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Dance and Drama in New Zealand Primary Schools

Fangyuan Cheng

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Abstract

This research was designed to collect six participants' experiences and suggestions in terms of integrating dance and drama into New Zealand primary school classrooms. The purpose of doing this research is to inspire more generalist teachers to integrate dance and drama into primary school classrooms and to encourage school administrators and policymakers to optimize the integration of dance and drama into the educational structure.

This research started with examining the background, development and issues around the integration of dance and drama in primary school classrooms. Drawing on relevant literature, the four most common issues are defined and discussed. Afterwards, the research questions are outlined, in order to better understand the encouragements and barriers teachers encountered when they strived to integrate dance and drama into their classrooms. I first use critical autoethnography and position myself, as a researcher, to retell my prior learning experiences about dance and drama courses in Canada and New Zealand to foreground my interest in this topic. Using the qualitative methodology of narrative inquiry, I draw on the narratives of six participants' experiences in integrating dance and drama into their practice. Semi-structured interviews were applied to explore and discuss the research questions with participants. Thematic analysis of data identified three key findings from my research questions: encouragements, barriers, and sparks (inspirations). I found that supportive principals, teachers' prior arts experiences and relevant qualifications were encouraging them to integrate dance and drama into their classrooms. However, attention to numeracy and reading, teachers' confidence and allocated time to the arts were discouraging for teachers wanting to integrate dance and drama into their classrooms. Furthermore, the research considered what participants might envisage for future teaching training in a tertiary degree or diploma and professional development in schools.

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Chapter One: Introduction

This research investigates what encouraged and discouraged teachers to integrate dance and drama into their classrooms. The purpose of doing this research is to inspire and encourage more teachers in New Zealand primary schools to integrate dance and drama into their daily practices. Firstly, this chapter introduces the general background of the arts in the New Zealand Curriculum. The second part includes an overview of chapters in this research.

Background

Looking back to 2000, dance, drama, visual art and music were officially included in the New Zealand Curriculum (Ministry of Education, 2000) from Years 1-13. It is acknowledged in the Arts Curriculum that “the arts develop the artistic and aesthetic dimensions of human experience. They contribute to our intellectual ability and to our social, cultural and spiritual understandings. They are an essential element of daily living and of lifelong learning” (Ministry of Education, 2000, p. 9). Furthermore, the four art disciplines are compulsory subjects in every primary school classroom, according to the New Zealand Curriculum (Ministry of Education, 2000). This heralds a standalone expectation that every child in New Zealand will have opportunities to learn the four art disciplines in primary schools from Years 1-8. In addition, in secondary schools, as a minimum requirement, students in Years 9-10 should be offered at least two arts disciplines. *The Arts in the New Zealand Curriculum* (Ministry of Education, 2000) states, “in Years 11-13, [it] provides the basis for specialist teaching and learning projects in the arts disciplines” (p. 91).

The core part of integration of arts, dance and drama, in particular, in Years 1-13 education, values participating over performing (Hong, 2003). The development of dance and drama literacy is a requirement that includes all students, not only students who participate in dance and drama outside of school. The inclusive nature of dance and drama in New Zealand education is part of the reason why I chose to do this research. I wanted to investigate how much or how frequently dance and drama are taught or integrated into primary school classrooms in regard to all students, based on government policies. There are two main reasons I have chosen to focus on dance and drama in education. Firstly, my interest in dance and drama integrated classes originated from attending courses in Canada. When I came to study in New Zealand, I elected to take some courses on dance and drama education at university. These learning experiences sparked my interest in these areas. Secondly, through reviewing policies, I realized that the arts are regarded as an integrated part of the New Zealand Curriculum. Notably, dance is described as “a vital and integral part of human life” in the New Zealand Curriculum (Ministry of Education, 2000, p. 18). Similarly, the statement for drama in the New Zealand Curriculum (Ministry of Education, 2000) is that “drama permeates our everyday lives and serves a variety of purposes. It enables us to understand ourselves, the people around us, and the world in which we live, enriching the lives of individuals and giving voice to communities” (p. 36). I

was drawn to the idea that the arts in New Zealand is a right for all students. Therefore, my research is specifically focused on what encouraged and discouraged teachers to integrate dance and drama into primary school classrooms in New Zealand.

Overview of Chapters

The next chapter reviews literature globally around the topic “dance and drama integrated into primary school classrooms” and sorts out the four most common issues happening with the integration of dance and drama into classrooms. The four common issues are the tension between generalist teachers and arts specialists, the insufficient teaching training programs, the rigid timetable of schools and the arts across the curriculum strategy. Afterwards, research questions are included.

Chapter Three outlines the methodological approaches adopted. Using the qualitative methodology of narrative inquiry, I reflected on my own journey and experience with dance and drama integrated classes and juxtaposed these alongside narratives of participants’ experiences. Semi-structured interviews were used to collect data and foster information for research questions. This chapter also describes the process of finding participants in detail and the participants’ introduction. Ethical considerations and limitations of this research are discussed in this chapter as well.

Chapter Four tells of my stories – my schooling experiences in China and learning experiences about dance and drama courses in Canada and New Zealand. My motivations for doing this research are presented at the beginning of this chapter.

Chapter Five articulates and discusses the three key findings from the transcribed interviews. They are encouragements, barriers and sparks, in terms of integrating dance and drama into primary classrooms. School support, enjoyment and collaboration with excellent people, qualifications and skilled experiences, beliefs and the arts across the curriculum strategy are categorized into the encouragements. The introduction of National Standards, relationship between art specialists and generalist teachers, confidence and management skills, and limitation of time and resources all comprise barriers. Sparks are divided into three sections: the key influences on teachers, professional development, and inspirations.

This research ends with Chapter Six, which sums up the findings and offers recommendations for future study.

Chapter Two: Literature Review

Following the background information of the first chapter, this chapter consists of a literature review and research questions. The literature review is divided into four sections according to the most common issues around dance and drama integrated classes. This includes: the tension between generalist teachers and art specialists; insufficient teaching training programs; the rigid timetable of schools; the arts across the curriculum strategy.

With the increasing value of arts in education, many studies have already highlighted the advantages and desirable results of integrating arts into the classroom. The National Endowment for the Arts in America notes that the arts are necessary for children's well-rounded development and when children lack a quality arts education they could be disconnected from each other and the world (Henry, 2000). Some scientific research has acknowledged the power of the arts in not only improving engagement levels of students but also in cooperation and self-esteem (Coutts et al., 2009; Grafton, 2009; Rabkin & Redmond, 2010; Wilkinson, 2010). Artists and educators understand the unique contribution arts can make to the quality of our life experience and our sense of wellbeing (Gibson, 2003). Students' abilities of imagination and creativity could be enhanced by applying various arts in class as well (Alter, 2010). Moreover, arts integration can offer a significant learning opportunity for all students (Strand, 2006). An arts-integrated approach in education is appropriate for all levels of learners across the curriculum (Sharp, Coneway, Hindman, Garcia, & Bingham, 2016). Studying and working in the arts provide people with a new model of thinking and feeling (Eisner, 2004).

However, various challenges have occurred with the integration of arts into the curriculum and real classrooms. Few instructions and less assistance are mentioned in the New Zealand Curriculum for primary teachers to teach or integrate arts, especially in dance and drama. Since the 1940s, teaching training programs in New Zealand traditionally afforded little space to dance and drama (Whatman, 1997). Limited research has explored what kinds of personalities and required skills arts specialists and generalist teachers should have in primary school classrooms in order to integrate arts (Lemon & Garvis, 2013).

Additionally, dance and drama have been underestimated in the past as practical and non-academic subjects (Anderson, 2014). Schools are more likely to use arts as a performance and extra-curricular activities rather than seeing them as an integral part of the learning experience (Snook & Brown, 2017). Dance, drama, other arts and P.E courses are seen as "soft subjects" with "invisible benefits" and not as daily subjects. This is because the arts have seldom been viewed as academic subjects or "core subjects" like math or literacy, which can be easily measured and reported on (Russell-Bowie, 2012). It is fact that there is no education system around the world that teaches dance or drama every day to children the way we teach them mathematics (Robinson, 2006), since our education system is designed for the purpose of enhancing students' academic ability. Nevertheless, performance and product outcomes are often viewed as the most rewarding and visible aspects of arts education (Buck

& Snook, 2017). Overall, arts education in primary schools occurs infrequently and when it does occur it is often viewed as substandard – not reaching the expectations or requirements of the New Zealand Curriculum (Power & Klopper, 2011).

The literature review performed at the beginning stage may guide the research to criticism of influence (bias) and narrow down my – the researcher’s – attention to the main questions that emerged from a wide range of research (Tuckett, 2005). The literature review in this research about this topic of “dance and drama integrated classes” is globally relevant because research on New Zealand is limited. In Tuckett’s (1998) study, nowadays the prior literature review can be analyzed as guiding and deliberately narrowing findings (as cited in Tuckett, 2005). Through critically reviewing the relevant literature, I found there were four common issues emerging from this topic:

1. The tension between generalist teachers and art specialists
2. The insufficient teaching training programs
3. The rigid timetable of schools
4. The arts across the curriculum strategy

The Tension between Generalist Teachers and Art Specialists

The first issue is the tension between a generalist teacher and an art specialist in the primary school classroom. The debate between generalist teachers and art specialists is highly controversial. Educators and researchers raised the international level question: whether generalist teachers with no specialist arts knowledge can stimulate the learning potential of integrating arts in their classrooms (Lemon & Garvis, 2013)? Or to put it simply, who can deliver quality arts education?

In comprehensive education, arts are regarded as an essential component, which requires highly skilled teachers to prepare for quality arts education (Anderson, 2014). However, it is impossible that all primary teachers are skilled enough to “teach everything” (Alter, Hays, & O’Hara, 2009). The general educational system in New Zealand requires that generalist primary teachers are largely responsible for teaching most subjects, including arts and science (Alter et al., 2009). Frankly speaking, most generalist teachers have no formal arts training or background and had given up their study of arts because they did not feel competent in teaching this area (Gibson, 2003). Teachers had little prior experience or confidence in any form of arts and often bring their negative attitude to the arts in the school setting (Jacobs, 2008). These relevant prior arts experiences may have an influence upon their beliefs regarding the importance of arts integration in education and their levels of confidence to integrate and teach arts in their classrooms (Russell-Bowie, 2013). All in all, teachers’ competence plays an important role in teaching all subject areas, in relation to their confidence and beliefs (Bandura, 1982; Ramey-Gassert & Shroyer, 1992).

Some studies show that one of the substantial hindrances for effective and active integration of dance

and drama into primary school classrooms is because of the insufficient confidence generalist teachers have (Alter et al., 2009; Snook, 2012). A large number of studies mention that confidence is a significant element that affects beginning teachers or generalist teachers teaching and integrating arts into their classrooms (Hennessy, Rolfe, & Chedzoy, 2001). Generalist teachers' confidence would be diminished after comparing themselves with arts specialists and they may feel less artistic, which implies low self-efficacy in themselves. The way teachers think about their ability shapes the way they deliver arts in a classroom (Lemon & Garvis, 2013). Having a better and deeper understanding of teacher beliefs of self-efficacy is an important predictor of arts education teaching (Garvis & Pendergast, 2010). It is a fact that if a teacher has strong self-efficacy for arts education, they are more likely to integrate arts into their classrooms. On the contrary, if a teacher has weak self-efficacy for arts education, they are less likely to teach and integrate the arts.

The following reasons explain why some people support having an art specialist teacher in a classroom to teach arts. First, an art specialist can integrate arts more effectively than a generalist teacher, with effective teaching skills and diverse teaching experiences. The content knowledge and information could be more effectively imparted to students by someone who is talented, experienced and able to offer "more opportunities" (Gibson, 2003). Generalist teachers are usually lacking requisite experiences and training to integrate arts sophisticatedly (Alter et al., 2009). Second, a generalist teacher with less confidence and expertise cannot greatly stimulate the development and imagination of students. Third, an art specialist meets the need for specific school communities, such as dance or drama institutions (Russell-Bowie, 2011). Although most primary teachers value arts, they always feel overwhelmed by the expectations to teach all the content knowledge of various arts forms and struggle to develop students' interpretation in these areas (Alter et al., 2009).

Likewise, people who are in favor of having a generalist teacher to teach dance and drama integrated classes for children base their views on the following arguments. In the first, they believe that a generalist teacher can provide pastoral care for primary school-age children, and a secure environment can easily make children feel attached and share their ideas (Russell-Bowie, 2011). Secondly, a generalist teacher is best able to integrate arts into other subjects throughout the day, rather than breaking the educational experience into an individual activity (Russell-Bowie, 2011). Being an art specialist does not mean they understand the pedagogical practice and follow the curriculum instruction (Goetz & Zwirn, 2010; Barton, Baguley, & MacDonald, 2013). The priority of arts specialists in the dance or drama classroom might be "creating arts" or "performing" rather than concentrating on "teaching" (Snook, 2012). Hord, Rutherford, Hurling-Austin, and Hall (1998) and Upitis and Smithrim (2003) agree that teachers must understand the instructional purpose, feel confident in their skills and recognize the benefits to positively and actively integrate the arts in their classrooms (as cited in Garvis & Pendergast, 2010). Once more, some people think if one arts specialist was employed, there would be pressure for other specialists to be employed in other subjects (Russell-Bowie, 2011). However, one study supports the stance that teachers' pedagogical knowledge and the relationship they have with their students enable them to teach arts successfully,

rather than in-depth subject knowledge (Melchior, 2011). Unfortunately, this opinion has not been scientifically and widely verified.

