

Relational Pedagogy in a New Zealand Secondary School Drama Classroom

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### Abstract

Aspects of relational pedagogy were examined in a Year 13 Drama classroom in a large state secondary school over a week of lessons. The teacher and six students who volunteered to take part in the research were observed then interviewed about the nature of relationships in the classroom that week, and in general. The teacher and students in the class related to each other in a positive and constructive manner as they worked together on developing a piece of drama. The students reflected on the importance of their relationship with their teacher and their peers as part of their learning. These findings suggest the nature of how Drama is taught promotes the development of relationships in a classroom. This development impacts positively on their understanding of themselves and others, and their learning in and of Drama.

*Keywords:* Drama pedagogy, relational pedagogy, social cultural theory

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## Chapter One: Introduction

### Setting The Scene

My teaching journey started twelve years ago as a social science teacher but I discovered drama education eight years ago with my first class of twenty five Year 9 students. After many productions, Shakespeare competitions, Stage Challenges, in-class performances, theatresports, working with outside playwrights, time spent growing a Drama department to around 250 students a year, and one on one tutoring with students I decided to take a year away from work to study.

One of my Drama students in a speech he gave when he graduated college at the end of Year 13 stated,

*...my Drama teacher gave me the confidence to accept that it is okay to show who I really am, to put myself on the line...it's about being truthful and honest. It's hard work. ...Lots of continued practice, lots of extra time has to go into make a small performance work. Also taking direction from people who know better and who are only giving you that advice because they only want you to be the best that you can be...My Drama teacher is more than a teacher, she's a person who can see potential and goes to the every extreme possible to ensure brilliance in her students.*

(‘Noah’, November, 2007)

In these words lay the seed for this research project. For him the nature of the relationship between the teacher and the student played a fundamental role in his development as an actor, and as a person. Given the anecdotal feedback received from my Drama teaching colleagues about the nature of our classes I understood that this was a shared belief.

When I took leave at the start of 2008 I began to read about relational pedagogy and the impact of relationships in the classrooms on student learning. The breadth of literature



encouraged me to focus my investigation on what the specific features of these interactions were, and how they also impacted on what students understood about their learning.

This project focuses on observations of a Year 13 Drama class and interviews with selected students and their Drama classroom teacher. It was hoped that this data would bring to light the features of relational pedagogy that are in a Drama classroom, and how the students perceive themselves and their relationships in the learning process. In particular, I was interested in investigating specific strategies that could help foster and develop positive working relationships in a classroom. I hypothesised that at the basis of these strategies were the notions that:

- the nature of relationships in the classroom, whether it is between the teacher and the student or between peers will affect their learning; and
- care is a legitimate feature of the pedagogical relationships in the classroom.

Enabling students to gain a deeper understanding of their learning and examining the impact of the learning relationships is central to investigations in New Zealand education (for example, Bishop and Berryman, 2006). With the introduction of the draft New Zealand Curriculum along with continued research into culturally inclusive pedagogy in our classrooms, this research sits comfortably within these new developments.

## Our Chosen Theatre Form: Relational Pedagogy

The New Zealand Curriculum (2007) is currently being implemented in schools. Building on the already well known and established learning areas, strands, objectives and values the new curriculum introduces a set of Key Competencies:

- Thinking;
- Using language, symbols and texts;
- Managing self;
- Relating to others; and
- Participating and contributing (Ministry of Education, 2007, p. 38))

These Key Competencies are described by the Ministry of Education as “...the capabilities that young people need for growing, working, and participating in their communities and society” (Ministry of Education, 2007, p. 38). The guidance given by the Ministry in the curriculum document suggests that schools need to be aware of integrating these competencies into existing and new programmes while also looking at ways of making sure students understand what they mean.

Alongside the development of a new curriculum is the growing body of research in New Zealand that calls for a more inclusive approach to teaching especially with regards to raising Maori achievement. The work of Macfarlane (2004) and Bishop and Berryman (2006) demonstrates that there is a need to build effective relationships with students in our classrooms in order to raise Maori student achievement. Strategies identified within a culturally inclusive pedagogy call for knowledge being shared and reshaped; high expectations given to students; teachers caring for students achievement; and collaboration between teachers and students to help establish and work towards a commonly held vision or goal (Macfarlane, 2004: Bishop & Berryman, 2006).

Relational pedagogy appears to be particularly relevant to the work of Drama teachers as much of the work involves knowing an individual's strengths and weaknesses. Devising performances requires teachers to know what roles to develop, how to develop drama with students for performance without a script and enable students to provide feedback to one another and reflect on their own performance.

Relational pedagogy clearly has a place in NZ schools as demonstrated through the continued support of the Te Kotahitanga, a professional learning programme - for schools and teachers - based in relational pedagogy (Bishop and Berryman, 2006). If this is so then curriculum leaders need to take the initiative and investigate what this might look like in their curriculum area. This project is a beginning to understanding what relational pedagogy looks like and how it might be fostered in a New Zealand Drama classroom.

### **Researcher Background: Knowing Your Role**

Subjective experiences of reflexive research are an intrinsic part of social science research (Davies, 1999). As will be seen, the subjective experiences of the students in this study are a key part to answering what impact if any the relationships in their class have on their learning. Davies (1999) further explains the researcher needs to be reflexive so that there is a process of self reference for the researcher. He contends that if there is transparency regarding reflexivity the researcher then expresses their awareness of their connection to the research situation and hence their effect upon it.

It is therefore important that time is taken at this point to explain my own background in relation to the learning and teaching of Drama, in order for the reader to gain an understanding of any personal bias which may impact upon this research. I first started

taking Drama lessons outside of school when I was around 11 or 12. Over my time at high school I participated in productions and small plays. I enjoyed role play in class as this gave me the opportunity to express my extroversion. Although I had the tendency to be introverted and insecure on the surface drama was a way to be someone else for a while. I 'lost' my love for drama whilst at university, thinking that it was time to focus on a degree and a job. I was not yet mature enough to realise life can be full of many different types of work and play. However, in my first job in the Select Committee Office at Parliament drama and theatre found me again. Through a series of new friendships I joined Stagecraft Theatre in Wellington and immersed myself in acting, stage managing, and assorted production work. I realised that a healthy enjoyable past time was now back in my life. I came to the understanding that theatre was one of the passions in my life, and accepted it would always be there in some form or another.

After four years at Parliament I left to change careers, and trained as a secondary school teacher. Although I specialised in the Social Sciences for six years I continued to incorporate drama and theatre into my working life. I helped out with school shows and the theatresports team. This time in my teaching career was important not just because it cemented my skills as a teacher, but because it introduced me to the impact of drama on young people. It wasn't just about me anymore. After six years the time came for a re-evaluation of what I was teaching and why, and I saw that the time had come for me to link one of my passions to my work. I took study leave to take as many Drama papers as I could whilst at the same time setting up a Drama department at the college where I worked.

The experience of Drama in my life resulted in a series of assumptions. When I was young I learnt through Drama confidence and the ability to speak in front of others. When I

was older I valued the sense of community that came with being involved in theatre again.

When I involved myself with young people I learnt how seeing them learn and grow as young people through Drama was crucial to whom I was as a teacher. These experiences influenced my thinking and therefore have influenced this research.

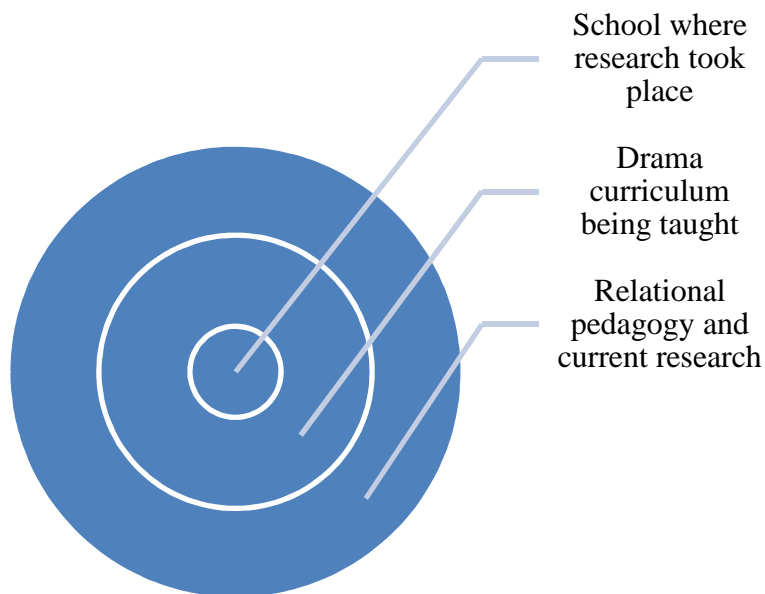
The way I see Drama in the classroom has impacted on how this research was conducted. In particular, from my own experience I believe the following:

- Drama is a powerful medium to develop confidence in young people;
- awareness of other people's points of view develops as people take on different and challenging roles;
- involvement in Drama and theatre activities helps develop a sense of community that can support and assist people in feeling that they have a place in the world;
- Drama education puts teachers and students in situations where they learn from the context given and each other; and
- the teaching of Drama allows for strong pedagogical relationships to be formed as trust and risk taking are key to learning new skills and attitudes.

