but based on group choreography. She stated, “[e]ach person had to choreograph on a group. I was the only one that was assessed on my group choreography”. This statement suggests that every student would be a choreographer of their own group and be a dancer of other groups. Therefore, when they do the assessment, their efforts are both related to their own grades and also to those of others. So the grades become their common goals. As a result, Anne and her group members tended to take their own responsibilities and work cooperatively, as Anne explained, “we wanted to do well. So we would really just be present and work well for the choreographer.” Therefore, according to Anne’s narrative, it is suggested that assessments can be structured as positive goal interdependence for students to work cooperatively and develop cooperative peer relationships. This, in turn, aligns with social interdependence theory (see section 2.1.1).

Anne’s narrative also suggests taking responsibility can promote cooperation (as discussed in section 2.1.3). The next narratives discuss the way that Anne and her group members view

their own responsibility and how this might influence cooperative peer relationships in Anne's group.

Story 12: "Give them some prompts to change"

Taking personal responsibility in small groups is important for cooperation (as explained in section 2.1.3). I suppose how students take their own responsibility and what responsibilities they would take might also be important for the cooperation, because it may influence the motivation of students and also the feeling of working with each other. Anne articulated,

I had a group of five dancers that I worked with. I made up like a section of movement. I would teach it to them and then maybe give them some prompts to change. I would say you can take this movement and do it in a different way or you can change it up, or make faster or make it slower. They would use the same movements to make up their own short phrase, and then went into the choreography as well. When I was working with them, we were all really friendly, because we all had respect for each other. We enjoyed working together.

As Anne's statement suggests, Anne as the choreographer took her responsibility by creating and teaching movements to the dancers; the dancers in her group not only learnt from Anne and also created their own movements. Specifically, Anne might have motivated her group members by adding the movements that her group members created into her choreography. As she said, "[t]hey would use the same movements to make up their own short phrase, and then went into the choreography as well. When I was working with them, we were all really friendly".

Many scholars articulate that followers' motivation by leaders is crucial for a group to create a feeling of reaching a shared goal together (see for example: Grint, 2005; Yukl, Gordon, & Taber, 2002). This feeling tends to draw followers to make a contribution to a part of group success (Bass & Bass, 2009; Shamir, 1995). Therefore, it seems that the way that Anne took the responsibility for the task and set the responsibilities to her group has motivated her group members to work towards her choreography goal, and also created the feeling of respect to each other. This respect contributed to cooperative peer relationships between Anne and her group members. As Anne articulated, "because we all had respect for each other. We enjoyed working together." This, in turn, aligns with social interdependence theory.

According to Anne's narrative, the finding suggests that when students work on small group tasks, the group leader may play an important role in motivating the group members. Furthermore, setting up responsibilities for group members properly could contribute to positive interdependence in the group. This prompts the question: What else might motivate students towards a common goal in small group tasks? The next two narratives will discuss how a choreography topic influence social interdependence in small groups.

Story 13: "We were all excited about what we were creating"

According to the literature, when working in small groups, students tend to choose friends as their group members if given the option (Chapman, Meuter, Toy, & Wright, 2006; Mahenthiran & Rouse, 2000; Mitchell, Reilly, Bramwell, Solnosky, & Lilly 2004). Mahenthiran and Rouse (2000) state that working with friends can enhance group performance and satisfaction. Mitchell et al. (2004) argue that working with friends tends to result in low achievement in science class. This leads me to ask: How might students learning be influenced when they work with their friends in small groups in the dance class? Choosing Bell's narrative as an example, she articulated,

I remember we had to listen to a piece of music and think of an emotion and then create a dance on the emotion. I remember there was one dance I made with Titi and Kee within my group, who are two of my good friends, and another girl who was an exchange student from Brazil. She was staying with Kee. So we had her in our group. We never argued when we were creating things. We were all excited about what we were creating, so we did not argue about it. The task is like a thing that you choreograph a minute and I choreograph a minute and teach each other.

As Bell's statement suggests, it seems Bell working with her friends to do choreography contributed to effective cooperation of their group. It seems that the creative task bonded them to work cooperatively. As she said, "[w]e never argued when we were creating things". Specifically, the theme of the task seems to have triggered Bell's inner motivation. As she said, "I remember we had to listen to a piece of music and think of an emotion and then create a dance on the emotion [...] We were all excited about what we were creating". Inner motivation can contribute to students' learning (Urdu & Schoenfelder, 2006). In Bell's narrative, the inner motivation led her to perceive positive interdependence with her group members which resulted in cooperation. This aligns with social interdependence theory (see

section 2.1.1). As Bell said, “[w]e were all excited about what we were creating, so we did not argue about it”.