It should also be noted that some generalist teachers harbor a negative attitude about cooperating with an art specialist in terms of integrating dance and drama in the classroom. This is because they feel they are being pushed into a situation in which the art specialist takes charge of the students' learning and classroom organization and they lose control of the learning environment (Whatman, 1997). The classroom teachers are biased towards arts specialists who are likely to teach more arts (Downing, 2004). On the one hand, they often feel they are being left out by arts specialists in the classroom, in terms of what classroom teachers planned and prepared. On the other hand, teachers are likely to lose enthusiasm in teaching arts, without the scaffolding and critique feedback from arts specialists (Hennessy et al., 2001). Furthermore, from some arts educators' observations, arts specialists and generalist teachers do not establish a mutually beneficial relationship in classrooms (Anderson, 2014; Snook, 2012). A study shows that in some situations, the teachers' position in some classrooms creates a "hierarchy". The position of arts specialists aligns with a privileged position, and the generalist teachers are perceived usually as "facilitators" in the classroom (Hallam, Das Gupta, & Lee, 2008). The Americans for the Arts from the Consortium of National Arts Education Associations (2001) has instructions for how to effectively collaborate with arts specialists, which should be included in generalist teachers' training. Unfortunately, no such suggestions or requirements are mentioned in New Zealand and there is limited research that discourages generalist teachers' voices from being heard. Therefore, I intended to invite preregistered teachers, registered teachers and arts lecturers to participate in this research, giving opportunities not only for me to collect their stories but also to them, by allowing their voices to be heard.

Thereby, the question like either a professional art specialist or a generalist teacher to integrate arts into classrooms, and which is more suitable for children in primary schools. By combining this approach with other research, some suggestions emerge. For instance, the ideal situation would suggest that dance and drama need to be integrated across the classroom in both art specialist and generalist contexts (Chapman, 2015). A generalist teacher with knowledge in some disciplines should cooperate closely with an art specialist who specializes in one form of performance, for example, dance or drama. Again, generalist teachers are supposed to utilize skills and knowledge of arts specialists to assist in learning and teaching in specific subject areas (Alter et al., 2009). Therefore, democratic team-teaching will foster the professional development of generalist teachers (Chapman, 2015). An alternative is to employ an art specialist in an advisory role to assist and support generalist teachers in the dance and drama integrated classroom (Russell-Bowie, 2011). The generalist teacher brings their knowledge of teaching pedagogy and familiarity with student's needs, and an art specialist shares their knowledge and expertise in teaching dance and drama and designing quality texts (MacDonald, Hunter, Ewing, & Polley, 2018). There are several advantages for generalist teachers to cooperate with an art specialist. One is to improve and develop the arts expertise of generalist teachers, by observing the demonstration and practice by an arts specialist (Russell-Bowie, 2011).

Second, this cooperation would allow students to receive a well-planned arts class. The class should be organized by the classroom teacher and an art specialist, and then themes and content are supposed to be negotiated and discussed together (Russell-Bowie, 2011).

On top of that, schools should consistently provide support for teachers, especially for those who do not have sufficient confidence and prior arts experiences in integrating dance and drama (Snook, 2012). Establishing a workshop, attending professional development or organizing peer groups would be helpful for generalist teachers to enhance their capacity of integrating dance and drama and more easily access a wide range of up-to-date resources (Anderson, 2014; Snook, 2012). The best scenario in a school is to have a spacious individual room or space set aside especially for dance and drama classes (Russell-Bowie, 2011), for a piano, violin, guitar and other instruments and arts equipment and material on a daily basis. At the same time, broaden and deepen generalist teachers' understandings of the role of arts in a primary school's curriculum, and value their teaching practices and experiences (Gibson, 2003). As a result, teachers' fear and anxiety about planning and integrating arts into classes would be reduced by increasing their content knowledge and competence and community support (Miraglia, 2006).

Insufficient Teaching Training Programs

Some studies have analyzed and investigated the problems as to why dance and drama are rarely taught in primary school classrooms. Partly, the lack of preparedness to teach dance and drama in classrooms is the consequence of the paucity of teaching training in tertiary institutions (Alter et al., 2009). There is a large number of research reports that arts practice and education have been constantly decreasing in both teaching training colleges and universities (Barton et al., 2013; Garvis & Pendergast, 2010). It is the main reason why teachers always feel ill-prepared to teach or integrate dance and drama in their own classrooms (Davies, 2010).

The time allocated to arts in one-year postgraduate courses in England is small – usually between four to twelve hours (Davies, 2010). In New Zealand, Anderson (2015), a drama lecturer who teaches student teachers at the University of Auckland, observes that there is only a one-year graduate diploma in the teaching program, including four arts disciplines. One dance lecturer, Sue Cheesman, is responsible for teaching student teachers within Learning and Teaching the Arts at the University of Waikato. She mentioned that dance, like three other art forms, is allocated 12 hours for face-to-face practical sessions. Students are taught in six two-hour blocks in six tutor groups containing 27 to 30 students. They have one principal theory lecture and one placement lesson that students teach in pairs at an associated local primary school (Cheesman, 2016). Undoubtedly, the limited time in teaching training causes increasing pressure for both educators and student teachers. Anderson (2014) confirmed this from an educator's perspective, and she said lecturers find it stressful to cover the content and to stop to design new enjoyable classes. In the same way, after a few hours of training courses, beginning teachers only have a slight taste of what dance and drama class would

look like, but cannot effectively transfer the knowledge that they learnt from training courses, combining this with their personal experience into real classrooms. For that reason, the decreasing face-to-face hours in the teaching training programs reduce the possibility of integrating dance and drama into classrooms.

Obviously, without having sufficient time in teaching training courses to practice, teachers have limited knowledge of how dance and drama integrated classes should be taught in their own classrooms (Russell-Bowie, 2012). One survey conducted by the University of Hawai'i revealed that teaching training programs had a significant impact on teachers. The result showed that the teachers tended to utilize the ideas and skills they learnt in the training programs as they constructed and implemented courses based on the understanding of drama and dance (Frambaugh-Kritzer, Buelow, & Simpson, 2015). Namely, teachers are likely to teach in the way that they were taught (Alter et al., 2009). The best instances of the university courses are to provide students with new-found understanding and enthusiasm as well as teaching practices they feel confident to try in their own classrooms (Bramald et al., 1995; Hennessy et al, 2001). Moreover, teachers are supposed to obtain relevant teaching strategies from teaching training colleges or universities, to improve their capability and confidence in integrating arts (Garvis & Pendergast, 2010).

The mission to develop the artistic skills and pedagogical knowledge of teachers not only belongs to preparation teaching training programs, but also to professional development provided by schools (Russell-Bowie, 2011). Actually, the main purpose of most arts-based teaching training programs is not to cultivate generalist teachers to be arts specialists (Oreck, 2004). On the contrary, Fowler (1996) and Torrance and Myers (1970) observe the primary targets of arts-based teaching training programs are to improve teachers' understanding of and efficacy in applying the arts as a part of wide-ranging teaching practices, in order to stimulate active, creative, teaching and learning (as cited in Oreck, 2004). Furthermore, the effective, practical, positive and long-term dance and drama learning experience throughout teaching training courses is imperative for teachers to change negative attitudes to arts and to become more confident in integrating dance and drama into their daily practices (Russell-Bowie, 2012).

The Rigid Timetable of Schools

Apart from insufficient teaching training time for teachers, the time of teaching or integrating dance and drama in the primary school curriculum is inadequate as well. Since 2010, the introduction of National Standards in Numeracy and Literacy in New Zealand transferred most attention, time and money to teaching numeracy, reading and writing, and the emphasis for teaching arts was subconsciously squeezed by most primary schools, which pressured students into achieving the requirements in math, reading and writing (Irwin, 2018). Not only are the arts marginalized because of generalist teachers' perceived insufficient training and minimal arts experiences, but the whole community also focuses on teaching numeracy and literacy. The advocacy for teaching "core

subjects” like math and literacy has an adverse effect on some subjects outside the core curriculum, such as arts, science and P.E, standing in the shadow (Downing, 2004). In this case, what time is currently available for arts integration in primary school classrooms?

When schools are concentrating on improving students’ numeracy and literacy scores, teachers are racking their brains to think about what is supposed to be taught in the classroom (Russell-Bowie, 2009). For most teachers, time spent in teaching or integrating arts into their classrooms has continuously decreased (Downing, 2004). Many teachers are often required to engage in a standardized curriculum and follow a set of school planning with most of their time spent on teaching numeracy and literacy (Russell-Bowie, 2009). One teacher stated, “The preparation for arts class needs time, however, there is no much time in the school for these sorts of things” (Alter et al., 2009, p. 10). The National Education and Standards Authority (NESA, 2016b) in Australia announced 100 hours of mandatory courses in both visual art and music in Years 7 to 10. However, they did not mention how many mandatory hours are required in integrating and teaching dance and drama.

The Arts across the Curriculum Strategy

The notion of arts across the curriculum focuses on one art subject being integrated into the curriculum rather than integrating multiple arts disciplines (Buck & Snook, 2017). Owing to the “squeezed time” in teaching arts in a curriculum, the implementation of arts across the curriculum strategy seems to be a key method to deal with this problem. Looking back, such an intersection does exist in the Arts Curriculum: “all art works are made, used, interpreted, and valued within social and cultural contexts...and may be regarded as texts or commentaries that reflect history, tradition, and innovation” (Ministry of Education, 2000). Students are meant to make the connections between each discipline, so that their thinking model will be shaped and guided by forming a deeper understanding of how these various frameworks influence each other (Chapman, 2015). As Chapman (2015) describes, “each design building on the other, creating beautiful, sturdy and complex patterns, rather than a row of single beads on a necklace, clusters of beads grow further out from their threading point on the string” (p. 87).

Recently, the arts across the curriculum strategy appeared to be largely driven by classroom teachers who expected to have more opportunities to integrate arts into other subjects (Hallam et al., 2008). Betty Jane Wagner (1976) states the purpose of drama is regarded as an intentional teaching strategy to enhance learning in a particular area: “it is particularly effective in making a historical event come alive for students” (p. 40). However, the implications of increasing the arts across the curriculum strategy are quite controversial. Proponents believed that the application of arts across the curriculum activity values arts because it provides a chance for children to develop their skills in a number of different areas (Hallam et al., 2008). For example, children had an opportunity to develop their math skills of “talking about the solid shapes” in drawing or learning about history by “role-playing” in the drama class. However, opponents argue that this kind of strategy may be seen as downgrading the

status of arts within primary schools (Downing, 2004). They believe this type of arts teaching does not offer arts the status as a subject in their own right that many teachers would love to see, and the focus lies in general skills that may be utilized across the curriculum rather than those specific to arts (Hallam et al., 2008). In other words, in the curriculum arrangement, art does not have a valued or individual place. In fact, many primary teachers use this strategy to teach different subjects, in order to increase the possibilities of integrating dance and drama into their classes (Snook, 2012). Each art form has different requirements for teaching, but the essential way of teaching arts is similar to the teaching of other subjects (Oreck, 2004). Essentially, the purpose of arts integration education is to give children a coherent learning experience from which they can generate understanding and then apply these to other situations (Russell-Bowie, 2009).

Research Questions

Certainly, this research is not just a re-analysis of previous research so much as a reflection upon texts that I had previously reviewed. Through reviewing the literature, a platform of information is prepared and the main questions I designed for this research are: What encouragements and barriers have dance and drama lecturers and teachers encountered when they strived to integrate dance and drama into their classrooms? What are some effective skills and key issues teachers experienced when integrating dance and drama? What kinds of perceived problems could there be in the future implementation of dance and drama in classrooms? I was interested in finding out the different perspectives from lecturers, registered teachers and preregistered teachers and collecting suggestions they would like to provide for the future implement of dance and drama integrated classes. During the process of conducting semi-structured interviews, some related and sub-questions were mentioned as well, depending on the participants' personal experiences and stories. Inductive questions are attached.

Chapter Three: Methodology

The main research focus driving this thesis is the integration of dance and drama in New Zealand primary schools. My intention in this research is to go beneath the superficial generalizability of the topic to examine deeper understandings of dance and drama integration into primary school classrooms. Hence, a qualitative research approach, with its aim of “discoveries, insight and new beliefs” (Merriam, 1998, p. 6), is appropriate for this research as it focuses on producing rich and meaningful narratives of participants’ experience through six semi-structured interviews. Using the qualitative methodology of narrative inquiry enables me to generate rich data and gain a deeper understanding of the topic. Transcribed interviews are analysed by using the methods of thematic analysis (Braun & Clarke, 2006). The evolution of this research is not just from identified issues from previous literature but also from the topics that piqued readers’ curiosity (Clarke & Braun, 2013), which developed based upon my reflections and participants’ experiences related to dance and drama integrated classes. The process of finding participants is outlined, with an introduction to participants. This chapter concludes with the ethical considerations and limitations of this research.

Qualitative Research

The aim of qualitative research is not only to explore things in an objective sense, but also to understand them (Stake, 1995). Moreover, a qualitative research approach is used to gather descriptions of the unique lived experiences of participants to enhance understanding of a particular topic (Mutch, 2013, p. 24). In this research, I located my experience with dance and drama integrated classes and juxtaposed it alongside narratives of participants’ experience. In light of the above, I chose critical autoethnography and narrative inquires as suitable ways of qualitatively recalling my journey and exploring participants’ stories.

Critical Autoethnography

Critical autoethnography was used in this research, critically reflecting and storytelling my own journey about the wonderful experiences I have had in the dance and drama integrated classes in Canada and New Zealand, which had produced a sharp contrast to my gloomy schooling experience in China. The aim of doing autoethnography in this research was to shed light on the process of generating and collecting vivid stories as a part of the data collection.

Autoethnography is the foundation of this research. As a research approach, autoethnography is described as an approach that “seeks to describe and systematically analyse personal experience in order to understand cultural experience” (Ellis et al., 2011, p. 273). With the intention of establishing a deeper understanding of what encourages and discourages teachers to integrate dance and drama into their daily practices, I viewed myself as one of the main participants – my experiences were

significant and central to this research. Reflecting and writing some impressive parts of my life stories raised the curtain on this research – allowing me to grow (Richardson, 2002) by refracting my life through the benefits gained from dance and drama integrated classes. Ellis (2004) says: “personal narratives propose to understand a self or some aspect of a life as it intersects with a cultural context, connect to other participants as co-researchers, and invite readers to enter the author’s world and to use what they learn there to reflect on, understand, and cope with their own lives” (p. 46, as cited in Ellis et al., 2011, p. 280). By writing and exploring my experiences as a journey, I hoped to understand more about myself (in deeper ways) from my own experiences, relating to the literature and findings of this research (Clarke, 2017). I enjoyed listening to other teachers’ positive and negative experiences and what they had to say in the semi-structured interviews regarding what influences them. This would help me in the future to understand how other teachers may be influenced when striving to integrate dance and drama and arts into their teaching practices.