The lens I employed through which I viewed the participants and the data in this research, is one which does not specifically focus on curriculum levels, learning outcomes, or achievement standard criteria. My experiences with Drama have helped shape me holistically as a person. My students have grown as people, not as measurable outcomes. My research sought to explore the potential of Drama to develop young people, and the holistic lens – the view I am comfortable employing – through which I scrutinised their work.

**Context: Scenes 1, 2 and 3**

This research is situated in several contexts, firstly, the immediate physical context of the school site, secondly, the curriculum context of Drama teaching in New Zealand and finally the wider context of pedagogical strategies and knowledge which is amassing within New Zealand academia. Each of the situations will now be briefly looked at to help place the research in context, more elaborate discussions will be found throughout the thesis.



**Figure 1: Context of Research**

**Scene 1 - The School.** The school where the research took place is a decile 8 secondary school with a roll of approximately 1400 students. It is situated in a beachside community approximately 50 minutes from central Wellington. It offers a broad range of curriculum options and encourages students to participate in sporting and cultural activities. A more in-depth discussion of the school and the classroom featured in the research can be found in Chapter Three: Methodology.

**Scene 2 – The Drama Curriculum.** Drama in New Zealand is part of the Arts Curriculum. This particular research was part of the delivery of a Year 13 Drama programme

of study. One of the units covered at Year 13 is how to use drama techniques (voice, movement, body posture, space) to interpret a script. During the time of collecting data from a Year 13 Drama class they were learning ways to interpret a script using emotional memory (Stanislavski, 1936). This entailed interpreting the script and finding a relevant emotion from their own experience that could be used in a performance of their interpretation. The detail of what Drama curriculum content is taught, and what skills are developed at this level of secondary school is given in detail in Chapter Two: Literature Review.

**Scene 3 - Pedagogical Knowledge.** There are changing attitudes in education in New Zealand about how we teach and learn. Becoming more embedded in research is a desire to understand diversity and the importance of relationships. This project intends to contribute to this body of knowledge and investigate what this means in Drama education.

In 2002 at an NZCER (New Zealand Council for Educational Research) conference on ‘Teachers make a difference’, the perspectives of the participants at the conference were gathered. When asked for their views on research in education several groups of participants stated the following:

- that research could be curiosity driven, rather than focussed on outcomes or outputs;
- that the focus of research should be for the benefit of learners;
- that research was needed on teacher expectations and how they influence learning;
- that questions such as what are students perspectives about their learning and what they want from their education need to steer research; and
- for teachers to operate as teacher-researchers they required release time to think, reflect, observe others, share ideas in school, work with other schools, and work with other educators. To be able to work from an evidence-based practice would enable

them to develop a better understanding of their role as a researcher/teacher, and to develop skills in actually undertaking research and interpreting data. (2002, p. 91).

Six years down the track this teacher researcher has taken a year to do exactly what the NZCER feels would contribute to research that stems from student's perspectives, and allows me to work from evidence based practice.

### **Thesis Organisation**

This thesis is broken into distinct chapters which focus on the background, surrounding literature, approach, data gathering and analysis and discussion.

Chapter One has provided an overview of the background to the research and the researcher and a description of the contexts in which the projects sits and intersects.

Chapter Two will examine the range of literature that focuses on interactions in a classroom setting, and the importance of care in pedagogical relationships. The literature review will also place this research in our New Zealand context, drawing on the extensive literature to date which focuses on inclusion of all cultures, and how strong working relationships based on respect and understanding are the foundation of this inclusion.

In Chapter Three the design of the research will be explained along with why it was chosen to use observations and interviews as the main method of gathering data. This section will also describe how the data from various sources was analysed and explain the open coding and content analysis.

Chapter Four describes what the data reveals. It outlines the findings relevant to the identification of features of relational pedagogy, what the student's perceptions are of the impact of relationships and interactions in the classroom, and what (if any) differences there are in the way different genders view relationships in the Drama classroom.



In Chapter Five themes from both the observational and interview data will drive the discussion on:

- the features of relational pedagogy that were evident in the year 13 Drama class;
- the impact of the relationships evident in the classroom on students and their learning in and of drama;
- the nature of relationships in the class in relation to the similarities or differences in gender perceptions;
- implications for the teaching of both drama and teaching in general.

Chapter Six summarises the main points from this study and suggests further areas for research.

The following chapter reviews the literature pertinent to this research.

## Chapter Two: Literature Review

This research is based on the premise that what happens in the classroom from a societal or cultural point of view will influence student learning. This literature review will explore the theory of socio-culturalism, its application to the classroom environment and in particular this research project. Further features related to this theory such as the pedagogy of care and relational pedagogy will be examined. This literature review will overview the growth in research with a socio-cultural basis in the New Zealand education system, including research on Maori students in our education system, and research undertaken through the New Zealand Council of Educational Research concerning elements of relational pedagogy and teaching in the Arts (in the New Zealand Curriculum). Finally, this literature review will outline what is meant by Drama education in a New Zealand secondary school so as to help complete the picture of the setting for this research.

### Socio-Cultural Theory in Education

At the very onset of this literature review it is important to outline the theoretical basis for this research before then exploring research surrounding the filtering paradigm of relational pedagogy employed in this particular investigation. Sharon Grady (as cited in Taylor, 1996) states, with regards to research in Drama education, there is a relationship between:

- the theoretical lens or lenses through which the researcher will approach their investigation;
- the filtering paradigms that are then employed; and

- the methodological tools through which the researcher then interprets the work (how to gather and analyse the data).

**Theoretical basis: Socio-cultural framework.** Trends in learning and pedagogy which have been identified for a 21<sup>st</sup> century education include the movement of research from one which examines children's chronological developmental needs to the trend which considers new theories and pedagogical practices which are derived from socio-cultural theory (Department of Education and Training, 2005). Socio-cultural theory contends that children learn within the context of their social and cultural relationships (Department of Education and Training, 2005). Nuthall (2002) further suggests that intertwined with the student's own cultural and social contexts are cultural rituals established in the classroom.

Learning and thinking are always situated within a cultural setting and meaning is made from cultural communities we find ourselves in (Bruner, 1996). The shared symbolism where a mind is developed is where a culture creates its 'reality'. This symbolism, through features such as language, is where a child gains their ability to make meaning (Bruner, 1996). Therefore at an educational level we need to be aware of the cultural communities our students belong to so we can best meet their learning needs. If we cannot communicate across these cultures effectively, both in verbal and non-verbal ways, our role as a teacher is diminished greatly.

Socio-cultural theory proposes that there is a need to see schools as part of society not separate and therefore part of our culture (Bruner, 1996). There is no preparation for life; their educational experience is part of life. Focussing on ways to validate and encourage all who are in a school would be to develop pedagogical strategies that focus on engagement with the different cultural realities of the children whose education we are responsible for. A growth in awareness of a student's cultural community may lead to a change in teaching

strategies from transmission type models of delivery to more interactive ways of engaging student interest.

Bruner (1996) outlines many different features of culturalism including:

- when children interact with others they learn about a culture, and how they conceive the world;
- that a mutual community of learning needs to be established in schools to provide modelling and scaffolding for all learners;
- that creating and producing work together helps a group of learners to externalise their learning, thereby creating shared and negotiated ways of thinking;
- as education is crucial to the formation of self esteem then there should be systems in place in schools to provide support for this formation; and
- associated with this development of self esteem is for schools to develop the narrative skills of students to help them construct an understanding of themselves and their culture.

(pp. 20 – 42)

Two of these opinions or tenets as Bruner describes them, in particular, have a place in this investigation. The first is the tenet of self esteem and identity, and the second is the narrative tenet. They are particularly relevant to this research because they look at relationships in education as a means to build a young person's belief in themselves. A useful means to do this is through valuing what young people have to say. The view taken by Bruner is mirrored in the way I have formulated my research questions, gathered and analysed data, and looked for aspects of relational pedagogy in a Drama classroom.

**Bruner: self esteem and identity.** Bruner states that schools are places where there are encounters which regulate “aspiration, confidence, optimism and their opposites” (1996, p.36). Schools are in a powerful position to develop self esteem and identity. How a child views whether they are succeeding or failing can be attributed to the criterion that a school gives for success and failure, which consequently this affects their self esteem. Bruner uses the term self esteem to explain what he describes as “...the phenomenon of ‘Self’, and we know that education is crucial to its formation” (1996, p. 35).

Bruner explains further that the positive development of self esteem and identity can be linked to what support is given to children from the external school environment. He states that giving children a second chance, honouring a good if unsuccessful try and allowing the “chance for discourse that permits one to find out why or how things didn’t work out as planned”, are all features of support (Bruner, 1996, p. 37).

Two of the ways in which a child can develop self esteem are via school practices which not only give support in the manner described above, but also help develop the student’s sense of ‘agency’ or power over their lives. When recapping previous tenets described Bruner (1996) states a school might support the development of this agency by constructing a learning environment which encourages a sense of community in what and how students learn, and through the granting of more responsibility when setting and achieving goals.