In addition, Bell stated, “[t]he task is like a thing that you choreograph a minute and I choreograph a minute and teach each other.” How Bell’s group worked together is similar to “individual accountability” (as defined in section 2.1.3), which is an element of effective cooperation. Bell and her group members completed their own parts and assisted each other to complete the shared parts, this in turn led to their cooperation.

According to Bell’s narrative, the finding suggests an interesting theme is important for a group choreography in terms of cooperation. In Bell’s narrative, the theme of the group choreography was decided by the teacher, and they worked cooperatively and creatively because they were all interested in the theme. I query: How might students work when they choose their own choreography theme? The next story will explore this.

Story 14: “Graffiti”

How might students decide a common theme for a duet? How might the theme influence two students working together? How might the theme influence social interdependence during the choreography? Anne articulated,

I remember a duet. The task was to find a piece of art work, like visual art or something, and make up a dance from the piece of art work. I and my partner chose a painting. We both looked for it. We came and shared with each other and we found this really cool photo of the street art. It was kind of graffiti. It was really interesting, with interesting colours. We both really liked it. I do remember there being a moment of her kind of offering ideas of saying like here is the dance movement, and then I would take that and kind of say, “oh, yeah, we can do it after this, we can do it this way,” and take what she is offering and put it into the dance. That felt really good. So that we mixed our choreographing. We can both kind of be interested in the topic and then we will work together if it is okay for both of us to share our ideas with each other.

As the statement suggests, Anne and her partner both took responsibility to find the theme and shared with each other, then decided on the theme of graffiti, which was their mutual interest. The way they chose the theme is similar to “individual accountability” and “group

processing” (as defined in section 2.1.3), and this has contributed to their effective cooperation.

Specifically, the graffiti initiated Anne and her partner’s intrinsic motivation. As she described, “It was really interesting, with interesting colours. We both really liked it”. This also can be seen as positive interdependence. This positive interdependence has stimulated “promotive interaction” (as defined in section 2.1.3). As Anne articulated,

I do remember there being a moment of her kind of offering ideas of saying like here is the dance movement, and then I would take that and kind of say “oh, yeah, we can do it after this, we can do it this way,” and take what she is offering and put it into the dance.

This statement also aligns with “proper use of social skills” (as defined in section 2.1.3). Anne and her partner communicated accurately and accepted each other’s ideas.

As a result, Anne and her partner seemed to have developed a cooperative peer relationship. As she said, “[w]e can both kind of be interested in the topic and then we will work together if it is okay for both of us to share our ideas with each other.” According to the discussion of Anne’s above narrative, individual accountability and proper use of social skills could promote cooperative peer relationships in small group tasks in the dance class.

Conclusion of stories 10 to 14

To conclude the discussion of this section, the finding suggests that positive interdependence is important for group performances and a group choreography. Specifically, doing a group performance frequently, choosing interesting choreography themes, and structuring assessment as a common goal could help build positive interdependence in the small group tasks. Furthermore, taking personal responsibilities and setting personal responsibilities properly in the tasks could also be a way to promote an effective cooperation. In addition, proper use of social skills might contribute to cooperative peer relationships in small group tasks.

The next section will explore how students might perceive a negative interdependence in performance and group choreography.

4.2.2 “A bit awkward in my year group”: Negative interdependence and small group tasks

Section 4.1, along with five narratives from interviewees, has discussed how positive interdependence exists in group choreography and performance and that it further promotes cooperative peer relationships. This, in turn, aligns with social interdependence theory. I query: Does this mean there is always a positive interdependence in group choreography and performance? Would negative interdependence exist in group choreography and performance? How does the negative interdependence influence peer relationships in the groups?

As discussed in section 2.3.2 of this thesis, group compositions and tasks could influence students' cooperative learning. The nature of tasks is closely associated with the quality of student interactions (Bennett & Dunne, 1991). This part, with three narratives, will discuss how the tasks and the group compositions might influence social interdependence in small group tasks.