Throughout this research, I came to a deeper interpretation of how dance and drama integrated classes were influential in people’s lives. Telling particular stories allowed me to explore and embody the change I sought in myself and the world (Holman Jones, 2016). Through “writing stories”, I was able to retell life experiences – the inspirations, and influences reshaping my values and life – which sparkled and enriched as I wrote.

Narrative Inquiries

In recent years, narrative approaches have increased and view “storytelling as a communicative activity” that allow people to interpret meanings about their experience (Bochner & Rigges, 2014, p. 202). The point of the life story interviews is to enable people to tell their story in their way, “so we learn from their voice, their words, their subjective meaning of their experience of life” (Atkinson, 2012, p. 119; Lorenza, 2018). Narrative writing in which writers focus on their own lives can result in insights into practice that might not be obtained through objective abstractive writing (Bolton, 2010). Narratives do not mirror – they refract the past (Riessman & Catherine, 2005). With the qualitative methodology approach, narratives are useful in research precisely because the storyteller interprets the past rather than reproducing it as it was (Riessman & Catherine, 2005). Within the subjective field of the participants’ personal experience, the narrative is defined commonly in relation to events and therefore the individual teachers’ stories of events convey meaning to a particular audience (Wells, 2011). Therefore, in Ely’s (1991) research, “readers interpret this research by interweaving it with their experiences, actions, thoughts, events and interpretations to create meanings and a new vision of reality” (as cited in Jefferson, 2011; Lorenza, 2018).

Hinchman (1997) cites Riessman’s (1993) belief that narratives represent storied ways of knowing and communicating. Narratives and stories are valuable in studying lived experience: a way to foster information is through what participants share with me about their spheres of experiences at schools;

I then analyze these narratives. As Richardson (2002) states, “for some kinds of knowledge, alternative representation is preferable ... writings about one’s life ... [is] a significant resource for critical methodology” (pp. 414-415). Punch and Oancea (2014) mention: “even data not explicitly solicited in story form, would come along with storied characteristics, as in unstructured interviews, where people may give narrative responses to an interviewer’s questions” (p. 240). The stories unfold from each participant’s reality in a detailed narrative, and when analyzed, would address the research questions. Richardson (2008) argues that “once the research is completed, it will not only tell stories but also reflect fairly, sincerely and honestly what a researcher has experienced” (p.473).

In this research, the key method of obtaining information from participants is through interviews and transcriptions (Snook, 2012). As a researcher, I shared stories that have always appealed as a convincing means for obtaining and developing understanding. Narrative inquiry is a methodology that frequently appeals to teachers and educators (Clandinin, Pushor, & Orr, 2007; Snook, 2012). Part of the appeal is the comfort that comes from thinking about telling and listening to stories. Due to a narrative research approach, I presented the data as accurately and as true to the participants and readers as possible. I chose the narrative account for data representation, allowing for divergence and richness in capturing the particular context, dilemmas and suggestions participants mentioned in terms of integrating dance and drama into classrooms.

Semi-Structured Interviews

Considering my limited personal experience about arts integration classes, six qualitative semi-structured interviews were applied to generate rich data and answer the research questions. The research questions required a methodology that enabled registered teachers, preregistered teachers, and dance and drama lecturers’ voice to be heard and to allow “their stories to create expressively patterned qualities” (Eisner, 1978, p. 198, as cited in Lorenza, 2018, p. 77). In general, interview methods use conversation as a learning tool (Leavy, 2017). As a prominent data collection method, employing semi-structured interviews maintained the original intention and purpose of the research, at the same time, giving space for me, the researcher, to explore, adjust and track threads of interest (Bold, 2012). Ideally, semi-structured interviews give researchers rich, thick data to learn about people’s experiences, opinions, values, perceptions and constructions of the community (Bold, 2012; Punch, 2009). Telling is the core part of the semi-structured interview, rather than asking. These six semi-structured interviews, with very open and exploratory questions, provided opportunities for collection of unexpected insights among arts educators (O’Toole, 2006). The interviews were conducted face to face and on a one-to-one basis and asked open-ended questions, all designed to gather data from participants about their personal background and experience (Barton et al., 2013).

My interviewees were encouraged to be active rather than passive and to see themselves as subjects rather than objects. In order to create a relaxed environment for participants, coffee was provided for them. During the interview, I constantly reflected on my role in the conversation, from being “insider”

of my stories to an “outsider” of other people’s stories. As a researcher, I am keen to absorb the effective and successful suggestions from these participants with various perspectives and different experiences. In other words, this research is a gathering of knowledge. The questions and answers guided our conversation and explored the details of each story.

Thematic Analysis

Qualitative thematic analysis was undertaken with the interview data (Barton et al., 2013). The data were collected through audio-recorded interviews. Each in-depth interview lasted up to 60 minutes, depending on the participants. Thematic analysis is a method for identifying, analyzing and reporting patterns (themes) within data (Braun & Clarke, 2006), with an emphasis on the content of a text: “what” was said more than “how” it was said.

There were several reasons why thematic analysis fit well in my research – firstly, because of familiarization with the data. By transcribing interviews on my own, word by word, I really got to know what was in the data. I listened to recordings many times and sent transcriptions back to participants in order to avoid misunderstanding. Secondly, a switch from consumption to engagement meant recognizing data from the rationale or assumptions that underpin its content and identifying the “bigger picture” that might produce disparate content. In other words, I did not take data for granted and critically asked what ideas or assumptions the participants conveyed and what that might mean in that situation or in their position. The importance of auditing transcripts is recognized due to the fact that qualitative data analysis involves “careful listening, reading, re-reading...and...thematic identification of the taped and transcribed text” (Miles & Huberman, 1994, p. 56). The process of “transcription” and “conclusion drawing and verification” (Miles & Huberman, 1994, p. 10-11) to facilitate data analysis was complemented and accompanied by the simultaneous reading of relevant literature. After reading and thinking whilst listening to the recordings several times, the answer of research questions became obvious.

Through theoretical freedom, thematic analysis can provide a rich and detailed, yet complex, account of data (Braun & Clarke, 2006). As thematic analysis does not require a detailed theoretical and technological approach, it can offer a more accessible form of analysis. Furthermore, thematic analysis is not wedded to any pre-existing theoretical framework. Researchers can discover themes and concepts embodied in their interviews, by using thematic analysis (Rubin, 1995, p. 226). Relying on accepted methodology and qualitative analysis of relevant literature, this research presented the stories from participants as a means to guide the researcher (me) through the processes of organizing, coding, writing, theorizing, and the reading of and about the data (Tuckett, 2005). Therefore, three key themes highlighted in this study include: *Encouragements*, *Barriers* and *Sparks*. What were the encouraging and discouraging elements for participants to integrating dance and drama into their classes? The word “sparks” was chosen to organize the extra findings in these six

interviews. Again, my passion of conducting this study was ignited by these *Sparks*.

Participants' Involvement

I was curious about what encouraged and discouraged lecturers, experienced teachers and novice teachers to integrate dance and drama into their practices; what contrasting perspectives were generated by these educators; and what were the reasons behind these differences? To clarify, I will briefly and quickly explain what a registered and a preregistered teacher means in the context of this research. Registered teachers mean teachers who hold registration and a practicing certificate in New Zealand. Before applying for provisional registration, beginning teachers are regarded as preregistered teachers for their first two years of teaching (Teacher Register, 2017).

To keep data manageable and maximize the quality of data (Punch, 2009), six participants – two lecturers, two primary registered teachers, and two preregistered teachers – were invited to participate in this proposed study. The intention was to find “information-rich cases”, which best addressed my research questions (Patton, 2014). The participants were:

1. One dance lecturer and one drama lecturer who teach student teachers at the University of Auckland. These lecturers have academic expertise in dance/drama pedagogy.
2. Two pre-registered primary teachers who participated in dance/drama elective courses at the university or a teaching training college and who have at least one-year of integrating dance/drama experience into their classrooms.
3. Two registered primary generalist teachers who have more than three years' work experience in integrating dance and drama in their classrooms.

The Process of Finding Participants

Participants in this research were selected through purposive sampling and convenience sampling. Sampling is a central feature of research design when purposeful strategies are used because the better participants are positioned concerning the topic, the richer the data will be (Patton, 2014). A purposive sample is a non-probability sample that is selected based on the characteristics of a population and the objective of the study (Kothari, 2004). In order to offer in-depth understandings from a small sample, the researcher would rely on the procedure of purposeful sampling (Hesse-Biber & Leavy, 2011).

Purposive sampling was used when research required the researcher to capture knowledge rooted in a particular form of expertise, for example, the dance and drama lecturers who have a good command of dance and drama integration, as mentioned above. By reviewing select dance and drama lecturers' related research, I narrowed and shaped the questions that assisted me in preparing

for the interviews. It is based on the premise that seeking out the best cases for the study produces the best data, and research results are a direct result of the cases sampled (Patton, 2014). It is common to use this form of purposive sampling technique in the early stages of a research process, when the researcher is seeking to become better informed about the topic. This type of sampling can be very useful in this situation when I, the researcher, need to reach a targeted sample quickly, and where sampling for proportionality is not the main concern (Schreuder, Gregoire, & Wood, 1993).

To invite two preregistered teachers and two registered primary generalist teachers, I employed convenience sampling. Convenience sampling is a type of nonprobability or nonrandom sampling where members of the target population who meet certain practical criteria, such as easy accessibility, geographical proximity, availability at a given time, or the willingness to participate are included for the study (Dornyei, 2007; Etikan, Musa, & Alkassim, 2016). I started inviting people around me, as a third party, for example, my postgraduate classmates who were currently working with some generalist teachers at primary schools. I thus fully utilized this networking to invite potential participants to participate in my research. I sent emails to these preregistered teachers and registered teachers who indicated a willingness to participate by oral consent, arranging a time and location for interviewing that best suited them. Time and location would be negotiated by participants such as at a café, teacher's office or library room and so on, and when and where would best fit for them and would not interfere with their work commitments. Therefore, the "data" of this research was generated in a natural setting.

Regardless of using convenience sampling or purposive sampling, each methodology, in turn, has different expectations and standards for determining the number of participants required to achieve its aims (Etikan et al., 2016). In convenience sampling, the researcher (I) chose subjects who were more easily accessible, such as registered and preregistered teachers. In purposive sampling, subjects were selected based on the research purpose with the expectation that each participant would provide unique and rich information of value to this research (Etikan et al., 2016).

Participants' Introduction

After I had gained ethics approval from the University of Auckland Human Ethics Committee on the 13th March 2019, reference number 022427, I was able to contact potential participants. Owing to the small sample of participants, they may be identifiable, however, pseudonyms were given to ensure confidentiality.

I provide below a brief introduction to each participant as their general background related to dance and drama helped me contextualize, analyze and come to a deeper understanding of the data. The six participants were:

Briar is a dance lecturer at the University of Auckland. She has a master's degree from the Queensland University of Technology in Brisbane in Dance and was the Caroline Plummer Fellow for Community Dance at Otago University in 2008. She came to Auckland in 2009 and finished her PhD in 2012. Before that, she was working in Australia as a dance teacher in a high school. She has written several textbooks on dance and completed research around arts integration. At this moment, she is writing a textbook with lessons on arts integration. Also, she was a panel chair for dance in Australia and on one committee writing a new curriculum.

Elin is a drama lecturer. She worked in early childhood, in primary and in secondary, and now, in tertiary education. She started teaching in secondary schools in Australia and Tasmania, around the 1970s, which was about the time when drama education was becoming very important. It was a significant time when the ideas of key drama protagonists, Dorothy Heathcote, and then later Jonothan Neelands, spread, particularly about drama education and social justice. She had a chance to take part in a lot of professional development. She was originally a teacher of English, and in that period of time, some teachers of English and literature were attracted to work with drama as a potential pedagogical strategy – this is how she got hooked. She also taught dance a lot and always danced herself. She has a contemporary dance background that fed into her philosophy and which has always been incorporated in her teaching.

Ham has been working as a school teacher for the last 21 years. He is a registered teacher, with a master's degree in English and a bachelor's degree in English literature. He started off teaching Shakespeare in 1998 and now he is the Head of Drama and English at the school. He worked in professional theatre in Australia, Canada and New Zealand for about four years. He was a part of company that operated out of Noosa Heads in Queensland and used to work for the Arts Council around Australia and also went on tours to Canada during holiday seasons and New Zealand. He facilitated a workshop for Shakespeare in schools in Australia with his wife. They also did a mixture of mask and puppet theatre and lots of live acting together for four years.

Reba is a registered teacher and has been teaching in a primary school since 2009. She graduated from the University of Auckland, with a bachelor's in teaching. Then, she did a post-graduate diploma in education and finished it in 2011. The reason she did her master's is because she was interested in philosophy for children and the original media approach for teaching, and then she realized that the arts-based pedagogy matched her philosophy for teaching children. She also did further study with creative pedagogy in arts-based research, then started doing more dance in classrooms, relating it more to specific interests.

Sal, as a beginning teacher (preregistered teacher), just finished her first year of teaching. She graduated from the three-year program Bachelor of Education, which included three weeks of drama elective courses in her third year. Then, she completed an honors degree in math and science in 2018. She enjoyed participating in two drama performances during her childhood, which were part of

a school program. The whole experience made her realize that drama was important for child growth and development. Therefore, she chose drama as one compulsory course at university, since she was keen to know how to effectively integrate drama with other subjects. Also, she valued drama as a vital tool for students' engagement in learning.