This is in contrast to what is often considered the measure of student success and failure in schools, such as assessment against externally generated criteria. Bruner states that the preoccupation with “‘performance’ and bureaucratic demands of education” (1996, p.39) neglects the more personal side of education. This is the side which Bruner believes develops the students own power and their self esteem.

In a drama classroom, teaching with Bruner's model in mind could involve strategies such as placing the teacher in the role of learner to encourage students to take on different roles, to establish in the classroom the features of what it means to be in a supportive community, and to allow and encourage the co-construction of tasks. The purpose of this research is to observe a Year 13 Drama Class to identify if in fact this is occurring within the classroom. If this is not occurring this research may in fact provide evidence of opportunities lost within the classroom to create this environment. If it is occurring this research seeks to understand what this looks like in the classroom, what practices enhance community and co-construction as explained by Bruner (1996).

**Bruner: the importance of narrative.** Bruner explains that narrative or telling stories about our experiences helps us make sense of our lives, and is a way for us to make meaning. The connection is made to education through understanding that building students' skills in narrative will help them construct their identity and how they place themselves in the world. The example Bruner gives of what could happen if this understanding is not developed is when he talks of the power of an "insufficient, incomplete or inappropriate story about oneself" (1996, p. 40). A narrative that has not been told or valued can lead to neurosis, certainly not something we would want as an outcome of the education system.

Bruner's suggestion that how we see our lives comes from what we tell people is integral to this research. It is important to not only view from the outside what interactions in the class look like, but also to allow the voice of the students involved in the research to be heard. The meaning they attribute to what impact relationships have (if any) on their learning is integral to understanding if relational pedagogy has a place in discussions on student learning. The student's narrative in this research, the interviews with them and the subsequent content analysis, is essential. Often research into co-construction and teacher pedagogical relationships relies heavily on the voice of the teacher – however as this

relationship is concerned with both parties within the relationship and the nature of power, student voice should clearly be an essential element of any research examining teacher/student relationships.

Bruner's socio-cultural theories provide a key lens for this research. The study also draws on literature surrounding the teacher's pedagogical responsibility to care for their students. There is evidence that indicates how much the teacher is aware of this responsibility will impact on what types of relationships are established in the class (Hatt, 2005; Noddings, 2003).

### **Pedagogical Responsibility To Care**

Recent current research in the field of establishing relationships in the classroom (as the foundation for quality teaching) indicates that there is a substantial body of literature advocating a more holistic approach to pedagogy in the classroom. According to Hatt (2005) it is the pedagogical responsibility of the teacher to respect children and establish relationships with them in the classroom; this in turn will help create a sense of safety and belonging. If these factors are missing a consequence could be that the child will pay little attention to academic subjects.

Central to Hatt's argument is the belief that knowing and understanding the student is the most important aspect of the relationship between the teacher and student, and that as such, children should not be viewed as being at school to simply serve the school, or administrators, or even the curriculum. What students are at school for is to learn and develop as people, and it is therefore the responsibility of the teacher to care for the student, take the time and energy necessary to understand what may be preventing them from learning, and offer "alternative, significant and meaningful experiences" in the classroom to aid their learning (Hatt, 2005, p. 680).

The pedagogical responsibility of the teacher to care for their students links to socio-cultural theory. It asks the teacher to consider that their attitude towards their students and the approach they take to fostering relationships with them will influence their learning and development. This is because the teacher's approach to their role influences the culture of the classroom. In this study observations were used to seek evidence that the teacher is developing these relationships with the students and what this entails within a teaching and learning relationship.

This teaching approach does not see the students simply as 'clients' who must pass tests that show what the education system defines as intelligence. The teaching must also include the heart and the best way to teach using this approach to always see the student as a person who has immense possibility. One feature of this approach is through leading by example, as "one of the greatest and most effective models of teaching is by example or model" (Hatt, 2005, 684).

The teacher has a primary responsibility to care for the child and to ensure that learning increases their self esteem and builds their identity (Noddings, 2003). Caring for the child entails being aware of the individual needs of a student and playing a part in the development of their self esteem through praise of the positive aspects of their identity and learning, as Noddings notes, "Possibly there is no worse pedagogical crime than that of making a student feel stupid" (2003, 183).

Noddings (2003) explains that the role of teachers in developing self esteem and the crucial impact of relationships in learning. She argues that teachers need to develop classrooms that are established as caring communities which include and respect all students, and that time is taken to get to know all students. Of particular interest to this research is Noddings' claim that secondary school teachers have more difficulty getting to know



students. She believes it is harder for high school teachers to get to know their students, and it's not unusual for these teachers to judge their students almost entirely on how well they do in their particular courses. As a consequence Noddings claims the learning and development of the student may be impacted when students feel anonymous leading to problems in the academic and discipline areas. The most appropriate way to manage and foster development of students is through the notion of care. As Noddings explains, "Students will do things for teachers whose care is regularly demonstrated, and caring involves responding to the expressed needs of the cared for" (2003, p. 242).

An example of a caring attitude in the classroom is incorporating into the classroom pleasure and 'fun'. Noddings (2003) notes that some observers see aspects of fun in the classroom as evidence that little work is being done. However, she adds that there is still much to be investigated into the role of fun and play in the classroom and also the role the teacher has in ensuring that these informal learning situations still meet the learning needs of the students. She notes, much is dependent on the teacher's skill and knowledge of how to use games and such like in the classroom to instil this atmosphere. This point is especially pertinent to this research as Drama teachers use many different ways to engage and work with students, including the use of games for specific purposes. Of relevance to this research is the part drama plays to engage and develop a sense of 'fun' in the classroom, whether it is merely the presence of games or the way in which they are implemented.

The teacher has the pedagogical responsibility as the adult in the classroom to ensure that they are the role models of what they want the students to learn about being a caring, respectful adult. As Noddings explains,

"Children need secure, loving relationships with adult caregivers. They need, and should be able to expect, adult intervention when someone threatens to harm them or when they threaten to harm others. They deserve an enthusiastic introduction to their

society's most valued culture, and this should be accomplished without coercion" (2003, p. 260).

According to Noddings (2003) this is all part of a larger picture which asks educators and administrators in schools to seriously examine what is going on in schools and ask whether what is done is in line with wider aims of education. When such aspects such as caring for the development of students in the classroom is lost then it may be argued that teacher have lost their way with what is an essential aim of education.

If teachers are seeking to influence the learning of their students then the pedagogical relationship needs to be one where the pedagogical authority of the teacher is based on care and on an internal agreement from the child, not one based on misuse of power (van Manen 1991). This relationship between the student and the teacher is one of the key relationships, outside of the family, that will influence the development of a child. Van Manen (1994) sees that the teacher's responsibility as the pedagogue is to know each child they teach, and to be aware of each child's uniqueness. This requires the teacher to believe in the importance of taking time to build a relationship, and show a commitment to the overall growth in maturity for that child. At the centre of this commitment is the interest in the development of the child, as van Manen explains,

"The pedagogue is a supporter along the way: someone who can be relied upon, who believes in this child, who accompanies the child some distance through life, sharing what he or she knows, showing what one can be, and creating the conditions and secure spaces for young people to play an active part in their own becoming" (1994, p.162).

Van Manen (1994) argues that the need for pedagogical care for the child in the classroom has increased as changes in society have taken place since the mid twentieth century. He draws on research which argues that there has been a shift in the focus of the current adult generation, with adults looking less at how to help others, and more at issues associated with the self, and care for the self. As a consequence, western societies find

themselves with a generation of adults that “refuses to grow up and take responsibility for the world that they are leaving their children” (1994, p.146). The concern here is that the interest and care needed to be given to children has been substituted over time, with adults focussing on their own needs.

Further shifts in western values and the changes that have taken place in families, schools, and neighbourhoods have had a significant impact on schooling. Due to societal changes including: growth in single parent families and blended families; the increase in affluence and poverty; the effects of consumerism; the growth of technology; and in some countries the growth of violence in the community; many areas of a child’s life have changed overall in their structure during the past forty to fifty years (van Manen, 1994). Van Manen argues that increasingly there are less and less places, physically, emotionally and mentally where children can be supported and protected, and find “areas in which to live, play, explore, learn and develop” (van Manen, 1994, p. 146). The role of the pedagogue becomes all the more important when school is the only area for these qualities to exist.

Basing pedagogy on care and not on establishing power and authority over an individual can also be viewed as the means to differentiate for different students’ identities and/or cultures. Bruner (1996) states that there is a need to see schools as part of society, not separate, but rather part of our culture which may enable us to engage fully with different cultures within our schools, and look at ways to validate and encourage all who are there. This more personal side to education asks us to engage with the development of the student’s sense of self. As he explains, “Any system of education, any theory of pedagogy...that diminishes the school’s role in nurturing its pupil’s self esteem fails at one of its primary functions” (Bruner, 1996, p. 17).

There has been criticism of focussing on pedagogical care. Giesecke (1979) argues that asking teachers to approach their students from a position of pedagogical care is asking too much of them, that there is no way they can give the same kind of care that is received in the family. Furthermore and perhaps most importantly, it is difficult to assess in a scientific and objective manner whether the pedagogical relationship exists in concrete and particular circumstances. Finally, Giesecke (1979) argues that it is impossible for a high school teacher to maintain pedagogical relations with every one of their students.