Story 15: “Very ballerina”

Cliques are generally regarded as the part of adolescent development (Hallinan & Smith, 1989). Would dance students form cliques in the dance class? How might cliques in group choreography influence social interdependence? Would the groups with students who come from different cliques work well? Bell articulated,

When we did group choreography, I remember there was a group of the girls that had dance training and cool girls. I do not remember what happened, but I remember they did not get on or like each other. Maybe the girls have done dance training before, like a little bit “geeky”, or like very ballerina. The cool girls wanted to do hip hop.

As Bell's narrative suggests, there was a negative interdependence in the group which was composed of two different cliques. One was “ballerina” and one was “cool girls”. As she said, “there was a group of the girls that had dance training and cool girls”. According to the literature, the students who have similar characteristics tend to become more similar when they form a clique, and clique members tends to work together and students who are not in the cliques tend to interact less frequently with them (Hallinan & Smith, 1989). In Bell's narrative, it seems that the ballerinas became very similar and the cool girls also became very

similar, so Bell called them “ballerina” and “cool girls”. This might be the reason why they promote a negative interdependence. As Bell said, “They did not get on or like each other”. This statement also can infer that the students in the two cliques might promote competitive peer relationships.

According to the discussion of Bell’s narrative above, the finding suggests, students who are from two different cliques working together may tend to develop negative interdependence in the small groups. As discussed in section 4.2.1, story 13, students who are friends working together developed positive interdependence in the group. I question whether this means friends will always work cooperatively.

Story 16: “Make sure that we were just as good”

Urduan and Schoenfelder (2006) state that allowing friend to work together can be a way of reducing the conflict between social and achievement goals. This makes me query: Does this mean friends could work cooperatively in a performance? Sisi articulated,

When we got to Year 13, I remember my friend and I being on stage for a performance once. One of my friends and I shared the head of dance role, so it was like a leadership role in the school. But we had such different opinions and ideas and things. We debated how we did things, so that was not just one person’s opinion. We were probably very vocal with each other. We argued quite a bit. It was not a competitive thing, but we just sort of wanted to make sure that we were just as good not better than the other person. At the time we both took it so seriously and we would argue so much and get into really big fights about when one of us thought the other person was pulling their way to do enough work. Most of the time I learnt how to just shut up, and just go with what she said, because she was definitely louder and more stubborn, and I just had to get over it most of the time, which became quite hard.

As Sisi’s statement suggests, she and her partner had a common goal, as she said they shared a dance role, but Sisi perceived a negative interdependence with her partner, as she said, “we just sort of wanted to make sure that we were just as good not better than the other person”. Moreover, Sisi and her friend might not use social skills constructively when they negotiate ideas. The proper use of social skills is the element of effective cooperation (Johnson & Johnson, 2005). In Sisi’s narrative, it seems she and her partner did not trust each other, as Sisi said, “[w]e debated how we did things”. They did not communicate easily, as she said

“[w]e were probably very vocal with each other”. They did not support each other, as she said, “we just sort of wanted to like make sure that we were just as good not better than the other person.” They also did not resolve the conflict positively, as she said, “I learnt how to just shut up, and just go with what she said, because she was definitely louder and more stubborn, and I just had to get over it most of the time.” Thus, it seems that they did not develop a cooperative peer relationship.

As a result, they promoted a competitive peer relationship. Sisi said, “we would argue so much and get into really big fights about when one of us thought the other person was pulling their way to do enough work”. This might challenge the statement that the stronger the common goals or interpersonal bonds, the greater the sense of entitativity of a group (Lickel, Hamilton, Wieczorkowska, Lewis, Sherman, & Uhles, 2000; Welbourne, 1999). Entitativity is the belief of a group as a unified and coherent whole and that people are bonded together in the whole (Campbell, 1958). In Sisi’s narrative, she and her partner were friends and they were also working towards a common goal. They shared the dance roles, but they argued with each other, rather than feeling bonded together. As Sisi said, “[o]ne of my friends and I shared the head of dance role [...] But we had such different opinions and ideas and things. We debated how we did things [...] We were probably very vocal with each other.”

Sisi’s narrative makes me query: Why did Sisi and her friends did not feel bonded together? Why would Sisi and her friends promote competitive peer relationships when they worked towards a common goal? Would the classroom environment influence this? As discussed in 4.1.2, story 5, Sisi’s teacher showed differential behaviours and Sisi perceived a hierarchy in the classroom. Would this promote Sisi having a competitive perception of others? This question might need further research.