Rose is another preregistered teacher. This is her second year of teaching. She studied teaching at the University of Auckland, Epsom campus, and did a dance and drama paper. She had done drama for a few years in her childhood and was always enthusiastic about dancing. Also, she used to do dance and drama at school and really enjoyed that experience.

Ethical Considerations

All participation was voluntarily in this study and informed consent was obtained from all participants. Before contacting dance and drama lecturers, a letter of assurance was sent to the Dean of the Faculty of Education and Social Work at the University of Auckland. The same procedure was conducted with the two registered participants. A letter of assurance was requested from the school principal where each teacher worked, before contacting two registered teachers. These letters requested assurance that participation or non-participation in the research would have no impact on the lecturer and teachers' relationship or results with the university or school. In order to guarantee the reliability of data, I decided not to edit or amend transcripts. The transcripts were sent back to participants via email for them to review and edit. There were some further ethical implications to consider, as my, the researcher's, obligation was to present people sensitively (Leavy, 2017).

Limitations

This research had some limitations. First, the sample size was small, involving only one dance lecturer and one drama lecturer from one tertiary institution, two registered teachers and two preregistered teachers. Therefore, the results of the research cannot be generalized for larger groups at different levels. Secondly, due to the time limitation and size of this study, only a few participants could be involved. I sent invitations to many schools at the beginning; unfortunately, I did not receive replies from most principals. Without principals' permission at the first step, I could not then contact teachers. Thirdly, due to the size of this study, restrictions of time and resources, the viewpoints of school principals and students were not included. However, for further studies, it would be useful to include these perspectives since school principals are responsible for curricula arrangement and students are direct beneficiaries of arts integrated classes.

Chapter Four: My “Re”search

My reflection in this chapter was on my schooling experiences in China compared with attending dance and drama integrated classes in Canada and New Zealand. This reflection began with my motivations of doing this research.

What is My Motivation?

One year before starting my master’s program I still basked in the influence drama in education courses had on me at the University of British Columbia, Canada in 2016. I was always curious about why I was extremely enthusiastic about drama in education, why I studied it in a particular way, and whether or not I could have done any better. I felt that by looking critically and in some depth at my attempts, I might be able to provide a rationale for the selection of this topic, shed some light on the process of producing stories and possibly also juxtapose my story with other participants. I wondered how my personal story might affect readers. As Hone Tuwhare says:

You must not lose the freshness and innocence of the child; the true sensualist; hearing, smelling, feeling, seeing, and testing for yourself as if for the very first time, and discovering anew the joy in the way that words are nugget-ted out of tired, shop-worn contexts, and making them live again like a glad but sharp pain in the restorative revival of the senses. In writing them down, discovering which of the senses are not reacting properly; waking them. Only then is one (the creative writer) truly whole and integrated. (2011, p. 330)

Why did I write down the story in the first place? At the beginning, it was the desire to get down on paper the kind of unforgettable experiences that were significant for understanding the practices but that, for various reasons, were trying to inspire plenty of people to value dance and drama integrated classes. At the same time, this gave me the opportunity, as a researcher, to voice my experiences.

As Picasso has said, *all children are born artists*. However, do we grow into creativity or are we educated out of it? I was inspired by Ken Robinson’s speech, “How schools kill creativity” (2006). He claims that every education system on earth has the same hierarchy of subjects. At the top are mathematics and languages, then the humanities, and at the bottom are the arts. Then, if we look beneath the iceberg of arts, from most teachers’ perspectives, visual art and music are the most widely-used arts principles compared to that of dance and drama (Irwin, 2018). Nevertheless, we cannot ignore the importance of integrating arts in our education and to educate people out of creativity.

Schooling Experiences in China

The study process in China is exam-oriented and the teaching method is teacher-centered, which is tedious and stressful both for teachers and students. Teachers are responsible for spoon-feeding

students and the criteria for assessing most subjects is based on a standard answer, with not much space left for developing and encouraging a students' ability in creativity and imagination. As a student, I was driven by the endless homework and exams or contests, however, what I learnt from the textbooks did not bridge with reality. For instance, in English class, although I could spell a long, fancy word, like *kaleidoscope*, I could never use it. I could not fluently and confidently communicate with English speakers, nor was I familiar with the daily usage of the English language. The knowledge I absorbed in classes was outdated and old, and the process of learning engulfed most of my passion for further pursuing and learning. What was worse, was that I was exhausted by the endless homework and felt inferior because of the class ranking. What I knew at the time was that my mind and my soul were empty.

When I was a little girl, I loved ballet and I poured my efforts into dancing, feeling a great sense of satisfaction because that was one of the few things I was really good at. However, my dream of being a "swan" was evaporating, because my family thought dance was not mainstream in either Chinese education or the workplace. They convinced me to give up my dream – being a ballet dancer – because they told me that I, like the "ugly duck", would not transform into a "white swan" in reality, and it only happens in fairy tales. Only academic study was the one thing that I should devote my life and energy to. Honestly, I was not an academic student. In the A, B, C category classification of students, I usually belonged to the B or sometimes C student category in math. I always felt left behind by the learning process in my math classes. I was excluded from some math contests because I was not excellent at math. Teachers would usually ignore me and my classmates, and would judge and look down on me, which made me feel terrible about myself. The whole schooling experience in China did not highlight the uniqueness of each student, and curiosity was suppressed by the teachers' authority in the classroom, and imagination was eliminated by the so-called standard answer. Most students did not have a voice in the classroom and I was so terrified of making mistakes. These negative attitudes towards Chinese education and my personal experience did not change until the first moment I was a part of Professor George Belliveau's class – Drama in Education – which is deeply impressed on my memory.

The Course of Drama in Education in Canada

My mechanism around autonomic and enthusiastic learning was rebooted from the first moment, when I was a part of Professor George Belliveau's class at the University of British Columbia, Canada. It was the first time that I had learned about drama in education. We had various guest experts in the courses, and therefore I witnessed different strategies and gained awareness about potential problems in education. This valuable experience laid the foundation for me to complete this research. I was keen to have meaningful conversations with people who interact with dance and drama in the classrooms, at different layers, with different perspectives. I was aware of the potential and actual contradictions and ambiguities of participants' teaching practices and my own interpretations.

Dorothy Heathcote (1994), an expert in drama in education, states, "Drama is powerful because its unique balance of thought and feeling make learning exciting, challenging relevant to real-life concerns, and enjoyable" (p. 9). Nowadays, when I retell these stories, I switch my role from the insider of these drama and dance classes to an outsider of that learning process. I began to make a research link between acting and learning drama and dance by applying the strategies of "being in roles" (Whatman, 1997). Looking at the whole picture more objectively and comprehensively, I wrote down what was meaningful and special for me, what benefits I got from these classes and what progress I made from that period. Much of what we did in the process of drama and dance assisted us to review and re-look at content to draw insights and make new meanings (Norris, 2000).

At the beginning of one drama course, we stood in a circle and Professor George started with playing an imaginary balloon with a brief introduction of himself to all students. Then, he passed the "balloon" randomly to a student, so he or she started to introduce themselves and after that, the "balloon" was passed to next student. Actually, the purpose of this activity was to briefly introduce yourself and to get to know each other. It was a relaxing and interesting beginning, and all students were completely engaged in that class. I still remember that class. It was a course in the summer term. A warm, sunny morning, and I remember my heartbeat soaring after introducing myself, feeling a quiver of excitement run through me. I remember the heat on my face when I spoke in English.

In one of the classes, Professor George set the story background in 19th century France. My classmates and I were taking the role of a group of people who lived a harmonious and peaceful life in our "homeland". Suddenly, one day, we were forced to leave and go for a voyage, owing to the outbreak of war. Professor George asked what belongings we would bring with us, if we could only choose one. Immediately, we threw ourselves into that circumstance; some of us started to rummage around, some pretended to pack. Then we came back together in a circle and shared what we brought. The answers or the things we brought were various and unexpected: jewelry that was passed down from one person's ancestors, a family photo, a ring from her mother, a scarf or gloves from his father, and so on. I brought a sword to protect myself during the trip. After that, we were ready to sail and leave. We acted out our sadness and grief, reluctant to separate from our families and homeland. While we were on the sea, our boat was being tossed by huge waves. Finally, we arrived at a beautiful, uncharted continent and decided to settle down there.

Unfortunately, we did not completely survive from the aftermath of wartime. A group of soldiers chased us to this "land". They arrested and captured the males for hard labor. In that situation, we were all "tied up in the church", trying to figure out solutions. Someone advised that we could dig a hole and run away. However, the proposal was rejected by some of us, since they were not willing to leave without their families and put them in danger. No one knew what these soldiers would do when they found out we escaped. Knowing we were at our wits' end, the "general" provided an agreement. He said that we could go home, and he would guarantee that everyone would be safe, as long as we signed a document of surrender. That was a controversial question. The proponent stated that they

were willing to give in, with the condition of freedom and security. However, the opponent argued that they would defend themselves and never betray their country.

The whole class was filled with twists and turns. The pressure and authenticity of the dramatic moment can stimulate and help students create new knowledge and make different and necessary connections (Booth, 1985). We played at various roles in this story, such as villagers, soldiers, officers, not limited by gender. What I learnt from that class was that role-playing in a particular setting or story placed a frame around what happened within that role and left the role-taker more space to explore ideas and actions than was usually allowed in real life. If things went wrong, the drama could be stopped, and the critique that followed was not of the person but of the role (Greenwood, 2003). We worked collaboratively, at the same time, supporting and appreciating the work of other people. My mind was overflowing with different situations and my brain was completely activated by the transformation and strived to figure out what would happen next or what I should do and how to react to people's improvisation. Following Professor George's guidance, I initiated ideas and actively accepted ideas from others. I learnt to think out of the box and subconsciously put my feet into other people's shoes by observing my classmates' behavior and comments. I effortlessly recorded and responded to processes through journey entries and spoken reflections.

Professor George skillfully guided us into the story and extremely stimulated our imagination. Students developed ideas and used a range of appropriate language features and demonstrated an understanding of their effect. With an increasing understanding of ideas within, across and beyond the class, I had a better understanding of how language features were used for effect within and across the classes as well. Classroom drama provides opportunities for teachers and students to study by getting out from behind their desks, engaging in mutual discovery, and working it out together. Similarly, as a student who participated in these drama activities, my actions, reactions and observations helped me to recognize the relevance and specificity of the language (DeBlase, 2005). Robinson once argued that most kids lost the capacity of creativity in schools because we stigmatize mistakes. Children were frightened of being wrong, which tended to eliminate their innovation, making it difficult for them to come up with anything original (Robinson, 2006). My curiosity and passion in learning were stimulated in that class.

Before I attended the drama class, I never thought that learning could be that intriguing and inspiring. Unlike the wordy and confusing information that I learnt from textbooks, the knowledge I acquired in drama class was extremely alive, closer to my daily life. The story and context were fictional, but the responses were real. The war or the village might never be recorded by anyone on earth, but what we felt in that situation must be real, as real as we witnessed the whole evolution. As a participant in this drama activity, I understood how I should interact in a given scenario but also how others might (Jindal-Snape, Vettriano, Lawson, & McDuff, 2011). It was a wonderful and impressive learning experience for me. All information that I absorbed correlated closely with reality. Learning happening both in stories and drama was enjoyable and playful. People quickly adapted to distinguishing

between conventions and boundaries of stories and drama on the one hand, and learnt to differentiate real, everyday life on the other hand (Read, 2008).

At the end of the class, Professor George held up an imaginary *camera* and stated what he thought was meaningful in that class. Then he passed the camera, *on* which he had recorded his cherished memory to a student next to him for them to record his or her sparkling moment of the story or class. It was a reflective process, which effectively recalled what each student had learnt from the class. Therefore, it did not matter if students did not know or understand every word, scene or chapter, they could always go back to it at any time. I felt passionate about explore the meaning of the drama, rather than being intimidated by the language. This function of drama was a significant intervention strategy in increasing confidence and self-esteem prior to, during and after the activity (Jindal-Snape et al., 2011).

This video-taping reflective activity is extremely important for both teachers and students. It is a mutually beneficial process. For a teacher, they can have a clear understanding about how much information students obtain from the class, at their own pace. For students, it is not only a good chance to reflect upon what they have learnt from a class, but also what they have picked up, which they thought they might have missed out on. Some comments and reactions beget ideas as forgotten stories by other people. This is a completely new learning experience, a new world for me. Admittedly, I made some stupid mistakes during this course, such as using tenses incorrectly or misunderstanding some words. However, Professor George and my classmates would correct my mistakes and encourage me to boldly express myself. That was how I made progress in that class.

These classes were a vivid picture and positive influence on my life and would develop over time. Obviously, I did not feel satisfied with that short period of learning, which was just a taste of drama in education. I wanted to explore deeper and was willing to learn more. My life beacon started to shine, and I followed that guidance subconsciously. I realized that everyone is included in dance and drama within integrated classes and that every child contributes to the work. This was in sharp contrast to my prior schooling experience in China but allowed all students to gain more understanding and perspectives of the arts, regardless of ability. Arts education was extremely weak in China; it was an uncharted territory in the Chinese education curriculum. There was zero space for arts in the Chinese education system that I experienced, from kindergarten to university. While children do have a few sessions of P.E. or drawing, it is only in primary schools, and nothing related to dance and drama. I did not want to give up easily just because my interest was not widely recognized and accepted in China. My parents thought my drama and dance classes were childish and foolish, and I would not be able to find a decent job after studying this area; furthermore, my teachers at college in China did not have any idea about arts integration. Therefore, I came to New Zealand by myself and chose to do a master, to pursue further study. With my background in education, doing a master's degree has pushed me to explore one specific area thoroughly and embrace my passion for integrated arts education.