Van Manen (1994) uses these examples to show how a different mindset is required if we are to take the view that pedagogical relations are the most important aspect in a classroom. The view of Giesecke is one which sees the role of the teacher as one who imparts information, not one who cares for the child and their learning. Furthermore, if you were to subscribe to Giesecke's argument that teachers are incapable of establishing relationships with students you may be aiming for the lowest common denominator with teachers – which in turn could be what you then receive. Van Manen encourages a more hopeful and optimistic view of teachers' capabilities.

Giesecke (1979) raises an important issue when asking how pedagogical relations can be measured. As will be explained further in the methodology section relationships by their very nature are about how people interact, and any measurement of this is done so, subjectively, by the people experiencing the interaction. Van Manen explains that the positivist view given by Giesecke needs to be viewed against how children actually experience classroom life, or how teachers talk about it. Therefore the examination of pedagogical relations in general, and specifically in this research, involves qualitative data not scientific objective data on the basis that this is more appropriate for this study.

This literature demonstrates that there are scholarly voices advocating that research into the nature of relationships in the classrooms is valid, and how care can be seen as a legitimate feature of pedagogical relationships. In addition, bringing this concept into a New Zealand context, there is literature to support the care as seen in the loving kindness and concern shown through aroha (Macfarlane et al, 2008).

At this point it is important to consider the specific setting of this research: the New Zealand Education system.

### **Socio-Cultural Theory and the New Zealand Education Context**

**Culturally inclusive pedagogy.** Socio-cultural theory is also emerging in amendments to New Zealand's Curriculum. Recently those involved in analysis of Key Competencies found strong links between western socio-cultural theorising on human development and the values embedded in the competencies (Macfarlane et al, 2008, p.105).

According to these researchers:

In discussing the pedagogical implications of these five key competencies for Maori education, the Commentary Group found itself making regular connections to broader socio-cultural perspectives on learning and teaching (Bruner, 1996; Glynn et al., 2005; Gregory et al., 2004; Vygotsky, 1978). Such socio-cultural approaches maximise opportunities for students at all levels to learn within the context of supportive and nurturing interactions with their peers in educational contexts.

(Macfarlane et al, 2008, p.105)

Given the nature and diversity of schooling in New Zealand researchers have championed the need for a socio-cultural approach towards our thinking about learning and development. Macfarlane believes that cognitive and intellectual development results from interactions with others in social settings (Macfarlane, Glynn, Cavanagh, Bateman, 2007). Building on this notion is the theory that given that learning occurs through interactions. It is

through developing relationships with skilled members of a cultural community that children will learn and develop “autonomy over their own learning” (Macfarlane et al, 2007, p. 66).

Application of socio-cultural theory in an educational context requires teachers and schools to “examine and modify the way they engage and interact with their students and the pedagogical practices they employ” (Macfarlane et al, 2007, p. 66). The basis of this research is to investigate what learning and development, if any, can occur through how relationships are fostered and developed in a Drama classroom setting.

As this research is situated in a Year 13 Drama classroom in New Zealand, it is important to discuss an existing large body of New Zealand research regarding the impact of pedagogical relationships in the classroom from a Maori world view. This approach offers ideas and strategies on the nature and potential of relationships in our classes but does not have to only apply to Maori students, as recent research in this area notes,

“...the world views of Maori people in New Zealand provide an extensive and coherent framework for theorising about human development and education, and are able to contribute strongly and positively to the development of a national school curriculum for the benefit of all students.”

(Macfarlane, et al, 2008, p.103)

The ‘Edu-cultural Wheel’ proposed by Macfarlane in 2004 links together the competence of the teacher, the building of community in the classroom, and with family and community, the values which underpin these relationships. At the centre of the ‘Edu-cultural Wheel’ is *pumanawatanga*, a concept which describes the tone of the learning environment.

Macfarlane contends that this encompasses the atmosphere in the school, the class and the attitude of the teacher.

Surrounding and emanating from the heart (*pumanawatanga*) are the concepts which Macfarlane contends are central to the development of a culturally inclusive pedagogy. These

concepts, *whanaungatanga* (building relationships with students and the wider community) *manaakitanga* (caring for the students and creating a safe haven), *rangatiratanga* (the effectiveness of the teacher), and *kotahitanga* (the ethic of bonding, as a class) link to each other through the heart of the learning environment. The key message from Macfarlane (2004) is that the overall goal is to develop culturally responsive teaching. By their very nature these concepts and the strategies which emanate from them are relationship-based. As Macfarlane (2004) explains,

“Students who have had negative experiences are unlikely to revise their views of themselves and of their potential simply because they are not invited to do so by their teachers. If, however, their experiences of themselves, of others, and of the learning environments become positive, then it becomes possible for them to believe it is reasonable to revise these views. Hence sound pedagogy which is relationship-based is critical to the process of restorying (2004, p.100).”

In Macfarlane’s (2004) description of a culturally inclusive classroom he describes the importance of the teacher’s awareness of the need to build up the inner resources of the child; to be aware of the child’s background, feelings and emotions; and to realise the importance of the teacher in acknowledging all people in a way which respects their dignity. These qualities come through in the strategies used in the classroom, and in contact with whanau and the wider community. By meeting the cultural learning needs of those in our classes, we in turn meet the needs of all through applying strategies which have at their very core the premise that the quality of the relationships in the class will affect the learning that takes place.

**Strategies in culturally inclusive pedagogy.** The purpose of this section is to explore in greater detail a strategy that has emerged from research into culturally inclusive pedagogy. The work of Russell Bishop and the Effective Teaching Profile (ETP) which emerged from the Te Kotahitanga project will be explained as a contribution to the wider discussion on what constitutes features of relational pedagogy.

**Te Kotahitanga Professional Development Programme.**

Bishop (2005) explains how the whole notion of Maori in the mainstream New Zealand education system has been based on a discourse of colonial hegemony, as seen in texts used in class, and studies detailing the negative effect of home life on Maori educational achievement. He notes when paraphrasing Bruner "...those who interact with learners will be doing so guided by their own notions about what children's minds are like, and how they learn" (Bishop, 2005, p.73). What has been prevalent in teacher's minds has been a view of Maori which on the whole does not take into account their own cultural views of education, achievement and learning.

This point also links to Bruner's (1996) perception of schools as part of society, part of which is made up of different cultures. At school separating Maori from cultural experiences and aspirations can lead to student frustration and alienation. It is important to recognise the identity and qualities of our students in classrooms. A student's relationship with their teacher can influence how they understand a subject, feel about themselves, and in general how engaged they are at school (Bishop, 2005).

Student voice has demonstrated the importance of the building of relationships between teachers and students. The student narratives from Bishop and Berryman (2006) focus on how the relationships formed in the classroom are important to learning and engagement. These relationships could enable a better understanding of Maori students, and so benefit how the teacher approaches his or her lessons. Students stated that the quality of the relationship impacted on their engagement and success in particular subjects. In particular students stated that teachers who held deficit theories of Maori underachievement reinforced Maori stereotypes and led to students becoming disaffected.



“From the student interviews we learnt that when Maori students have good relationships with their teachers, they are able to thrive at school. Good relationships are based on teachers embracing all aspects of the ETP, including caring for them as culturally-located individuals as Maori, caring for their performance and using a wide range of classroom interactions, strategies and outcome indicators to inform their practice” (Bishop, Berryman, Cavanagh, Teddy, 2007, p. 2).

**Effective Teaching Profile (ETP).** The ETP is based on two central understandings, these being to reject deficit theorising to explain Maori educational achievement levels, and to be committed to accept responsibility for the learning of their students (Bishop et al, 2007, p.1).

The six key elements of the ETP are that teachers:

- care for their students as culturally located individuals;
- have high expectations of the learning for students;
- are able to manage their classrooms so as to promote learning;
- are able to engage in a range of discursive learning interactions with students or facilitate students to engage with others in these ways;
- know a range of strategies that can facilitate learning interactions; and
- promote, monitor and reflect upon learning outcomes that in turn lead to improvements in Maori student achievement and that they share this knowledge with the students (Bishop et al, 2007, p. 1).

Macfarlane (2004, 2008) and Bishop and Berryman (2006) note the following qualities of teaching as being essential to meet the needs of Maori students. It could also be argued that these following qualities are essential for any teacher to be aware of if they wish to meet the needs of all individuals in their classes.

- high expectations are set and conveyed to students;
- care and aroha are at the basis of interactions; and
- collaboration is encouraged on tasks not only between students, but between teachers and students (*ako*).

There are similarities in van Manen's (1994) features of the virtuous teacher such as:

- when interacting with a student the teacher should display patience and humour;
- there should be diligence on the part of the teacher in the sense they are aware of the need to work at forming and maintaining the pedagogical relationship;
- the teacher needs to believe in children and their capabilities; and
- the teacher needs to have special knowledge and the ability to understand how to motivate and teach to a diverse range of individual student needs (van Manen, 1994, p. 156).