To conclude the discussion of Sisi’s narrative above, the findings suggest that if students do not perceive the common goal as positive interdependence, they would not develop a cooperative peer relationship. Sisi’s above narrative may go against Urdan and Schoenfelder’s statement (2006) that friends working together could reduce the conflict between social and achievement goals. The above two stories are all about how group composition influences social interdependence. The next narrative will discuss how the nature of the task might influence students’ perception of social interdependence.

Story 17: “A big dancer”

Generally, some dance performances require dancers to dress in the same costumes. How might students feel about dressing the same? Would dressing the same influence students’ feeling of the relationships with each other? Sisi articulated,

When we went to and did all of performances outside of school, we would all have to dress the same. Because I have always been a big dancer, I felt so much pressure that I had to fit into that size of clothing or that range of clothing. Maybe I put more pressure on myself in that sense and that made our friendship a bit awkward in my year group. There were so many different little factors that influence the relationships with my year group.

As Sisi’s statement suggests, it seems that her body conditions led to her feeling negative self-regard and resulted in the feeling of pressure to fit in the same costumes. As she said, “[b]ecause I have always been a big dancer, I felt so much pressure that I had to fit into that size of clothing or that range of clothing”. The pressure here is similar to the feeling of stress (Sherina, Rampal, & Kaneson, 2004). The psychological stress may lead to depression (Sherina, Rampal, & Kaneson, 2004). Teenagers’ feelings of depression may result in less social participation and interpersonal issues (Mufson, Weissman, Moreau, & Garfinkel, 1999). The pressure may lead to Sisi’s feeling of exclusion when she felt she could not fit into the same clothing.

Sisi said, “[m]aybe I put more pressure on myself in that sense and that made our friendship a bit awkward in my year group.” The pressure here is similar to peer pressure (Clasen & Brown, 1985), which may lead to Sisi’s negative self-regard among her classmates (Heilman & Alcott, 2001) and then result in competitive peer relationships.

In addition, Sisi stated, “[t]here were so many different little factors that influence the relationships with my year group.” This statement suggests there is not a single reason to explain why students might develop competitive peer relationships, so this perhaps needs more research about the factors that might influence peer relationships.

Conclusion of stories 15 to 17

To conclude the discussion of this part, the finding suggests, group compositions and nature of tasks could promote negative interdependence in small group tasks. For example, as the

interviewees' narratives suggest, students from two different cliques working together and dressing the same in the performance groups may lead students to perceive negative interdependence in the small groups. Furthermore, working with friends may contribute to cooperation. However, if a group of friends do not perceive a positive interdependence, they might also not develop cooperative peer relationships, even though they are engaged in a common goal structured group task.

4.3 Conclusion

This chapter along with 17 narratives from interviewees, has discussed how student perceptions of social interdependence might be influenced by teacher behaviours and independent learning tasks in small groups. Students peer relationships are then discussed based on these perceptions. The key findings, emerging from two sections of this chapter, are presented as follows:

The first section of this chapter found that teacher behaviours could result in students perceiving social interdependence diversely. Teacher's inclusion may promote student perception of positive interdependence in term of the whole class. Teachers' differential behaviour may result in positive interdependence in small groups rather than in the whole class.

The key findings, emerging from the second section in this chapter, suggests small group tasks and group compositions might lead students to feel diverse in regards to social interdependence in the dance class.

To sum up, by referring to Sisi's statement that "[t]here were so many different little factors that influence the relationships with my year group", the factors of influencing cooperative peer relationships in the dance class need further research. The next chapter will present a conclusion of this research.

Chapter 5: Conclusion

This thesis has presented a research project motivated by the research question: How might teacher behaviours and independent learning tasks in small groups influence social interdependence in secondary school dance classes in New Zealand?

The relevant contextual and conceptual literature has been reviewed in chapter 2. I am aware that social interdependence theory has not been applied to the study of secondary school dance curriculums or contexts before.

The methodology chapter has situated this research in the theoretical framework of qualitative research, social interdependence theory, and constructivism. Interviews and a narrative inquiry have been used for data collection. A thematic approach has then been used as the main method to analyse the data.