Dance and Drama Courses in New Zealand

With insistence and passion, I had another unforgettable drama course at the University of Auckland, which was organized by Doctor Elizabeth Anderson, a remarkable drama lecturer. She adapted short story *Butterflies*, which was written by a well-known New Zealand writer, Patricia Grace. The situation was about a girl who went to school for the first time and her story was misunderstood by the teacher. The girl retold the misunderstanding to her grandparents at home, and the truth behind this story brought forth a depressing realization of the gaps between lives. Elizabeth guided us to look at and listen to each character, the teacher, the child, the grandpa and the grandma, by using drama strategies, role-playing, role-questioning and reflective image creating. I realized that what happened in drama was always an embodied experience. In the drama class, I learnt to think about different perspectives, with an awareness of the uniqueness of each character. In addition, with the inspiration of reading other articles by Patricia Grace, I learnt more about Māori culture and history.

As an art form, as a public language, and as a performance, drama weaves together stories, experiences and cultural values (Thwaites, Anderson, MacKinnon, & Hoeberigs, 2006). Teachers give students the power of literature, by playing out characters from stories. The combined elements of the story, such as situations, characters, relationships, atmosphere and concepts, are applied by teachers to motivate and enrich students' exploration in drama (Booth, 1985). In this drama course, I learnt that role-playing is one of the most common drama conventions teachers apply in a class. It is a powerful way of knowing, which evokes an engagement that includes the emotional, physical and intuitive as well as the intellectual (Greenwood, 2003). These activities helped me to build a lived understanding of different characters and the effect of different language features. Heathcote (1983) argues:

it is not the stories the students re-act; they simply live through some events as best they may, using what they already understand to inform the situation. And this, in turn, led them to need further information, gleaned through the living-through, or students are continually stimulated through the magic of "what if" in drama classes (p. 65, as cited by Wagner, 1976, p. 70).

At the same time, the dance integrated courses I attended at the University of Auckland were taught by Ms Patrice O'Brien. In her class, we were encouraged to express our thoughts and ideas by using and moving our bodies. Starting from presenting letters and using emotional words as the stimulus, I fully engaged in thinking about the shape of the letters and meaning of the words, and then tried to express them physically. Once we created several movement sequences, we were requested to mirror other people's behavior and trace others' movements. As a result, I realized how each person had different interpretations and propositions. When I moved with music it facilitated the acquisition of sensory, motor, cognitive, social and emotional skills either as an individual skill or as a coherent integrated development experience (Lykesas, Tsapakidou, & Tsompanaki, 2014). At the end of class, we were divided into small groups with three or four people and needed to choreograph our movement together. The whole dance class emphasized working individually and collaboratively, which greatly met the achievement objective of communicating and interpreting their own and others'

dance. Moreover, according to Lutz and Kuhlman (2000) and Zahopoulou (2007), moving through dance assisted students to learn about their bodies and how to express through it; the body became the communication vehicle of young children to express feelings and communicate with their surroundings (as cited in Lykes et al., 2014). Dance is moving pictures. The movement fosters people to acquire, adapt and apply knowledge; to find signification connections with other people and the environment; to fantasize (Hanna, 2008).

With our lived performance in dance and drama classes, we can interact with not only teachers but also students through these activities in a way that printed material or traditional classrooms cannot (Norris, 2000). With my full participation, I understood that physical dynamics were so key to activate students' engagement (MacDonald et al., 2018). This fantasy element intrinsic to dance and drama helps to make learning memorable in the short and long term (Read, 2008). Most significantly, applying and utilizing these activities requires people to restructure the physical classroom and the practice of teaching literature (DeBlase, 2005). My drama and dance integrated classrooms were regarded as a creative arts experience, which involved open-ended discovery and encourages unique, personal responses, as opposed to predetermined objectives and right or wrong answers (Oreck, 2004). Now I would say the arts in education is a kaleidoscope, which creates infinity and beauty. My unique memory about dance and drama classes is the root of this research, and it grows and develops with my further discovery.

Sincerely, I hope this research can stimulate readers' curiosity and awareness of the importance of dance and drama in education, lending a glimpse to the motivations and dilemmas teachers experienced when they integrated dance and drama into their classes. After doing this research, I will take this kaleidoscope to my future classrooms, leading my students to the wonderland of the arts.

Chapter Five: Findings

The purpose of conducting these six qualitative semi-structured interviews was to explore and discuss research questions about the encouragements and barriers dance and drama lecturers, and teachers encountered when they strived to integrate dance and drama into their classrooms. In this chapter, the findings from the analysis of interviews conducted with participants are presented. These interviews revealed the excitements, belief, tensions and suggestions of two arts lecturers and four teachers. It was my honor to have deep and meaningful conversations with these six participants. By rereading the transcripts and considering the interview questions from these six semi-structured interviews again and again, through a thematic analysis, I positioned my findings under the following three themes: Encouragements, Barriers and Sparks.

Encouragements

School Support

There were some motivations to encourage teachers to integrate dance and drama into their classrooms, such as unfailing support from the government and schools.

I was fortunate to be teaching in Australia and Tasmania, in about the 1970s, which was about the time when drama education was becoming very important... When the Arts Statement was included in the New Zealand Curriculum, the ministry supported the development of resources quite strongly at that time and I was able to develop some very useful and practical resources, which were distributed to schools... that was a period of time [in the] 1970s and 1980s, when we had more freedom to be able to [be] more autonomous in the way of teaching, in our own classrooms. (Elin, drama lecturer)

We had a school of excellence in drama and so people would take drama as a subject or they could just “bludge”. They would take it because they would be passionate about drama. So, there were wonderful years of teaching dance and drama at [that] high school. (Briar, dance lecturer)

I’m very lucky because I work at a school where drama is a part of curriculum, full stop, and embedded in the curriculum, and is considered to be vitally important. So, I mean they [students] are learning [it] from Year New Entrants right up to the time they leave school ... When we’re not doing a production, they have drama lessons. So, usually we’ve a half an hour session a week each class. If they’re doing a play, they’ll have an hour of a week to play. (Ham, registered teacher)

From that experience, heavily integrated at that school, it became a part of our identity. (Reba, registered teacher)

At our school, we have something called “spec or tech” with students actually going out of our classrooms for a set time where they do dance and drama. So, they go out for an hour and I think it’s like ten sessions a year for dance and drama ... We do dance, teaching is a part of our arrangement or spec courses. (Rose, preregistered teacher)

As is known to all, a school is a microcosm of a society. The Education in New Zealand demanded that arts are regarded as compulsory subjects in a school's curriculum from Years 1 to 8 (Ministry of Education, 2000). At that time, schools were encouraging teachers to integrate and teach arts across the curriculum. This formed a virtuous circle; in order to successfully implement the policy, schools strongly supported teachers to integrate dance and drama into classrooms, teachers gained a positive experience from that, and in turn, they appreciated the support from the government and the school. During the interview, Elin expressed her opinion about the Arts Curriculum statement: The Arts in the New Zealand Curriculum provided a broader platform for teachers to develop their teaching approaches and supported students who were not good at math or literacy in another way. This research continued to acknowledge the inevitable impact a policy has on practice, and direct connections with the government, schools and teachers (Buck & Snook, 2016).

Enjoyment and Collaboration with Excellent People

Dwelling on the positive side, teachers appreciated having opportunities to extend their teaching practices and to integrate dance and drama into daily subjects. In retrospect, the participating teachers' wonderful experiences in teaching dance and drama, collaborative work with creative people and encouraging feedback from parents along with the engagement of children made teachers feel confident and satisfied with their classes that integrated dance and drama. All these greatly encouraged teachers to integrate dance and drama into their classrooms. For example:

The wonderful thing is everyone was there because they wanted to be there. Everyone enjoyed what they did, and same with drama classes ... My experience was just positive ... I really enjoyed it. There is nothing about it that I didn't enjoy. I loved teaching dance and drama in a school. (Briar, dance lecturer)

The teacher, who is founding headmaster of this school and asked me if I'd come in to teach Shakespeare to children. He said we're far more effective ways of introducing children to Shakespeare and just going and doing a one-off workshop around schools, and I thought yes ... [Drama] is a part of the curriculum, whether students like it or not. But I think, they all enjoy it ... parents see the benefits of drama, [and] the most feedback I got from students and parents, that have gone onto secondary school and tertiary education is all absolutely positive. (Ham, registered teacher)

I got no discouragement in that school to do any of this. A brilliant principal, and senior management were very encouraging of this type of learning ... and our senior teacher was really passionate about education and dance ... I was very fortunate. I went to [that school], and there were a lot of creative people. Their innovation was a key driver of the school, both principals ... getting [students] to know dance had a process and they could share their learning. They just loved it ... I noticed when we did dance at our class, a lot of teachers reflected on this, that our kids seemed so much happier and more interested in learning. (Reba, registered teacher)

Half of the class will really enjoy it. They just like arty kids and they just love it ... They do really like sharing your ideas, through different forms. So, it does work for the majority, but there is always that few of them who struggle to do things other than super-structured work, or just don't really like being up in front of people and that's kind of challenging for them ...

Overall, it's a good change from just sitting down and writing something or whatever. (Rose, preregistered teacher)

This suggested that with this concrete effort and work, teachers are more likely to integrate dance and drama into their classrooms. This research also reinforced an argument of the critical importance of enthusiastic teachers and sympathetic principals, bonding together over a shared passion about dance and drama integration into the curriculum (Buck & Snook, 2016).

Qualifications and Skilled Experiences

It was becoming clear in the interviews that lecturers and registered teachers would feel more confident in integrating dance and drama into their daily practices, by employing various skills and solid pedagogical knowledge. These qualifications and effective skills were gained from specific study and their colorful personal experiences of being a teacher, a dancer or an actor. However, without extensive teaching experiences and effective skills, preregistered teachers were not competent enough in integrating dance and drama into their classrooms. These participants' comments illustrated this:

I did teach dance and drama for a while, but dance became such a large part of what I was doing that I took that over. Then I did my masters at QUT in Brisbane in dance. I've written several textbooks in dance and I was the Caroline Plummer Fellow for Community Dance at the Otago University in 2008 ... I've been at the University of Auckland since 2009, when I came here to do a PhD and finished in 2012 ... I knew I was a good drama teacher and I became a good dance teacher when I must because most students in all of Queensland at one stage [were] doing dance. My life would revolve around dance education. (Briar, dance lecturer)

I've taught in school classrooms, in early childhood, primary and secondary, and now, a lot in tertiary education ... I had a chance to take part in a lot of professional development ... I was originally a teacher of English ... I taught dance a lot ... always danced myself and had a lot of contemporary dance background that fed into my way and I always incorporate it in my teaching ... I became a specialist in working with dance and drama with young children ... working in primary schools, doing a lot of dance and drama. Often, to support teachers at workshops, for example, dance, because there was nobody much teaching at dance at that time ... I came to tertiary education and worked in this school of early childhood and again, taught dance and drama and language development ... and in the late '90s, this institutional, the college education as it was then, was contracted through Arts in New Zealand Curriculum, and I was taken on as a writer of drama. (Elin, drama lecturer)

I have a master's degree in English and my background is English literature. I first started off teaching Shakespeare in 1998 ... I also worked in professional theatre in Australia, Canada and New Zealand for about four years. We [my wife and I] were a part of a company that operated out of Noosa Heads in Queensland and we used to work for the Arts Council around Australia and also went on tours to Canada during holiday seasons and New Zealand. We did a mixture of mask and puppet theatre and lots of live acting together for four years. (Ham, registered teacher)

I started teaching in a primary school in 2009 and graduated from the University of Auckland, with a bachelor's in teaching ... about 2010 I decided to do my master's in

education, and then I did a post-grad diploma in education ... and finished it in 2011 ... I discovered quickly ... arts-based pedagogy and also matched into the philosophy for children... I love the process of teaching my kids dance, co-constructing the dance, teaching them about the elements, and it's just so good for their integration. (Reba, registered teacher)

We do ... Jump Jam, sort of dance for fitness, once every five weeks or something for a week. But not so much like actual dance teaching. (Rose, preregistered teacher)

It was evident that teachers were capable of providing a quality class with dance and drama integration, based on their qualifications and wonderful personal experiences. However, limited exposure to, and experience with, dance and drama impacted preregistered teachers to integrate dance and drama into their classrooms as sophisticatedly as registered teachers. There is a direct relationship among teachers' prior art experiences, academic knowledge and confidence to integrate and teach the arts (Irwin, 2018). Moreover, these beneficial experiences provided a more flexible approach to teachers' teaching practices, especially in terms of integrating dance and drama.

I teach Introduction to Dance Creative Processes, which is a general education paper. It's for students who don't do dance. A lot of my dance approaches lean towards drama as well – more of a creative task. (Briar, dance lecturer)

I always had quite a flexible approach to my teaching ... I always use drama as a medium for learning. I've integrated it into classrooms' program, often through literature, reading but frequently also through social studies. I would use the sorts of strategies we generally know now as process drama. (Elin, drama lecturer)

As a teacher, having had acting experience makes it easier for you to be relaxed in front of others, means you can also play a part, you can play with students, and make it like a sort of improvisation and a workshop. The whole lesson can be like that – you can be just responding to what's coming from students more easily. It'll make [one] more flexible as a teacher, and that means you can respond to what they need better. So, I reckon we've got an advantage, so if you practice acting, if you practice voice work and all that sort of stuff, it makes you more refined as a teacher. You've got more tools in your arsenal as a teacher. (Ham, registered teacher)

Having a broad provocation is one way I'm doing it. (Reba, registered teacher)

Beliefs

With a strong philosophy in the belief that dance and drama are integral parts of education (Hallam et al., 2008), teachers who carry these beliefs are more willing to integrate it into their daily practices. These imprinted beliefs may originate from teaching training programs, prior arts experiences or other educators' philosophies.