Both sets of qualities describe the need for respect to be at the basis of the teachers'

view of their role (including features of respect such as care, patience, humour). They both talk of the necessity of believing in and setting high standards, and finally that there is a need to be informed so as to be effective in the choice of strategies (for example, collaborative is appropriate to meet the needs of a group of learners, in this case Maori).

The work of Macfarlane et al (2008), Macfarlane (2004), Bishop (2005) and Bishop and Berryman (2006) demonstrates that there is a growing body of research in New Zealand to draw upon which focuses on building effective relationships with students in our classes. Including the Maori world view in the literature review for this thesis widens and deepens the discussion on what could provide quality education for all New Zealanders. The inclusion of overseas writers on the pedagogy of love and care (Hatt, 2005; Noddings, 2003; van Manen, 1991, 1994) illustrates that the legitimacy of such an approach has already been studied at length. The literature discussed to this point therefore supports the legitimacy of the approach in the classroom. The purpose of this research investigation is to clarify what pedagogical relationships look like in the classroom and how they are realised through the process of teaching.

It is necessary to now turn to this investigation's specific case study of relational pedagogy in a Year 13 Drama Class in a New Zealand secondary school. Firstly, where this intended research sits in terms of other research on relational pedagogy in general will be

examined and then discussed specifically in relation to the Arts Curriculum in New Zealand. Following this, literature covering aspects of the specific nature of Drama education in New Zealand will be reviewed.

### **Relational Pedagogy in New Zealand: General**

Relational pedagogy is a term which is debated and defined in both international and national literature the intention of this section is to provide an overview of this research to date.

A definition of what is meant by relational pedagogy can be linked to general overseas research, and to the teaching of Arts in New Zealand. Pedagogy is generally defined as the science of teaching, or the art or science of being a teacher, and generally refers to strategies of instruction, or a style of instruction. Van Manen (1994) explains that focusing on the pedagogy of the teacher allows for the relationships in the classroom to be developed, which cannot happen when the focus is on concepts such as curriculum.

Even when it may seem that the focus of the lesson is on the content of the curriculum, at the heart of the interactions are the relationships that allow the delivery of the curriculum to be realised. As van Manen (1994) explains, each situation is pedagogically charged because something is expected of the teacher. Furthermore van Manen contends that rather than approach research and development in this area from a rational point of view and one which espouses 'strategies' it would be better to think that "spaces can be created where pedagogical relations in classrooms and schools have a chance to emerge, to be nurtured and strengthened" (1994, p.152). This then has a flow on effect to the methodology employed to research pedagogical relations. Given the focus away from a positivist point of view van Manen argues that pedagogical relations can be researched but that this must be

qualitative in nature. The research design of this project has been constructed with this in mind, using qualitative data to research human experience in a classroom setting.

Pedagogical relations have also been termed relational pedagogy and have been used with regards to research on tertiary teaching in the United States. Baxter Magolda (as cited in Brownlee, 2004) describes teaching which encompasses relational pedagogy as helping students develop an understanding of what they learn, or how they know. She explains that this approach:

- respects the student as a learner;
- links what the student is learning to their own experiences;
- provides a constructivist perspective on knowing and learning; and
- looks for opportunities for learners to find out what their peers think.

(Brownlee, 2004, p.18)

Although in a different setting, this example of relational pedagogy with an older age group, illustrates the transferability of this term to different age groups.

In the arts, the importance of relationships has long been advocated by Eisner (1972). There is a need for honest relationships based on trust and openness, which in turn will develop what the teacher understands of the student, and vice versa (Eisner, 1972, p. 180). The types of relationships described are those where teachers: include students in curriculum decision making; talk with students about what they value in art; and role model to students interpretations of art work (Eisner, 1972, p. 182).

### **Relational pedagogy and its place in the Arts Curriculum in New Zealand.**

Pedagogical relations have been the focus of research in New Zealand. The report *Quality Teaching for Diverse Students in Schooling: Best Evidence Synthesis (BES)* written by Adrienne Alton-Lee (2003) and commissioned by the New Zealand Ministry of Education outlines ten characteristics of a quality teacher generated from research evidence. Four of the

ten research based characteristics of quality teaching are highly relevant to this intended research. The BES asks that teachers ensure:

- “Pedagogical practices enable classes and other learning groupings to work as caring, inclusive, and cohesive learning communities;
- pedagogy scaffolds and provides appropriate feedback on students task engagement;
- pedagogy promotes learning orientations, student self-regulation, metacognition and thoughtful student discourse; and
- teachers and students engage constructively in goal-orientated assessment.”

(Alton-Lee, 2003, pp. 2-6)

At the heart of these four characteristics are features which encourage quality communication between teachers and students and between students. Focussing on the quality of the relationships allows for group work and co-construction to take place.

Relational pedagogy in a New Zealand setting has also been explored through research in a primary school setting. Fraser et al (2007) outline a definition of the term relational pedagogy and discuss its implementation in a controlled setting. Relational pedagogy is defined in the Arts as meaning the social aspects of a classroom (relationships between peers and teachers), and the relationship with the self and the art-making process. The authors focus on the application of relational pedagogy to The Arts Curriculum in New Zealand (Dance, Drama, Music and Visual Arts) and how different relationships affect learning in a primary school Arts classroom. This is because in The Arts the personal, emotional and psychological world of the child is explored (Fraser et al, 2007). They moot the point, and support it with a general reference to Bergum (2003, p. 122) that teaching in The Arts does not follow traditional concepts of power, and traditional notions of knowledge construction.

Fraser, Henderson and Price (2007) found there were many ways in which relational pedagogy was evident in classrooms they observed. In particular:

- that there were rituals in the classrooms which either supported or constrained childrens idea development when children were learning in the Arts;

- that the use of teacher-in-role (a strategy where the teacher moves into a role to extend and/or deepen a drama) drew more involvement from children;
- the teacher's skill in how they introduced and worked with dramatic conventions meant ideas were explored at a deeper level;
- that group dynamics affected how ideas developed in the Art being studied, with compromise being observed; and
- that peer tutors in the class could be used in formal and informal ways (Fraser, Henderson et al, 2007, p. 65 – 67).

Details of what is meant by rituals or common practices which could either constrain or support learning in the Arts classroom are described as being unconscious assumptions on the part of the teacher about how to teach, or in some cases, what to teach. As an example, Fraser et al (2007) describes how learning in the Arts may be constrained by several common practices such as; the type of group a student is in, the topic or theme chosen by the teacher, the resource choice made by the teacher, the emphasis on verbal understanding of tasks and concepts, or even the limited use of feedback on work that was performed.

Fraser et al (2004) also found that what influenced the choices of the teacher as described above was their own approach to the teaching of the chosen Art form. As Fraser et al (2004) state, "...teachers develop distinct pedagogical content knowledge, and this, along with the particular culture of each school, influences how the Arts are interpreted and experienced by children (p.26)". This statement should be read with the findings of an earlier Ministry of Education report into teaching and learning in the Arts. *Like Writing off the Paper* (2004) stated that the Arts provide pedagogical contexts where more human and negotiated relationships can exist, and that they are also environments where teachers and students can learn from each other. Fraser et al (2004) explains that it is not necessarily the subject that will dictate how the subject is taught, but that the teacher's own knowledge of the subject will influence how the subject is experienced by children in the Arts classroom. Many Drama teachers come from different backgrounds with different areas of expertise such as process drama, theatre, or knowledge in a particular dramatic form, such as mask or mime.

Or, teachers may come to teaching with a knowledge drawn from of a variety of these areas.

Fraser et al (2004) suggests that although Drama does provide the opportunity for co-construction of lessons where teachers and children can learn from each other it is the pedagogical content knowledge of the teacher, and what they do with that knowledge that will dictate to what extent this co-construction influences student learning.

This is illustrated through examining the dramatic convention of teacher-in-role. This convention is where a teacher steps into the role of a character, normally in a process drama which encourages students to participate in learning through inquiry or discovery. Teacher in role is a teaching strategy that allows the children to see the teacher play a role, thus enabling students taking part in the drama to extend their learning and inquiry. How and when to use the teacher-in-role convention is dependent on the pedagogical content knowledge of the teacher, as it is a strategy used to progress the process drama. In terms of the relationships in the class Fraser et al (2004) found that children increased their commitment to the drama when the teacher stepped into a role, thereby reinforcing “this is a game we are playing together “( p. 54). In general Fraser et al (2004) found that where there was regular Drama in the classroom, there was an atmosphere of “playful and crafted spontaneity that, at times, extended beyond the actual drama lessons” (p. 52). They link this creative atmosphere to the development of relationships in the drama classroom, both fictional and real.

Group work is used in many classroom settings and recent research into the teaching of the Arts in New Zealand has found it used extensively (Fraser et al, 2007). This research suggests that co-operative group work allows for skills such as listening, turn taking, questioning and supporting. It was also noted that to allow the development of these skills teachers need to make careful decisions about how groups are composed, the nature of the tasks engaged with, and what social and co-operative skills are required (Fraser et al, 2007).

Turn taking and offering ideas are essential skills for developing ideas in Drama.