In chapter 4, findings of this research have been discussed regarding the 17 narratives shared by three secondary school dance teachers reflecting upon their memories of when they were students. The influence of teacher behaviours and independent learning tasks in small groups on social interdependence has been presented in this chapter.

This concluding chapter, with four sections, provides a final summary of this thesis. The first section of this chapter will present the key findings of this study. The second section will provide some recommendations for students, teachers, school principals and curriculum. Possible future research directions will then be offered in the third section. The last section will conclude this thesis by presenting my personal thoughts.

5.1 Dancing social interdependence: Key findings

By applying social interdependence theory to dance education, this research has focused on students' perceptions of social interdependence in secondary school dance classes in New Zealand. After examining 17 narratives from interviewees, the main finding emerging from this study is that the students will not always work cooperatively in the dance class. Even though there might be a cooperative goal structure (see section 2.1.3), if students do not perceive positive goal interdependence, they may not develop cooperative peer relationships. This to some extent has extended social interdependence theory, which states cooperative

goal structure is positively related to cooperative peer relationships. Student perceptions of social interdependence might be influenced diversely by teacher behaviours and independent learning tasks in small groups. The following section will illustrate the key findings in regards to how these two factors might influence student perceptions of social interdependence; and how this, in turn, may influence peer relationships in secondary school dance classes in New Zealand.

Teacher behaviours and social interdependence

The key finding to emerge from section 4.1 of this thesis is that how students perceive the behaviours of teachers could influence how they perceive social interdependence in the dance class. Students tend to perceive teacher behaviours in regards to the teacher's values.

On one hand, when students perceive an inclusive value held by the teacher in regards to the whole class, they tend to perceive positive interdependence in terms of the whole class. In other words, it could be said that students tend to perceive a positive interdependence in an inclusive classroom environment. Teacher behaviours, such as humour, praise, support, and active engagement regarding the whole class, could contribute to an inclusive classroom environment. Specifically, by giving individuals roles to students and encouraging all students to learn challenging movements may alleviate hierarchy in the dance class; this could contribute to an inclusive classroom environment. In addition, grouping students based on their choices might also contribute to the inclusive classroom environment, and communication seems to play a crucial role during the process of grouping students.

On the other hand, when students perceive a differential behaviour from the teacher, they may perceive a positive interdependence in a small group rather than in the whole class. By this I mean, when students perceive an uneven value given by the teacher, they tend to perceive negative interdependence in regards to the whole class. Specifically, students may be sensitive to different behaviour by teachers. Particularly, students may subconsciously perceive differential behaviour of a teacher when the teacher does not communicate with them. A student may be sensitive to the interdependence between the teacher and other students. When a student perceives a positive interdependence between the teacher and other students she/he may tend to perceive a negative interdependence with the teacher or the other students.

Independent learning tasks in small groups and social interdependence

The key finding to emerge from the section 4.2 of this thesis is that the perception of positive interdependence is needed in terms of working cooperatively in the small group. By this I mean, putting students in small groups towards a common goal is not enough for students to develop cooperative peer relationships. If they do not perceive positive interdependence, they may not work cooperatively. In small groups, the nature of tasks and group compositions may influence students' perceptions of social interdependence.

Specifically, the key finding emerging from the section 4.2.1 is that doing group performances frequently, choosing interesting choreographic themes, and structuring assessments towards a common goal could help build positive interdependence in small group tasks. Furthermore, taking personal responsibilities and setting personal responsibilities in the tasks could be a way to promote student's perception of positive interdependence. In addition, constructive use of social skills might contribute to cooperative peer relationships in small group tasks. Groups composed of friends might contribute to cooperation.

However, according to the findings emerging from the section 4.2.2, if the group of friends do not perceive a positive goal interdependence, they may develop a competitive peer relationship in the small group. It was also found that students can form cliques in the dance class. Students from different cliques working together may lead students to perceive negative interdependence in the small groups. In addition, some tasks, such as dressing the same in group performances, may result in negative interdependence in the group.

Therefore, in regards to the findings emerging from this study, the next section will provide some recommendations in relation to secondary school dance students, secondary school dance teachers, secondary schools, and dance curriculum designers.

5.2 Recommendations

There are several things that could be recommended from the key findings that have emerged from this study. The target audiences for these recommendations might be the people who are involved in secondary school dance education, such as students, teachers, school principals, and dance curriculum designers.