It was time when Dorothy Heathcote's ideas were spread[ing] to Australia, Canada, particularly and New Zealand ... Then later, Jonothan Neelands spread particularly the idea about drama education and social justice ... I suppose my way of working has been strongly

informed by Heathcote, and then Neelands, and then Cecily O'Neil, and Juliana Saxton, Carol Miller, all these sorts of practitioners. So, I generally follow these sorts of approaches. I also believe strongly that a drama classroom is a space in which power is shared between teacher and student. (Elin, drama lecturer)

I was very interested [in] four concepts: communication, creation, critical thinking and collaboration. And I quickly identify those two philosophies – pedagogies and teaching – had the same underpinning of John Dewey ... I think the kids still need to be scaffolded to learn the elements of dance, but also need the freedom to be able to put it together and make connection of meaning of their own learning as well. So, they need to be able to connect with drama as well, connect it to the story books they're reading, the research they're doing. They need be able to know about the different dance elements so that they can make connections and be able to be empowered to be able to create a little dance by themselves. (Reba, registered teacher)

Attending workshops in Australia, with a man who taught me a hell of a lot about drama, particularly getting me in contact with Cicely Berry, the voice coach and text coach from the Royal Shakespeare Company, absolutely brilliant, real first class ... the first piece of Shakespeare I was saw live was just a life-changing experience ... That was really important for me, just realized how beautiful this was and wanting to be able to share that with others ... And it [drama] should be a daily part of [schools'] practice. (Ham, registered teacher)

I firmly believe in using it [dance or drama] even [if] I haven't really practiced what I really believe. For me, that belief originates from my drama elective that I did at university. It was awesome. I think that experiences and helped me share my experiences with the people in my class that I would never have shared with them ... so that's kind of why I believe it is important to use drama in the classrooms, when I do little snippets of it. (Sal, preregistered teacher)

One of things that encouraged me was doing the paper at Auckland University. It can be integrated, and it can be used like [how to] explore other things in a deeper way. How it makes them understand it – like emotion, all the connection to that topic, maybe they wouldn't be able to experience it, or be a part of it, in a real world. But, like, they got a kind of chance to try to relate to that personally, which is really cool, through dance and drama. I also used to do dance and drama at school and I do quite enjoy it. (Rose, preregistered teacher)

Apart from the relevant experiences I mentioned before, the strong beliefs teachers have about dance and drama are key aspects in education, which enabled them to advocate the importance of integrating dance and drama into classrooms. No matter how these beliefs originated, from where and from whom, they had a positive influence on teachers and encouraged them to share the benefits of integrated dance and drama classes with other people.

The Arts across the Curriculum Strategy

Another encouraging finding, which was frequently mentioned by lecturers and teachers in regard to integrating dance and drama into their classrooms, was using an art across the curriculum strategy. Nowadays, this strategy has been widely used by a lot of teachers to teach literacy, social studies and

history or impart schools' values. For example:

I've been lucky that I taught English and social studies. So, I always taught them [in an] integrated manner, so, I might include some dance and some drama. (Elin, drama lecturer)

Well, if you're teaching other subjects, it can make it more accessible to students through using drama. You can use it in other subjects too: if you're doing history, you can act out of things, [and] it makes [it] more sort of emotionally accessible to students. If you're going to talk about (the Victoria period), you can act out things, colonialism or something like that, it makes more sense to them, [and] they get close to [it], so it means a lot to them. (Ham, registered teacher)

They loved dance, [which] was so good. We deepened that – we did the school history through dance. (Reba, registered teacher)

I got the kids to act out scenarios for the school's value. The values were respect ourselves, others and property, so [I] got them to come up with scenarios based on each one – what does it mean to respect yourself, others and your property and learning – and it will come with a scenario and show in a positive way or in a negative way. (Sal, preregistered teacher)

In terms of understanding a broad topic, so one way we used it this year was introducing our value's system in our school. I try to include it in class when we are doing things like enquiry or social studies or introducing our school values, giving them a challenge or scenario that they have to act out and demonstrate who they are, how they're going to do that, what they would do to respond to that, what's the correct way to respond to that situation or maybe what's the wrong way to respond to that situation. (Rose, preregistered teacher)

Throughout all interviews and reading of relevant literature, applying the strategy of arts across the curriculum is understood as a good method for primary teachers to integrate dance and drama into daily subjects. The arts across the curriculum strategy activated one or more arts disciplines as a process for enhancing learners' achievement within both the arts and other subject areas (Buck & Snook, 2017). Evidence also suggested that arts-integrated lessons provided high levels of engagement (Buck & Snook, 2017; Skinner & Pitzer, 2012). On the other hand, instead of only seeing arts as extra-curricular or a decoration for schools, arts would slowly penetrate into the school curriculum, if an arts cross curriculum strategy was advocated. This strategy should be taught to teachers in their training courses in the first place, as Briar said:

this is where it [arts across the curriculum] needs to start and needs to be taught in teachers' training college. It needs to be there and emphasized as probably one of the most important things to do when you're training to be a teacher. Because if it's not and it's just extra for a few hours, that sends a clear message that [it's] not important and just something that can be an extracurricular activity. And they'll still not get that actually integrating other subjects through the arts process.

Barriers

Apart from underestimating the importance of dance and drama and arts integration in education,

issues such as the tension between an art specialist and a generalist teacher, the confidence of a generalist teacher and management of classroom and time limitations are inevitable, which all held teachers back from integrating dance and drama into their own classrooms.

The Introduction of National Standards in New Zealand

Although schools are one of the motivations identified to push the integration of dance and drama into the curriculum, they can also obstruct a dance and drama integrated program, especially with the changing of government policy. Elin mentioned in her interview:

the arrival of National Standards in 2010 shifted the government priorities and brought quite a change to the teaching of dance and drama and the arts ... the greater priority was given to math, numeracy and literacy, and more money was poured into those areas – that was the government's administration, policy and intent.

Further, Elin illustrated the consequence of implementing the National Standards policy in the later part of her interview:

The downside of that was that teachers tend to concentrate on these areas [math and literacy]; professional development and funding went into those areas, and some other areas of curriculum perhaps lost some [in] their place.

When reflecting upon what Elin mentioned in this interview – *teachers' practices were not embodied firmly enough in their own classrooms, and particular in dance and drama, because arts were new disciplines and the implementation phase was cut short* – I remembered Robinson's (2006) claim. Robinson (2006) stated that an arts hierarchy, which had visual art and music at top, was normally given a higher status in schools than classroom drama and dance. In the interview, Elin reiterated:

it [National Standards] reinforced the fact that the arts curriculum was the last of the seven essential learning areas to be developed ... Music and visual art have retained their strong place because they have always been in classrooms and teachers always had backgrounds in teaching music and visual art, [and] schools often employ specialists. But for dance and drama, they were new editions to the curriculum from about the year that; the practice was just not embodied strongly enough in teachers' everyday practices.

The fact is that arts do not belong to our current high stakes testing programs and this is the main reason arts is undervalued (Chapman, 2015). Therefore, teachers are discouraged to integrate dance and drama into their classes, to some extent.

Similarly, other teachers in the interviews held negative attitudes towards the introduction of National Standards.

Teachers are meant to do it [dance or drama]. It's a school-wide initiative, but not every day and certainly not all day – they're encouraged to do it, but they're also encouraged to do lots

of other things, obviously, to meet [the] school needs. (Briar, dance lecturer)

It focuses on science and math and so on, because that appears to be technology that appears to be the thing that's driving economic growth. That's a problem, because [it is] a very full curriculum, that's a real problem. (Ham, registered teacher)

When schools are fully subscribed to the National Standards, people are obviously trained to, even though I know it's not now, but [it] was very heavily scripted to reading, writing and math, and children were removed to do dance from the classroom. So, there was a disconnection ... I just feel discouraged, really. (Reba, registered teacher)

The way to address this problem and suggestions for future implementation, two lecturers acknowledged that the school and the principal needed to reach an agreement that the arts is good for all students' development and more resources and enormous support should be provided for teachers.

It needs to be a big drive for the government to say we are introducing arts integration, and we're pushing for this because of these benefits and we'd love to see some schools where 50% of teachers [are] doing it and sharing it with the others. I'm not saying it for one minute that we don't teach all the other subjects, but we teach them through arts integration. It has to be a school that actually takes it on board – the principal has to be on board and they have concrete effort to say this is our focus, this is our plan for next year, this is what we're going to concentrate on and this is good for students ... a government policy and government supplied help ... money and professional development [of] a supportive principal, that would work. (Briar, dance lecturer)

More resources would be useful, perhaps, some more resources made available. I think teachers need, or want to see examples of it [dance or drama class], so where there have been videos, and some very good resources, which have, well, they've been let to go by the administrator, they've not been digitized, and they're not being pushed or distributed to teachers again ... I think if teachers had those available [they] might be able to see it more. (Elin, drama lecturer)

Relationship between Art Specialists and Generalist Teachers

Of course, the changing policy is not the only reason discouraging teachers to integrate dance and drama into their classrooms. In the interview, Sal, one preregistered teacher, said the school in which she was working

is not specifically encouraging it at all. We're encouraging prioritizing students' engagement and enjoyment of learning, which in my head, I think drama does that. So, I guess, indirectly being encouraged. But definitely not directly encouraged to use drama in classrooms.

A part of reason behind that was because of the separation between arts specialists and classroom teachers. They did not collaborate closely with each other, like Sal further explained:

There is a specialist teacher in dance and drama in my school, which kids have for one term each year. So, that kind of hinders me. It's kind of one thing [that] puts me off – they [are] already getting that drama, which obviously is not the same as being integrated into the

curriculum, and being used to enhance their learning in other curriculum areas ... If I don't have time [to] plan drama, I almost don't worry as much, because I think "they're already getting the dance/drama"... I don't have to take extra time out of the literacy and math to teach it [dance or drama] as a special subject.

However, in the rest of interviews, I did not hear any pertinent comments or useful suggestions about working collaboratively with arts specialists from classroom teachers. In some situations, there was only one classroom teacher who was responsible for teaching most subjects and organizing the whole class (Alter et al., 2009). Alternatively, some teachers were hired as drama or dance teachers at the beginning of in some schools. Two examples demonstrate this:

Basically, I was hired in a sense, as a drama teacher and Head of English. (Ham, registered teacher)

I'm the only teacher in my classroom, so a single cell class with 31 students. It does get quite hard to manage the hands-on stuff sometimes. (Rose, preregistered teacher)

I have not found any official document or scientific research that talked about collaboration in the work between an art specialist and a general teacher in reviewing the relevant literature. Although the participating teachers admitted the necessity of having arts specialists, they also indicated the tension between each other. Reba, a registered teacher, said:

I need to start asking for some music instruments in my classrooms, because we had music specialists ... I don't personally agree with specialization. I can see why it's needed though, because of these restraints, complete restraints, to employ everyone that's musical and has a deep knowledge of music it probably not possible. But then that's the values of the school – one is great at science, one is great at arts, and be[ing] able to bring that all through true collaboration. And [in] your own classroom, you need pure support, also at every level in your classroom.

What cannot be ignored is that working with arts specialists would affect the confidence of a general teacher and the learning progress of students (MacDonald et al., 2018). Reba's responses indicated that she was not comfortable sharing responsibility for arts teaching with a specialist in her classrooms. As she said, "if a school where [it] just wanted to have a specialist, and prescribed times for children to do dance, it removes the power from the teacher." As a drama lecturer, Elin recognized the tension between an arts specialist and a classroom teacher; however, there was no effective way to alleviate this tension. She told me:

I do know as beginning teachers that they'll have associate teachers, tutor teachers, watching them or keeping an eye on them, and it may be quite hard for a beginning teacher to strike out and be able to teach different areas ... Nowadays, there are children moving in and out and taking specialists for languages, for different instruction. So, that might be difficult.

Confidence and Management Skill

Lacking confidence is always regarded as the biggest barrier in integrating dance and drama into

classrooms for teachers – preregistered teachers, in particular. Then, the management of students moving in and out in a dance and drama integrated class could be challenging as well for teachers (Anderson, 2014). Surprisingly, not only preregistered teachers were lacking in confidence, but also arts lecturers were nervous when they tried to integrate dance and drama or apply new creative arts elements into their teaching practices.

I was a bit of nervous about teaching dance to young people ... I knew I [was] good at teaching the creative side of things and appreciation, where they analyze works and talk or write about dance. But I was always a bit of nervous about teaching the technique, and yet, when I looked in the mirror, I was still demonstrating a little better than they were. But always, for many years, it was always a little bit of a worry for me that I wasn't good enough. That's a thing about dance, especially – it's a sort of hang up from studio for teaching that you are never quite good enough. (Briar, dance lecturer)

Confidence, they [beginning teachers are] scared of it all. It's very risky, so they're scared of taking a risk ... I think integrating dance and drama into their practice requires certain courage, and certainly confidence. (Elin, drama lecturer)

I never taught children how to dance before. With my little five-year-olds, they are only new entrants. We created a dance about the life circle of birds, and that was my beginning the dance. And we presented it to school, and I was taking a risk because I was at very beginning of taking a risk. (Reba, registered teacher)

We've got probably three teachers involved [in rehearsal]. Today isn't a great day because [it's] just two of us. It means students aren't actually rehearsing and aren't supervised properly, and that means they can slip through the cracks and they can get up to the things they shouldn't be. Ordinarily, we would have someone sit at the back of classroom and actually watching what they're doing. (Ham, registered teacher)

For preregistered teachers, it is demanding to integrate dance and drama into their classrooms, with limited prior experiences and little assistance, and it is inevitable that they would feel ill-prepared and anxious (Russell-Bowie, 2012). Briar encapsulated this when she said: *they [beginning teachers] are not sure how it's going to work, so they don't approach it with a huge amount of confidence. That's the biggest issue for them.* However, this situation would be improved, just like Rose said:

[It] gets easier and easier to do it. Like, as a beginning teacher, once you master the basics like math and stuff, you can start to add more interesting arts, then it gets easier and easier because your kids' behavior management is easier. You get to know your kids better throughout the year as well, so you can experiment more and more, and they're more forgiving. And more able to get something out of it, because they're not completely new to the school situation.

Also, there were some suggestions from the two lecturers about improving preregistered teachers' confidence, considering dance and drama integrated classrooms. They suggested that teachers' confidence and competence will be enhanced if they practice frequently and are getting familiar with their students.