Terms used in improvisational theatre for these skills are the giving, receiving and blocking of offers (Johnstone, 1981). Within a group, offers can be defined as the giving of an idea or ideas, and the ability to listen and accept ideas from others. Teaching how to say yes to offers allows for ideas to develop in a Drama class, and is a valuable mechanism for teaching how to work with others. If explained and taught with skill, students will understand that their generosity and respect when sharing and implementing ideas will impact on themselves and others. As Johnstone explains,

“What happens in my classes; if the actor stays with me long enough, is that they learn how their ‘normal’ procedures destroy other people’s talent. Then, one day, they have a flash of *satori* – they suddenly understand that all the weapons they were using against other people they also use inwardly, against themselves” (1981, p. 93).

If the pedagogical content knowledge of the teacher encompassed this view of Johnstone (1981) then there would be a different focus to the work of groups, and certainly one that saw group work as very much a process. It would also be one where clear communication about the terms described was evident. This would allow for students to learn an awareness of their own behaviour and role within their group. However, it cannot be assumed that all Drama teachers have knowledge of how to structure and teach the giving, receiving and blocking of offers.

There is huge potential within the pedagogical content knowledge of Drama teaching to allow for relationships within the classroom to be the basis of the delivery of the curriculum content.

**Converging themes in the arts, relational pedagogy and culturally inclusive pedagogy.** Working alongside students means understanding their needs, strengths and weaknesses, and using the teacher’s knowledge to scaffold students learning. Underlying the



approach to this research project is exactly this premise; that the quality of these working relationships will influence learning in the Drama classroom and beyond.

There are themes in both the literature from research on relational pedagogy in the arts and on culturally inclusive pedagogy which appear to converge. A reason for this is because the research from both areas have a socio-cultural basis and therefore a similar lens through which they view their research.

The ETP in the Te Kotahitanga project also closely links to relational pedagogy in the arts. In particular the ETP speaks of using a range of strategies to facilitate learning, and a range of types of interactions with students to engage their interest (Bishop et al, 2007). This is linked to the arts research which discussed the teachers' expertise in using pedagogical strategies unique to the Art form, and the use of peers to support learning (Fraser et al, 2007).

A particularly interesting aspect of the ETP is the rejection of deficit theorising to explain Maori educational achievement levels. It is difficult to form positive relationships when teachers assume that the deficit lies in the child/family - it limits teacher agency and makes forming relationships difficult (Bishop et al, 2007). These aspects will feature in the methodology section with regards to the focus of what was observed over the course of four lessons, and the questions used in the interviews.

### **The New Zealand context: Drama Education**

To complete the picture of the context in which this research sits in it is necessary to outline the general nature of Drama education in the New Zealand secondary school system. This part of the literature review will highlight the key learning areas of all levels of the Drama curriculum. It will also explain how these areas are catered for in the senior secondary school context. This context concentrates on the Drama achievement and unit

standards which can contribute to the various National Certificates in Educational Achievement (NCEA).

When the Arts Curriculum was released in 2001, Drama was one of the four art disciplines to make up The Arts Curriculum. The Arts are one of the eight essential learning areas identified in the New Zealand Curriculum Framework. This continues to be the case with the release of the new curriculum in New Zealand (2007).

When the rationale for including Drama in the Arts Curriculum was discussed, there were a number of reasons given which not only pointed to the content to be taught but also the benefits of the manner in which Drama was taught. In the 1999 background paper to the Arts in the New Zealand Curriculum it was stated that Drama was a subject in an overall discipline (Arts) which offered ways of learning, and developing students who would be fully equipped for our ever changing society. As the policy document states,

“The arts disciplines comprise literacies that contribute to our ability to explore, negotiate, communicate, interpret and make meaning of the radically changing realities of contemporary culture and society” (1999, p. 14).

At all levels of the school system in New Zealand Drama Curriculum content is based on the strands outlined in the New Zealand Curriculum document. These are, in no particular order:

- Developing Ideas in Drama;
- Understanding Drama in Context;
- Communicating and Interpreting in Drama; and
- Practical Knowledge in Drama (New Zealand Curriculum, 2007, p. 20)

These strands allow for students to learn how to devise their own drama, perform a role in a drama (whether in a technical, acting or production role), and learn what tools are available to them which are required for their performance (the techniques of drama for example, use of body, and voice). They also learn about the features and purposes of different forms of theatre and Drama. Surrounding the delivery of the content in different

contexts are tasks which increase confidence to take risks, opportunities that are created for students to learn how to work independently and with others, and the creation of work which has meaning (New Zealand Curriculum, 2007).

From the strands outlined above - and their identified achievement objectives - learning outcomes are created which allow teachers to monitor the development of skills and understanding of their students. Assessments are then drawn up to gauge the strengths of students in relation to the learning outcomes, and possible next steps. Assessment in Drama can be on the skills of performance, or it could be their understanding of specific content or contexts as reflected in written work (scripts, peer assessments, reflective journal entries.) Drama teachers have to ensure that they are clear not only about the intent of a unit of work, but also what outcomes they are expecting from students, as outcomes may not always be associated with a final performance. The Developing Ideas in Drama strand, for example, can use assessment which is taken from storyboards questions when watching self and/or a group on video. This is because the focus of this strand is on the decision making process, not necessarily on the final product. This is also the case for the Understanding Drama in Context strand which asks for students to explore other forms of Drama and theatre, and what meaning can be made from these different forms. Assessment of their understanding could be in the form of a practical presentation of the theatre form or it could be through using features of the chosen form in a different context directly relevant to their own lives, for example, a modern day Romeo and Juliet, or a mask ritual about a celebration in their own lives. Understanding could also be shown in other verbal forms of presentation, or through written work.

The four strands outlined are developed through the primary and junior secondary levels, and assessment of the progression of these skills follows the wording of the strands and learning outcomes, and in some cases, the Key Competencies covered in a unit of work

as well. At a senior, secondary school level the curriculum is parallel and linked to the relevant NCEA level of Drama. This link is stated in the explanatory notes for each achievement and unit standard, but the detail of the linkage is left to be made clear in the unit plans designed by teachers.

Levels 1 to 3 of NCEA Drama offer a wide range of achievement and unit standards for teachers to select to assess student work. Each standard is worth a certain number of credits, which if passed, can go towards the overall National Certificate for each level. Overall, the content that can be covered falls into three areas described in the background paper on the Arts Curriculum in 1999, being Drama Creation (process drama), Drama Performance (performance of a text), and Drama Studies (drama as performance) (Ministry of Education, 1999). These areas are all accounted for in the four strands previously described. The unit standards and achievement standards all vary in the amount of credits offered and content focus of the standard. For example, a presentation of features of a different theatre form at Level 1 is currently worth 3 credits, whereas devising an original drama at Level 3 is currently 6 credits. Teachers choose from the ninety six NCEA unit and achievement standards available over the three levels as to what achievement and unit standards will be offered to their students during the year, with one full year course comprising of up to 24 credits. Some schools choose to offer less and spend more time on the skills and content within the specific units of work.

The teaching of Drama therefore allows for freedom on the part of the teacher to meet the needs of those in his or her classes, whilst also incorporating a range of content and contexts. Although there is a set list of plays given for Scholarship Drama, for the other year levels it is left to the teacher and/or their Drama department to choose the scripts, theatre forms, and stimuli for devising Drama, thus enabling Drama teachers to not only draw on

their strengths but also to learn other forms and contexts of Drama they may not be familiar with.

There are also certain aspects in the Drama Curriculum which focus on quality relationships in the classroom, for example, Drama provides opportunities for students "...to learn to work both independently and collaboratively to construct meanings, produce works, and respond to and value others contributions" (The New Zealand Curriculum, 2007, p. 20).

In addition it was also noted in the policy document supporting the introduction of all levels of Drama, that Drama was a subject which was unique in not only the teaching of process drama, performing a text, and drama as a performance, but also that it offered distinctive pedagogical approaches. In other words, to fully explore the body of knowledge which encompasses Drama in our schools, certain ways of teaching are necessary. It was the intent of this research to further refine what is meant by these pedagogical approaches, and to investigate whether they are in fact distinctive, or applicable across a number of subject areas.

**Drama education research.** Human relationships in the context of the Drama classroom and how they impact on learning is currently under-researched. A very brief survey of the two editions of the ejournal *New Zealand Journal of Research in Performing Arts and Education* (2009) shows that of twelve articles written on drama teaching and learning, five were concerned with aspects of process drama, three focussed on the performance of a text, and three investigated drama as a performance in the sense that they dealt with the teaching of different theatre forms. Only one of the articles dealt with the nature of relationships in the classroom.

More work and research is needed which examines the features of relational pedagogy and how Drama teaching with this ethos can influence learning. In the previously mentioned *New Zealand Journal of Research in Performing Arts and Education* Saxton and

Miller (2008) talk of the explicit skills of social literacy that can be taught through Drama, such as accepting ideas, listening to others, respecting different points of view, and taking risks. Reference is made to the hidden elements of social literacy that can be developed through the teaching of Drama. These hidden elements include empathy, exploring of values, diversity, understanding, good humour and a sense of responsibility. This implies that this development of social literacy is dependant on how a person shares with another, as these qualities stem from what happens between people. There are links between teaching with relationships at the centre of practice and the possibilities offered by Drama education. This research was conducted with the hope of strengthening these links.