First, as the research project is based on the perceptions of students, it has been found that students may have a different perception from teachers. Therefore, communication between teachers and students is needed for avoiding misunderstanding. Similarly, communication with peers in the classroom is also needed. In addition, students may give further efforts to fostering social skills, because mastering social skills not only contribute to group cooperation, but can also contribute to socialisation in the classroom. Furthermore, the constructive use of social skills is needed when students complete a group task.

This recommendation in regards to communication, in turn, suggests for teachers to make communication happen in the class, because students may not communicate with others actively. In addition, in terms of fostering students cooperative peer relationships, teachers' inclusive attitude should be valued in the dance class. Humour is a way to build an inclusive class environment, but it needs to be used it in a constructive way. At the same time, teachers may need to pay attention to their own behaviours in the dance class, when managing the class, providing feedback, grouping students, and setting tasks. Paying attention to students' social interdependence when they do small group tasks is also needed. Teachers may also need to be aware of the relationships with certain groups of students, as this may influence students' perceptions of social interdependence with the particular group of students and further influence the formation of cooperative peer relationships.

The third recommendation is for secondary school principals. Teachers' inclusiveness may need support from schools. Building a safe and active environment may be a way to support the dance teachers. Within such an environment, the teachers could feel free to set up teaching strategies and hold activities. Stimulating communications among teachers from different disciplines could be considered for gathering more ideas of how to achieve inclusion. Doing this could not only support teachers to better achieve inclusion in the dance class, but also in other disciplines as well.

Perhaps most significantly, those designing dance curriculums may need to pay attention to the effects of cooperative peer relationships, because students may not always work cooperatively in the dance class. In order to improve dance curriculums, teacher behaviours and small group tasks may need to be noted in the curriculum. Teachers' inclusive values may need to be added to the dance curriculum. In order to build students' social skills and

promote effective cooperation in the dance class, cooperative goal structured tasks should be integrated further into the content of dance classes. Specifically, activities such as group composition should be noted as an important task with potential to impact the group cooperation.

5.3 Future research directions

This study has opened up the possibility of further research in three main areas: 1) inform teacher behaviours towards cooperation; 2) shape small group tasks towards cooperation; and 3) contribute to students' perceptions of social interdependence towards cooperation.

This research has been situated in the context of secondary school dance classes in New Zealand. The future research could situate this research in other context, such as primary school dance classes and secondary school dance classes around the globe.

This research has examined how teacher behaviours might influence peer relationships in regards to the whole class. Further research could be designed focusing on small groups. Moreover, this research has also not examined whether teachers' inclusive values could promote cooperative peer relationships in small groups; further research could attend to this.

In terms of methodology, this research has explored students' perceptions through examining the memories of three secondary school dance teachers. Future research could conduct interviews with secondary school dance students themselves. In order to explore other effects of cooperative peer relationships in the dance class, classroom observations and case studies could also be used to collect data. Further studies could also consider a comparison by situating this research in different countries or through comparing different schools.

Therefore, some research questions may be considered in a future investigation. These questions can be situated in different stages of schools and in different countries. They are:

- How might teacher behaviours influence students' peer relationships in small groups in the dance class?
- How might teachers' differential behaviour influence student perceptions of social interdependence in small groups in the dance class?

- How might group compositions influence students' peer relationships in the dance class?
- How might student's attitudes and behaviours influence cooperation?
- How might teacher-student relationships influence peer relationships in the dance class?

5.4 Dancing with social interdependence: From my perspective

I had a chance to teach a Mongolian dance at an all-girls secondary school in Auckland, during my time of completing this Master's thesis at the University of Auckland. Before teaching, I observed the dance class. The students and the dance teacher were sitting in a circle. The teacher asked the girls, "why do you like dance?" One girl said, "I love the passion dancing with these girls". She looked around the circle of her peers. I was curious: What was this passion she was talking about?

At the end of the class, I observed the girls perform an Indian dance that they had learnt the previous term. Watching this dance, I saw the "passion" that the girl spoke about in the circle. I saw that everyone was smiling and that they seemed to be cooperating with each other during the performance. I saw their enjoyment when they danced with their peers. They made me want to dance with them. As I watched them, I thought, "wow, look at the power of cooperation".