[Confidence] needs to be taught in teachers' training college. It needs to be there and needs to be emphasized as probably one of the most important things to do when you're training to be a teacher ... When teachers come out, they're nervous enough – it's a huge thing being a first-year teacher. So, what they need to do is to bond with their classes and get to understand their students, their needs and what they need to do to best serve their interests of the classroom ... Once they've done it and they see how well it works, then they're really quite enthusiastic. (Briar, dance lecturer)

Just strategies they get when they're experiencing drama classes. I have a strong belief that if they participate, their experience they feel for themselves, then they will be more likely to do it at their schools and their own classrooms. (Elin, drama lecturer)

Limitation of Time and Resources

On the contrary, the time challenge for teachers cannot be easily overcome. The two preregistered teachers in this research were not concerned that confidence was their big obstacle in dance and drama integration classrooms and they all expressed interest in planning dance or drama integrating with other subjects. However, all participants agreed that the problem of time was the top issue for dance and drama integration classes and some of them spoke about the shortage of resources.

The only problem is time. It's time consuming. If I was putting on a production and rehearsing and trying to teach a full teaching load and rehearse full productions and that was hundreds of hours outside, about 120 hours outside of school, just on rehearse. That's not paid work, and that's exhausting ... Frankly, I've been doing this for 21 years, I get a bit tired ... It's time and energy. It's time consuming and it requires a lot of effort. (Ham, registered teacher)

The average teachers don't give the time to teach, or the expertise to teach them music in the class ... So, it's all about culture, time and resources ... The school I was recently at, someone was holding all of the arts resources, so I didn't feel I had access to what, it was a kind of gatekeeping. (Reba, registered teacher)

I haven't done so much [dance or drama] this year with my own classrooms, being a little bit hectic. [I'm] always aware of rubrics, fitting in and making sure I'm finishing all the curriculum – sometimes I just get so overwhelmed with the planning that I'm kind of forget [ting] about the extra, extra things that can make [it] more engaging but, sometimes, it takes a little bit more time ... I think time constraints and the fact that I'm just trying to get my head around all the systems that are in place, so many things. I believe it should be done in a certain way. But, unfortunately, I haven't been able to in my first term ... The time limitation and all the rubrics that kind of have to follow and planning that is provided for us.

[Q: Do you have easy access to resources?] Not really no. Could probably look them up and could find them online. Don't know anyone who has shown me anything like that. (Sal, preregistered teacher)

It does take a lot of extra time. It's useful, but sometimes you just don't have time to fit into your program. Which is unfortunate ... Like you always want super engaging lessons that are fun and interesting, but in reality, you don't have time to plan all of that. (Rose, preregistered teacher)

With the introduction of National Standards in 2010 and subject hierarchy in schools, where arts were

firmly placed at the bottom (Irwin, 2018), all participants in this research reported the difficulties of integrating and teaching dance and drama into the structured curriculum. Under increasing pressure, teachers carried on with a full load of teaching programs and were not willing to spend extra time planning classes with dance and drama integration. Sal told me:

The standardized kind of testing that all the kids need to be able to achieve at the end, [and] the school provided all the planning. So, when I'm really busy, I just use the planning they give, which often happens, rather than spending time kind of creating my own. I put my own twist on things. But when I'm really busy, especially in my first term, I do often just take the plans and the plan [is] not usually drama.

At the same time, Rose emphasized:

Just time, kind of getting a way of doing somethings. Testing gets in the way of just really engaging in topics, kind of forces you to focus on like how this links back to the test you're going [to] do to prove that you know something. So, [it] does have these kinds of limitations. Like you do have to show progress and make sure students are actually learning something.

Sparks

There were some interesting or unforeseen viewpoints in these interviews, which I did not anticipate, before preparing for the interviews. After listening to the recordings several times and thoroughly analyzing the transcripts, I teased out this part from the interviews.

The Key Influences on Teachers

When I asked my interviewees the question about the key influences for them regarding dance and drama integrated classes, there was a difference between registered teachers and preregistered teachers. For two experienced registered teachers, personal real-life experiences relating to dance and drama is at the core of their teaching practices. Ham said: *learning about drama, I was very lucky to attend workshops in Australia ... [this was] real first class. Working in an educational theatre in Australia was really important.*

And Reba recalled:

I always remember being a little girl, like three or four, and [I] loved dancing and moving with music. I just loved it, putting on my parents' records and dancing freely to music. When I really got into deep theory of all, I really appreciated my play center education, and I realized that my education began at home.

These two registered teachers valued their real-life experiences over theory from training courses.

Ham commented on his training courses:

I learn a lot more by doing that than we did in training college ... my teacher training was completely worthless, because [it was] run by a person who wasn't actually interested [in] teaching anything.

In contrast, for the two novice and preregistered teachers who did not have many prior arts experiences, dance or drama elective courses at university or teachers' training college were still a key influence on them, which they categorized into an encouragement for themselves to integrate dance and drama into their future classrooms. As I mentioned before, taking dance and drama elective courses is a place where these two preregistered teachers gained a strong belief that arts are significant in education:

*Definitely doing that extra paper at university, one of my choice papers ... so that it was more useful and it kind of, like, fit into the program [a] lot easier. So that was definitely good.
(Rose, preregistered teacher)*

It is interesting to note the different attitude towards teaching training courses between registered teachers and preregistered teachers, which could be a barrier for the former group of people and an enabler for the latter. When I asked Elin, the drama lecturer, a question about how much time in teacher training courses student teachers have to practice in classrooms, she answered: *very little time*. Combined with each participants' attitude and replies, I realized the transition between teaching training courses and real classrooms. There was a bridge between "training to be a teacher in teaching training programs" and "a teacher in a real classroom", like Rose said:

there is definitely like a difference between what you want to be as a teacher and [the] realities of teaching ... definitely real-life limitations to like just enjoying in [a] different topic and actually engaging for the act of engaging, then like having a better test score.

Another question I asked lecturers was whether there were any "tricks" they would like to teach student teachers – on how to integrate dance and drama into their practices? Elin answered:

we teach them, but whether they can actually translate [it] into their own classrooms. Also, they don't see it taught in the classroom, so they rarely pick it up. Yeah, it's not taught much in classrooms at this moment, so you're not going to see good models.

In that case, modelling in dance and drama classes might be a useful strategy for preregistered teachers. Ham mentioned this in his interview. From his experience, he thought: *it [dance or drama class] should be mentored on how to do that. Find someone who is [in] teaching practice and who is able to show you what to do. I think that will be really useful*. This confirmed Scannell's statements in 1999 that a successful demonstration about an arts integrated class is a benefit for beginning teachers. He believed that working with more experienced educators and artists, as an apprentice, is more likely to result in a "creative planner, effective practitioner, and critical thinker" (p. 6, as cited in Davies, 2010).

Moreover, exploring the reason why preregistered teachers cannot effectively transform skills or knowledge into real classrooms was because the dance or drama elective courses just purely concentrated on dance and drama, instead of teaching them how to integrate dance and drama with

other subjects and into classrooms. The notion about arts across curriculum did not penetrate into teaching training courses (Buck & Snook, 2016), since for some generalist teachers, instead of teaching dance and drama as individual subjects, teaching different subjects with various arts elements was regarded as the first step to integrating arts into their classroom. What was worse – a few hours of dance and drama courses in teaching training programs at university or a college perhaps overlooking the importance of arts integration in the classroom? One said:

The teaching courses, for example, drama, it was amazing, but it was just drama! It was really focused on drama and I have to actually think about [it], when I'm teaching. I have this rubric, I've all this planning, all these ideas that I'm supposed to get across to the kids, so I've to do a lot, put a lot more time than it seems to take. During the drama elective we had to plan lessons, but it seemed quite easy, because we were just focusing on the drama. Well, for this, because I have to use drama incorporated, not teach it as a subject as that is already done by a specialist, I feel like I need to put a little bit more time in and think, how can I actually incorporate this, so they can still achieve what all the rest of the school is achieving. I think [that] just requires a bit more thought. (Sal, preregistered teacher)

Overall, from my perspective, in a real classroom, teachers need to think carefully about the age groups of their students, what is an appropriate context for what age group that meets their emotional needs and their ability to understand (Anderson, 2014). What I learnt from my participants was that pre-service teacher training or the elective courses at universities only had time to teach student teachers theory, but what teachers needed was hands-on learning and lived experience to be able to connect to the theory. There is no doubt that theory is important. As Elin said, a class with dance and drama integration does require sophisticated knowledge, so that teachers are able to integrate two subjects together and meet two learning outcomes from two separate learning areas. But, from my understanding, the theory is only important when teachers are making their own meaning, making connections and connecting other people's concepts and ideas through real life. Living it is the most powerful way of doing that. However, teachers do need the deep theory behind the action when they strive to integrate dance and drama and new art elements into their classrooms (Intrator, 2006).

Professional Development

Generally, professional development is regarded as one useful way to support teachers and improve their capability. Professional development from the six interviewees' experiences, however, were not relevant to any arts integration or capacities.

I think, professional development is great, but one of [my] professional development is useless. Even when teachers are given a lesson plan and [the] professional development, it's still a totally different way of teaching that requires them to think about what they are going to do before they do it. (Briar, dance lecturer)

The [professional development] used to be school support services, which ran courses for teachers and sent specialists people who have expertise in those areas out into schools to advise, and funding was cut for those, that service was cut. Schools' support has only been continued. It only really focuses on math, numeracy and literacy. So, support for other

subjects was whittled away. [Question: Do you think professional development is or will be a good way to support teachers?] Yes, of course, they will be. But [the] professional development is differently delivered now and it's dependent on schools' ability to fund it and schools frequently, I think, it's my impression that they buy into programs and engage in whole school development, which will certainly have advantages, but their priority is different – they're not doing arts so much. (Elin, drama lecturer)

Lots of professional development, like I went to Carol Dweck, which is [a] growth mindset ... it's not directly arts ... If schools are only doing professional development in reading, writing and math, but it's okay, it will not lead themselves to be open, creative, children will not learn through dance and drama. (Reba, registered teacher)

[Professional development?] No, not for drama. Always math and literacy, sometimes P.E. The school pays for outside help in math and literacy. [Question: Would you like to have some kind of professional development?] Yeah, for drama, that would be awesome. I think the key is incorporating dance or drama within the curriculum, since my job isn't to teach it as an individual subject ... I want to have professional development on incorporating it with my literacy program to enrich the literacy program to help them [students] understand the world more and science and things like that. (Sal, preregistered teacher)

From teachers' comments in these interviews, I understood that this situation would be improved if professional development provided teachers with assistance and knowledge about integrating dance and drama and arts into their classes. Otherwise, teachers were reluctant to integrate dance and drama into their classes, with limited time and assistance (Gibson, 2003).

Inspirations

When I was doing the interview with my participants, I felt satisfied and inspired to hear about their stories and real-life fantastic experiences. It was the chance for me to share these inspiring words with my readers. These were some of the most memorable comments that I recorded.

The question I asked the two lecturers about what value do dance and drama integrated classes have produced interesting results. They told me:

I see students grow as people. It's a little bit like a person grows [over the] course of 12 weeks and at the end of it they are different people. They also make relationships that would last them the rest of their lives in that class. Because they're working so closely and in each other's personal space, touching each other, creating works together. They communicate without words, and they form relationships and they grow as people. To me, that's just so satisfying to watch. I just think it's amazing. I say to them, it's not about grades. (Briar, dance lecturer)

The value integrated dance and drama into classroom practice [is] deepening the experience of learning, allowing a space for children for whom reading or writing may not be their preferred mode of learning ... It allows children to communicate, talk to each other, work with each other, listen to each other and learn other people's perspectives through working together, but also through the work that the material or context that I might be using [will] allow them to see another perspective on a story, an issue, a big question, a human

value. Its integrated value often gives children [the chance] to see each other in a different light, allows teachers to see children, participants in a different light. It allows them to, or ensures, that they mix and get to know each other well. (Elin, drama lecturer)

For the two registered teachers, what they can see from the dance and drama integrated classes and why is beneficiary for children. They said:

We're very lucky because we do have drama, a part of curriculum and recitation, because learning these [is a] part of the ethos of this school. You provide them with [the] best material, early in their life, as soon as possible ... what's good? I think the things that have stood the test of time, and are nourishing and uplifting, particularly for young people. If you feed them junk food, you made them sick. What we feed children's minds is just [as] important as we feed their bodies, and you won't find something is nourishing for them, that's uplifting, that's pure and inspiring, interesting. If you feed them stuff that's emotionally beyond them or positively unhealthy, then you're doing them a disservice. I think the things that have stood a test of time, and have got the beautiful language and the beautiful ideas and [are] powerful. That's the sort of thing you want to feed them. So, we go for things like Shakespeare and scriptures and time test stories from myths and legends and so on ... The ability to think and to speak and to be creative and imaginative is absolutely vital. If you don't feed that, you just end up with bunch of troglodytes basically, a bunch of knuckle-dragging cave men. (Ham, registered teacher)

The process of teaching my kids dance, co-constructing the dance, teaching them about the elements, and I just think it's just so good for their integration ... Because I saw a diverse way of our learning. (Reba, registered teacher)

What sparkles I saw from my interviews were *inclusive*.

Every child is entitled to an education, dance and drama and music and visual art, [during] the first eight or even ten years of their education ... it's [a] sort of embodied way of learning and can invigorate in most, in all children, as different ways of seeing things, but particularly for some of those children for whom reading and writing might be somewhat of challenge. (Elin, drama lecturer)

Everyone was included in the dance, [and] it wasn't just for the "dancers". (Reba, registered teacher)

We include everybody, not just the ones who want to do drama. It's the whole class, boys and girls, and they don't have any choice in that ... Everybody gets the opportunity to take part. I think that's important. Even if you are not good actor, this is still a good training for self-confidence and language skills and coping skills and building resilience and strength. (Han, registered teacher)

It seemed to me, as teachers, students' personal development is just as important as their academic successes. Like Reba said: *children are not just academic beings – they're spiritual, social, they're emotional, thinking, becoming people*. As a student, I learnt to think from different perspectives and gained a deeper understanding of a broad topic, by engaging in the courses with dance and drama integration (Anderson, 2014). I can sense when my mind and soul were fulfilled at that moment. Closely connected with my teachers and classmates, I actively shared my perspectives and listened to others'. Being a part of this drama and dance integrated classes became the biggest motivation for

me to be a teacher and I wanted my students to have a chance to experience this as well. Like Ham said: *it [dance or drama] is something I want to do, putting out something that's beautiful but others can experience. You don't want to hide that, you want to share with [as] many people as possible.* Advice and insights gained from these interviews would mold what kind of teacher I will become in the future. These thoughts never occurred to me until I learnt about arts integration into the curriculum. Gradually, I noticed that the ability to think and to speak and to be creative and imagination is absolutely vital in a person's life (Anderson, 2014). These classes were not just a moment – they could be so much more.