### **Awareness of Gender Difference**

It is unclear from the research by Fraser et al (2007) and Macfarlane (2004) as to whether there should be account made for differences in gender, and whether male and female students view relationships in the classroom differently. Certainly in terms of how Drama can play a role in developing confidence, managing emotions, and working constructively with others there is research conducted on either gender.

Hortiz (2001) investigated the participation of boys involved in the creating and performing of two scenes of a devised community play. Findings from this research suggested that their participation affected: their ownership of the play's content; subject-specific learning, that is, Drama skills and other content knowledge; and their personal and social development. Hortiz found that in a number of these areas boys achieved significant growth, including those boys who had behavioural difficulties in their normal schooling.

Sanders (2003) investigated the experiences of boys and their female teacher in single sex drama classrooms over a two year period. Data was gathered through the ethnographic tradition of 'telling stories' from the field. The findings of the research, generally

summarised, were that: drama had the potential to break down stereotypical notions associated with masculinity and boys abilities to excel in the arts; that participation in drama led to a healthy classroom environment characterised by tolerance; and that there were key components of Drama practice that helped develop these aspects of learning experiences for boys.

Gallagher (2000) used research data from her own Drama classes, and the stories from the girls she interviewed, to explore how Drama affected the lives of adolescent girls, and their understanding of themselves. She states that in the data provided the girls described their learning in and through dramatic role play, and how this description often helped the students make sense of their learning. However, Gallagher also points out that her research also tackles show the girls perceived themselves in the subject of Drama. As Gallagher states, “Drama is a gendered subject, not masculine like maths and sciences, which are hard, of the mind, *not for girls*” (2000, p. 5). How the subject is perceived and valued by a student will influence their level of engagement in class, and it will be necessary in this research to include the views of both genders to ascertain whether there is any difference in their perception of the subject and relationships in the classroom.

As is seen by the previous summary of the effect of drama on specific genders, there is research to suggest that both males and females can be affected by the nature of teaching and learning in a Drama classroom setting, or through Drama activities. However it has been difficult to find relevant New Zealand research which focuses specifically on the nature of relationships in a Drama classroom, and both genders understanding of these relationships. This therefore is the reason why a sub question to the second research question was formulated which asked what were the similarities and differences in student gender perceptions of relationships in their Drama class.

## Summary of Literature Review

The above literature review shows that there is an extensive body of research which, from a socio-cultural basis, looks at relationships in a classroom as being an important influence on student learning. The research which is of particular interest to this study concerns the pedagogical responsibility to care, and culturally inclusive pedagogy. For the purpose of this research the main points have been summarised below.

- Socio-cultural theory considers that children learn within the context of their social and cultural relationships. This is the theoretical basis to this research.
- Recent research in the field of establishing relationships in the classroom advocates a more holistic, caring approach to pedagogy.
- There is an existing body of New Zealand research regarding the impact of pedagogical relationships in the classroom from a Maori world view. This view advocates the importance of the role of the teacher in using specific culturally inclusive strategies such as the setting of high standards, the presence of care and aroha in interactions, and collaboration on tasks between the teacher and student and between students.
- Research on relational pedagogy and the Arts shows that involvement and learning are influenced by the teacher using strategies such as teacher involvement, group work, and rituals that establish strong working relationships.
- The Drama curriculum in New Zealand allows for freedom on the part of the teacher to meet the needs of those in his or her classes, whilst also incorporating a range of content and contexts.



- Human relationships in the context of the Drama classroom and how they impact on learning is currently under researched.

These ideas have contributed to the formation of my research questions which are discussed in the next chapter.

## Chapter Three: Methodology

This chapter will explain and justify the case study research method designed to investigate the three research questions. Ethical issues are considered, discussed and planned for. The data collection process and the methodology used to analyse the data will be discussed.

### Research Questions

The research questions for this investigation are:

- What aspects of relational pedagogy are evident in a New Zealand secondary school Drama classroom?
- In what ways do relationships within this Drama classroom impact on students understanding of themselves and others, and their learning? and
- What are the similarities and differences in student gender perceptions of relationships in a selected Drama class.

### Case Study

The methodological approach was designed to investigate relationships and processes in their natural setting (Denscombe, 2003). An approach which allows for such an in-depth investigation into a phenomenon is a case study. This allowed for the exploration of what relationships are evident and experienced in a Drama class, and what meaning, if any, the students give to those relationships.

Previous research in a different context supports the notion that relational pedagogy occurs in Arts classrooms (Fraser et al, 2004, 2007). However, there was no way of knowing whether this would be the case when this research project was undertaken. Therefore a case study methodology was an applicable research strategy. As Denscombe notes,

“The case study approach is particularly suitable where the researcher has little control over events. Because the approach is concerned with investigating phenomena as they naturally occur, there is *no pressure on the researcher to impose controls* or to change circumstances” (2003, p. 38).

The particularly case study approach investigates participant understanding of events as they occur. As Gillman states,

“...the naturalistic style of case study research makes it particularly appropriate to study human phenomena, and what it means to be human in the real world ‘as it happens’” (2000, p.2).

In this case study research it was important for the students to feel their views were integral to the research. Their views would form the data that would be analysed to explore the research questions. It would be important therefore to treat them as equals in the research and so every effort would be made to acknowledge that their views were important, and would be reflected in the findings. The detailed section on interview procedures explains how interviews were constructed and conducted.

The key disadvantage of using a case study approach is that there will be a high reliance on qualitative data to examine the nature of relationships in the classroom. As the data focuses on interactions rather than end products, this approach could be open to criticism by those looking for more measurable outcomes to be identified. To strengthen the validity of using a case study approach data would be collected from a variety of sources and allow for a range of data to be gathered on the students viewpoints on relationships, which is the focus of the research. Such depth may not be possible with a quantitative approach that is looking for variables for measurement. For example a five point scale on a continuum which asks for students to circle a response will provide data that can be used statistically, but does not provide data that tells us why a number was circled.

Bruner states that telling stories, or establishing a narrative is a mode of thinking and feeling that helps children create a version of the world, where they can see a place for

themselves (1996, p.39). As the second research question focuses on students' perception of themselves, others and their knowledge, it would be important to source and validate their point of view on these matters.

### **Ethical considerations**

Ethical approval is required for this research project as it helps protect the researcher, the participants in the investigation, and the university which the researcher is associated with. This is because if the research involves for example, human subjects, then people's privacy, rights and freedoms may be affected. When research involves young people it is important that their rights are protected, especially if it is their behaviour and way of thinking as students that is being researched (de Myrick, 2005). Therefore anticipated ethical issues included the need to ensure views included in the data were respected and protected.

It would be important to allay concerns of the research subjects being identifiable. Therefore the school's, teacher's and students' identities were to be made confidential. The names of those interviewed and relevant data collected from the interview sessions were to remain confidential, and reassurance was given regarding the security of any data collected. Lastly the nature of how the observation data would be collected needed to be dealt with. Although permission would be gained from those who wished to be part of the research project, and who had been made aware of the confidentiality and security issues (self-selected students), this needed to also apply to the rest of the Year 13 Drama Class. The reason for this was that other class members were in the class when observations and a video of the class were made.

This research was not anonymous but was confidential and informed consent was required. Through consent forms and an information sheet outlining the nature and

objectives of the research and in line with requirements from the Human Ethics Committee at Victoria University, the above ethical issues were addressed as follows:

- Permission was gained from students who volunteered to be observed and interviewed for the research, and their parents/caregivers;
- Permission was gained from students who were in the Year 13 Drama Class when the observations and a video of the class took place, and their parents/caregivers;
- Permission was gained from the principal and chairperson of board of trustees of the college involved in the research;
- Students were informed that data will be destroyed at the conclusion of the research;
- Students were informed that any of their opinions would be reported on confidentially through the use of pseudonyms;
- Students were given the opportunity to review interview transcripts and correct any factual inaccuracies;
- Students were told they could withdraw at any time prior to data analysis and did not have to answer a question if they didn't wish to; and
- A final copy of the report would be made available to them on request.

Copies of the consent forms used are attached in Appendix 1.

### **Settings and participants**

**Site.** The research was situated in a co-educational secondary school to allow for gender specific data to be collected. The chosen site for the research was a secondary school in the Wellington region with a roll of approximately 1400. Situated in a community rich in nature, outdoor pursuits, sporting, artistic and cultural activities, the school offers a diverse curriculum and extra-curricular activities. The demographics of the school population are

85% European/Pakeha, 12% Maori, 2% Asian and 1% Pacific. The ratio of boys to girls is 50/50.

**Settings.** Lesson observations occurred in two spaces. One was a normal sized classroom which was often used for Performing Arts classes. It had approximately ten desks and chairs stacked on one side, a teacher's desk and filing cabinet at the back of the room and a whiteboard along the front of the room. Windows were along one side with a door leading to a car park. The other room was a purpose built performing arts room which is substantially larger than the first room described. It has mirrors along one wall which are used for the teaching of Dance. It has tiered seating along two walls, and windows along one wall with a door leading to an outside courtyard area. There is a teacher's desk by the entrance, and a cupboard where a large stereo is kept.