In the future, when I will ask students questions, I do not think I will ask the same question that I asked the little boy in the introduction: "Do you like dance?" I may ask instead: "Do you like dancing with the people in your class?"

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Appendices

Research Office
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UNIVERSITY OF AUCKLAND HUMAN PARTICIPANTS ETHICS COMMITTEE (UAHPEC)

02-Aug-2017

MEMORANDUM TO:

Dr Rosemary Martin
Dance Studies Programme

Re: Application for Ethics Approval (Our Ref. 019661): Approved

The Committee considered your application for ethics approval for your study entitled **Searching memories: peer relationships in secondary school dance classes**.

We are pleased to inform you that ethics approval has been granted for a period of three years.

The expiry date for this approval is 02-Aug-2020.

If the project changes significantly, you are required to submit a new application to UAHPEC for further consideration.

If you have obtained funding other than from UniServices, send a copy of this approval letter to the Activations team in the Research Office at ro-awards@auckland.ac.nz. For UniServices contracts, send a copy of the approval letter to the Contract Manager, UniServices.

The Chair and the members of UAHPEC would be happy to discuss general matters relating to ethics approvals. If you wish to do so, please contact the UAHPEC Ethics Administrators at ro-ethics@auckland.ac.nz in the first instance.

Please quote Protocol number **019661** on all communication with the UAHPEC regarding this application.

(This is a computer generated letter. No signature required.)

UAHPEC Administrators
University of Auckland Human Participants Ethics Committee
c.c. Head of Department / School, Dance Studies Programme

Miss Jiahui Liu
Assoc Prof Nicholas Rowe

Additional information:

1. Do not forget to fill in the 'approval wording' on the Participant Information Sheets, Consent Forms and/or advertisements, giving the dates of approval and the reference number. This needs to be completed, before you use them or send them out to your participants.
2. At the end of three years, or if the study is completed before the expiry date, please advise the Ethics Administrators of its completion.
3. Should you require an extension or need to make any changes to the project, please complete the online Amendment Request form associated with this approval number giving full details along with revised documentation. If requested before the current approval expires, an extension may be granted for a further three years, after which a new application must be submitted.



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Searching memories: peer relationships in secondary school dance classes
Consent Form for dance teachers
(N.B: THIS FORM WILL BE HELD FOR A PERIOD OF SIX YEARS)

Research Team: Dr Rosemary Martin (Principal Investigator); Associate Professor Nicholas Rowe (Co-Investigator); Jiahui Liu (Student Researcher).

I have been given and read the Participant Information Sheet and understood the nature and purpose of the research. I have had an opportunity to ask questions and have them answered. I consent to being asked to participate in the study, knowing that my participation is entirely voluntary and that I can withdraw from this study at any stage and have information I have contributed withdrawn up until 5th of September 2017.

- I have had the research project explained to me. I have read and understood the information sheet given to me.
- I understand why I have been selected and I have had the opportunity to ask questions and have them answered to my satisfaction.
- I agree to participate in the interview with the student researcher.
- I understand that the interview will be digitally recorded and transcribed.
- I understand that the interview will be transcribed by the student researcher.
- I understand that there will be one interview and this interview will be approximately 50 minutes in duration.
- I understand that the interview will take place at a time and in a location that is comfortable and convenient with me.
- I understand that if I wish to withdraw completely, I can do so from the research, without giving a reason, at any time and the data provided can be withdrawn up until 5th of September 2017.
- I understand that I am free to withdraw my participation at any time during the interviews without explanation.
- I understand that I will not be identifiable in this research and that my real name will not be used.
- I understand that I have the right to withdraw without giving a reason.
- I understand that all research data will be stored on a University computer with server backup (within a password protected file) for six years (student researcher will keep a copy of data), and accessible only to the research team. Any hardcopies will be retained in a locked cabinet in the office of the Principal Investigator.
- I understand that all data will not be stored with individual names. Documentation connecting names to research codes or pseudonyms will be stored separately from the data. After six years the files will be shredded and digital files deleted.
- I understand that this research will be used for Master's thesis, and it may be published in academic articles and conference presentations.
- I understand I will receive a summary of the findings by email.
- I know who to contact if I have any questions.

I agree to be part of this research project.

Name: _____

Email: _____

Signature: _____ Date: _____

Approved by the University of Auckland Human Participants Ethics Committee on 02/08/2017 for three years, Reference number 019661