Chapter Six: Conclusion and Recommendations

This last chapter draws together the concluding threads from the three key findings, in relation to the research questions and the existing literature. It summarizes the findings about what encouraged and discouraged teachers to integrate dance and drama into their classrooms, and what sparked my thoughts about dance and drama integrated classes. Recommendations for future study are given.

All these stories and experiences that I have heard and learned, helped me to deepen my understandings of dance and drama integration, thus leading to my research questions. The purpose of doing this research was not only to critically reflect upon my own experiences about dance and drama classes in Canada and New Zealand, but also to listen to and collect stories and suggestions from semi-structured interviews with six participants about dance and drama integration in New Zealand primary school classrooms.

All six participants were holding positive attitudes towards dance and drama integration into classrooms. Five encouraging elements in this research came together to contribute to the dance and drama integrated classrooms. They are schools and principals' support, teachers' prior arts experiences, relevant qualifications, strong beliefs and the arts across the curriculum strategy. First, schools and principals offered sustained support to teachers and participating teachers recognized arts as a part of their school identity, which was embodied in the curriculum. Principals need to be more aware of the barriers and challenges experienced by teachers relating to dance and drama in education and provide full support for both preregistered and registered teachers (Russell-Bowie, 2012). With supportive principals who valued arts in education, teachers felt more encouraged to integrate dance and drama into their daily classes. Another element contributing to the dance and drama integrated classes was teachers' prior arts experiences and relevant qualifications. Teachers' professional and personal lives around dance and drama are inextricably linked (Akinbode, 2013). In turn, these elements were dynamically related to some effective skills within teaching individual subjects (Alter et al., 2009). Later on, this research acknowledged that the stronger beliefs teachers have in dance and drama, the more possibility they would integrate them into their classrooms. Additionally, the arts across the curriculum was an effective strategy encouraging teachers to integrate dance and drama into their classrooms. Therefore, the arts across the curriculum should be advocated for integrating students' learning in arts with other curriculum areas (Buck & Snook, 2016).

Yet speaking of discouraging elements, this research found that the introduction of National Standards in Numeracy and Literacy was the main explanation for the increased school curriculum hierarchy, in which arts were continually placed at the bottom (Irwin, 2018). Withstanding the increasing pressure, teachers need to ensure students reach required standards in numeracy and literacy (Russell-Bowie, 2009), and at the same time, complete their teaching loads at schools. Moreover, the discord between the arts specialists and generalist teachers surfaced in the interviews, which was regarded as a barrier for teachers integrating dance and drama into their classrooms. This is because a high-quality

class with arts integration needs to be taught in both specialist and generalist contexts (Chapman, 2015). However, a solution to boost the collaboration between arts specialists and generalist teachers did not appear in this research. Some participants also mentioned having limited or no access to resources for the arts, but the lack of time to teach arts had proven to be the biggest problem for all the participating teachers. Teachers always reflected less time and effort being devoted to planning and teaching the arts because schools strongly emphasized literacy and numeracy (Garvis & Pendergast, 2010).

Two interesting findings emerged from my sparks part. To teaching training programs, registered teachers' opinion was quite distinct from preregistered teachers. Two experienced registered teachers saw it as a barrier because they learnt more from real-life experiences. While for the two preregistered teachers, their beliefs about the value of arts integration in education were gained from teaching training programs, which was an encouragement for them to integrate dance and drama into their classrooms. I realized that teaching training programs have been changing over the years. It could be hypothesized that the teaching training programs nowadays are different from a decade or more ago. However, this hypothesis requires further investigation. If it is true, the teaching training programs offered to beginning teachers require further investigation to recognize encouraging and discouraging elements in integrating dance and drama into classrooms.

Furthermore, professional development, which was mentioned by participants, was not related to arts at all. This echoed Connor's (2019) opinions that "teachers have been starved of professional development in the arts, alongside so many other discipline areas". He believed that teachers need an opportunity to engage in the arts fields and understand the power of the arts across the curriculum strategy, in order to skillfully integrate arts into their everyday teaching (Connor, 2019). And, participants suggested that professional development relating to arts provides such a platform to motivate and help teachers to integrate dance and drama into their classrooms, to some extent.

The key findings raised some implications for further implementation of dance and drama integrated classes. For principals and lead teachers of schools, a concrete plan should be developed and effort regarding dance and drama integration should be planned and actioned. Additionally, continued professional development involving arts should be provided, creating a platform and opportunity for teachers to improve their competency and capacity in delivering quality arts education. The second implication for classroom teachers is that experiences and practices can help them to integrate dance and drama with more confidence. Having assistance from arts specialists is necessary, since arts specialists can model successful arts classes for preregistered teachers and reinforce effective connections between curricula. However, there will be possibilities for specialists and generalist teachers to work together as partners, sharing expertise and experience. Third, for myself, now passionate about dance and drama in education, I should start with using the arts across the curriculum strategy in my future classrooms. I believe that once I have done that and see how well it works, then I will be quite enthusiastic.

Recommendations for future study

This research can be further developed to include more lecturers and more primary school teachers across New Zealand, in order to increase the validity and credibility of findings. It is recommended that qualitative interviews be conducted with school principals, so that the perspectives from school administrators on dance and drama integrated classes can be better understood. Furthermore, the research could investigate the role of art specialists in the classroom and try to find an effective way to ease the tension with classroom teachers. To be more specific, some questions designed for future research in the area of dance and drama integrated classes could be: What ways do principals think they can support dance and drama classes? What tensions do principals identify for integrating dance and drama into practice? In what ways are drama and dance integrated into other curriculum areas in pre-service teaching training programs? How can future professional development be increased and encouraged to support teachers to integrate dance and drama into their classrooms?

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Appendices

Appendix A: Participant Information Sheet



**EDUCATION AND
SOCIAL WORK**

SCHOOL OF CURRICULUM
AND PEDAGOGY
Te Kura o te Marautanga me te Ako

Epsom Campus
Gate 3, 74 Epsom Ave
Auckland, New Zealand
T +64 9 623 8899
W www.education.auckland.ac.nz
The University of Auckland
Private Bag 92019
Symonds Street
Auckland 1135
New Zealand

PARTICIPANT INFORMATION SHEET

(Lecturer/Registered teacher/Preregistered teacher)

Project Title: Dance and drama in New Zealand primary schools

Name of researcher: Fangyuan Cheng

Name of Supervisor (s): Dr Esther Fitzpatrick and Linlin Xu

Researcher introduction

My name is Fangyuan Cheng and I am currently working on my Master of Education research thesis at The University of Auckland. I am conducting research about dance and drama integration in the New Zealand primary school classroom.

Project description and invitation

As a part of my research I will be conducting interviews with one dance lecturer and one drama lecturer and two pre-registered teachers who participated in dance and drama elective courses at the University of Auckland, and two generalist primary school teachers who include dance and drama into their classroom practice. Limited to six individuals who volunteer to take part in this study.

Project Procedures

You will be invited to participate in a semi-structured interview. Each interview will take 60 minutes. You will be asked to share your experiences of dance and drama integration into classrooms. You will also be asked to provide any suggestions you may have to further enhance the integration of dance and drama in primary school classrooms. The indicative questions will be emailed to you prior to the interview. The interview will take place at a convenient time and location you that does not interfere your work commitments (e.g., the university library room, a café, teacher's office). With consent, the interview will involve the use of audio or electronic recording which will be transcribed by the researcher. Once transcribed, you will be provided with a copy of the transcript to review and edit

for two weeks. You will be offered a one-page summary of the research findings at the end of the study.

Assurance will be obtained from the Dean of the Faculty of Education and Social Work or the School Principal that participation or nonparticipation in this study will not affect your employment status, or relationship with the University of Auckland or the school, now or in the future.

Data Storage

All electronic data and information from this research will be securely stored on a UoA password protected computer, backed up by a server. Hard copies of the data will be stored within the PI's office, within a locked cabinet, after data analysis. All data will be accessible only to my supervisors and myself. The researcher and PI will store data for a period of six years following the research. After six years, the data will be destroyed and permanently deleted off all computers and laptops. As well as being used for the thesis, the data may also be used for academic purposes such as presentation at conferences and submission to academic journals.

You will have access to the digitized thesis once it has been examined.

Right to Withdrawal from Participation

You have the right to request the recording is turned off. You will be able to withdraw from the study during the interview phase and up to two weeks after the reviewing transcripts, without giving a reason. Further, information provided during the interview cannot be edited after the two weeks of reviewing transcripts.

Anonymity and Confidentiality

Every effort will be made to maintain confidentiality and information about the participants will only be shared between the researcher and their supervisors. Due to the small select number of participants, confidentiality cannot be fully guaranteed. Pseudonyms will be given to protect the identity of the participants where requested.

All aspects of the inquiry, except findings, will be treated as confidential. Only the supervisors and the researcher will have access to the data. Unless in use, all hard copy information relating to the study will be stored in locked filing cabinets at the University of Auckland for a period of six years, after which time the documents will be confidentially and permanently destroyed. All electronic files will be kept on password-protected computers, which will also be permanently deleted after a period of six years. Your consent forms will be kept in a locked cabinet separate from all recordings and hard copies of the transcribed data. A report of the study may be submitted for publication, but your name will not be used.

Contact Details and Approval wording


If you have any further questions, please feel free to contact me at fc620@aucklanduni.ac.nz

Please keep this Information Sheet and a copy of the Consent Form for your future reference.

Fangyuan Cheng

Master Student

Learning, Development and Professional Practice


Faculty of Education and Social Work
University of Auckland
New Zealand 

My supervisors are:

Dr Esther Fitzpatrick
School of Learning, Development and Professional Practice
Telephone: +64 9 373 7999 ext 48518
Email: e.fitzpatrick@auckland.ac.nz

Dr Linlin Xu
Department of Education and Social Work
Telephone: + 64 22 389 6319
Email: Linlin.xu@auckland.ac.nz

For ethical concerns please contact:

The Chair
The University of Auckland Human Participants Ethics Committee
The University of Auckland, Research Office, Private Bag 92019, Auckland 1142.
Telephone 09 373-7599 ext. 83711 
Email: ro-ethics@auckland.ac.nz
Approved by the University of Auckland Human Participants Ethics Committee on
(13/03/2019) for three years. Reference Number **022427**.

Appendix B: Participant Consent Form



EDUCATION AND SOCIAL WORK

SCHOOL OF CURRICULUM
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Te Kura o te Marautanga me te Ako

Epsom Campus
Gate 3, 74 Epsom Ave
Auckland, New Zealand
T +64 9 623 8899
W www.education.auckland.ac.nz
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Private Bag 92019
Symonds Street
Auckland 1135
New Zealand

CONSENT FORM

THIS FORM WILL BE HELD FOR A PERIOD OF 6 YEARS

Project title: Dance and drama in New Zealand primary schools
Name of Supervisors: Esther Fitzpatrick and Linlin Xu
Name of Student Researcher: Fangyuan Cheng

I have read the Participant Information Sheet, have understood the nature of the research and why the participants have been selected. I have had the opportunity to ask questions and have had them answered to my satisfaction. I agree to the following:

- I agree for these participants to take part in this research.
- I understand that participants are free to withdraw their participation at any time before the interview begins without giving reason, and to withdraw any data traceable to them up to 2 weeks from receipt of transcript.
- I understand interviews will be audio recorded.
- I understand participants' transcripts will be returned to them.
- I understand participants will receive a transcript of their interview for editing.
- I understand participants will receive a summary of findings.
- I understand a pseudonym will be used when reporting this research to keep the school's identity confidential.
- I give my assurance that participation or non-participation of staff will have no impact on their employment or relationship with the school.

Name:

Signature: Date:

Email:

Approved by the University of Auckland Human Participants Ethics Committee on (13/03/2019) for three years. Reference Number 022427

Appendix C: Indicative Questions



EDUCATION AND SOCIAL WORK

SCHOOL OF CURRICULUM
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Epsom Campus
Gate 3, 74 Epsom Ave
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W www.education.auckland.ac.nz
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Symonds Street
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New Zealand

For dance and drama lecturers

1. Please tell me about your experience teaching dance/drama in your classrooms.
2. What dance/drama pedagogical approaches/strategies are utilized in your teaching practices?
3. What value does integrate dance/drama into classroom practice have in your experience?
4. In what ways are dance/drama teachers in primary classrooms encouraged or discouraged to integrate dance/drama in their practice?
5. What are some effective strategies you might suggest to enhance beginning teachers' confidence and competence?
6. What are some of the key issues teachers experience when integrating dance/drama into their practice?
7. What suggestions to enhance integration of drama/dance into classroom practice can you provide?

For teachers

1. Please tell me about your experience teaching dance/drama in your classrooms.
2. How are you being encouraged to include dance/drama in classrooms?
3. How are you being discouraged to include dance/drama in classrooms?
4. What have been some of the key influences on your inclusion of dance/drama in your classroom practice? Childhood experiences, teacher training, other?
5. What are some effective ways you employed dance/drama skills in your classroom?
6. Can you discuss any perceived problems in the future implementation of dance/drama in your classroom?

7. How does your teaching practice change from your teaching training courses to the real classroom?

Approved by the University of Auckland Human Participants Ethics Committee on (13/03/2019) for three years. Reference Number 022427.