The interview room was a small music practice room which allowed privacy as well as access to desks and a power outlet for a laptop. Protocols, to ensure that the teacher and the students knew exactly how the research would be undertaken, were established for the observations and the interviews. The protocols are outlined in the Researcher Memos attached as Appendix 2.

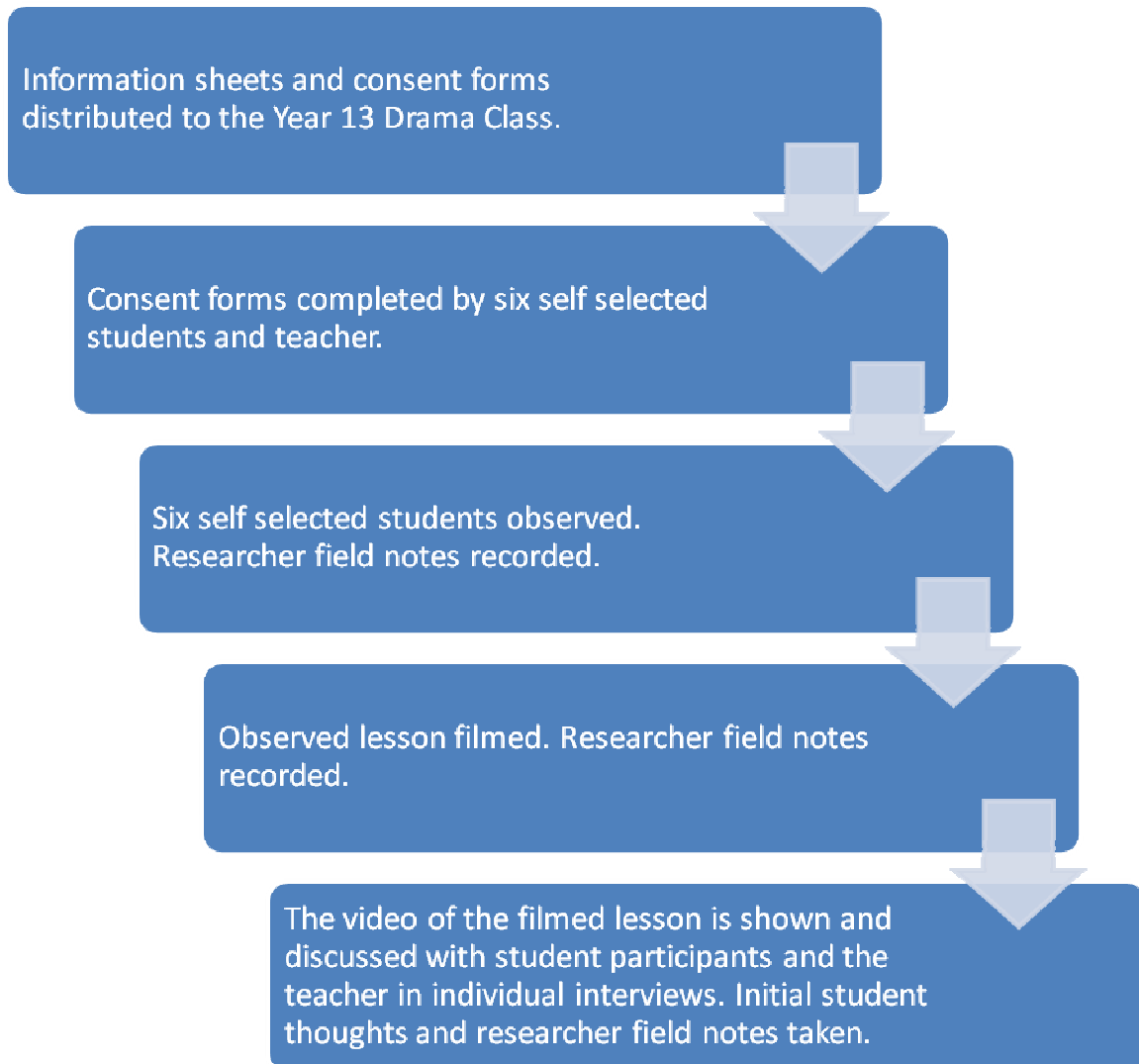
**Participants.** Conducting this research in a Year 13 Drama Classroom was a pertinent choice. The data required to answer the research questions needed to be from a class where the students were well immersed in Drama pedagogy over a period of time. Year 13 is the final year of secondary school for many teenagers, and it is possible that some of the students in this study may have taken Drama during each of the five years it may have been offered at school. They may have also participated in Drama classes in primary school. When reflecting on relationships in a Drama class these senior Drama students have more experiences to draw upon.

Seventeen females and six males were members of the selected class. The ethnicity compositions were seventeen New Zealand European, two other European, one other (South African) and three Maori. The focus group of six students to be specifically observed and then interviewed, who would be asked to volunteer to participate in the research, were three males (two New Zealand European, one Maori) and three females (three New Zealand European). The teacher was also to be approached to volunteer to be observed and interviewed.

A figure summarising the data collection process follows on the next page.

## Data Collection

The diagram below provides a flow chart demonstrating the research process (refer Fig.2).



**Figure 2: Data Collection Process**



Once ethical approval to undertake the research was given, I was to speak informally to the principal and teacher involved to ascertain their openness to this research being undertaken in their school. Ethical approval forms would then be signed by the principal and teacher.

Participant involvement for the students was to be voluntary. The students in the Drama class were to be involved in lesson activities regardless of their choice to participate in the research. It would be clarified with the principal and all possible students that the research findings would be used to inform future teacher training, course work, conference papers and/or publications in academic journals. The confidential nature of their identities in the research, and what will happen to the research data was also clarified.

In the same week preceding the observations, I was to visit the Year 13 Drama class to distribute information sheets and consent forms and invite Year 13 students to participate. I would then leave the classroom, and the teacher would distribute information about the research and consent forms to the whole class (to account for any students who might be caught on video in last observation of lesson). There was then to be a gap of a day to allow for the families consent forms to go home. The forms had an extra section at the bottom which was to be filled in if the student wished to volunteer to be a self-selected participant in the research, and therefore be specifically observed and interviewed.

Sixteen students volunteered to participate in observations and interviews. The selection of the six students from the list of volunteers was then based on an equal split of gender.

Four Year 13 Drama lessons were to be observed over one week. In the first three lessons two of the selected students were observed each time. This was to ensure there was a reasonable amount of data collected from the observations specifically about those students.

The observation sheet was designed to capture interactions between participants, with the focus on the two students being observed at that time. After each observation, within two to three hours, researcher field notes were to be made about the general environment the observations took place in and any thoughts regarding the nature of the relationships in the classroom.

Researcher field notes allow information to be recorded. This research tool identifies circumstances affecting the collection of data such as, the environment, or the nature of a task, and clarifies circumstances difficult to pick up from observation schedules.

As Denscombe notes,

“Field notes can cover information relating to the context of the location, the climate and atmosphere under which the interview was conducted, clues about the intent behind the statements and comments on aspects of non-verbal communication as they were deemed relevant to the interview” (2003, p. 175).

In this research situation field notes would provide evidence of the classroom environment, the non-verbal language used in the interview situations, and my thoughts on the progress of the data collection, in particular, and issues that I witnessed. For example, if observed students left the room to work in very small groups this could make unobtrusive observation more difficult. It was important to note this in the researcher field notes, so that possible observer effect could be taken into account.

The fourth lesson, focussing primarily on the six self-selected student participants, was to be observed and filmed to provide the stimulus for the next stage of data collection, interviews with the teacher and the six self-selected student participants. This data was required to answer the second research question: In what ways do relationships within the Drama classroom impact on student understanding of themselves and others, and their learning in and of Drama?

Several protocols were designed to ensure that the filming was unobtrusive: masking tape was to be put over the camera's red 'filming' light; the camera was set up in a corner to allow coverage of whole space whilst still the ability to zoom in where and when necessary; the researcher was to be seated away from the camera; eye contact between the researcher and the students was avoided; and all questions were to be referred back to the teacher.

The purpose of videoing the lesson was to stimulate thoughts regarding the selected students' interactions with their teacher and with each other. The filming would focus firstly on the start of the lesson, and how the teacher introduced the work for that day and set up tasks. The filming would focus on: how the teacher spoke to students when either in a whole class setting, when they worked in groups or in a one-on-one context; and how selected students worked on the tasks. This meant filming them whilst they worked independently, or involved in group work. If the selected students were far away from the established camera then the camera was to be moved closer. I would endeavour not to disrupt what the group or student were doing, or draw attention to the movement of camera. Given the purpose of the video, to stimulate thoughts on interactions in the class, not all activity (covering the above mentioned moments) in the lesson was to be filmed. In total there was to be around half an hour of filmed material for the students to watch, made up of short segments.

As with the previous observations within two to three hours researcher field notes were to be taken. These would summarise the thoughts of the researcher regarding the relationships observed in the videoed lesson.

### **Data Collection Methods**

This section will give detail on the specific methods chosen for data collection which were to be used to answer the research questions. The figure below demonstrates the link between the research question and the data collected.

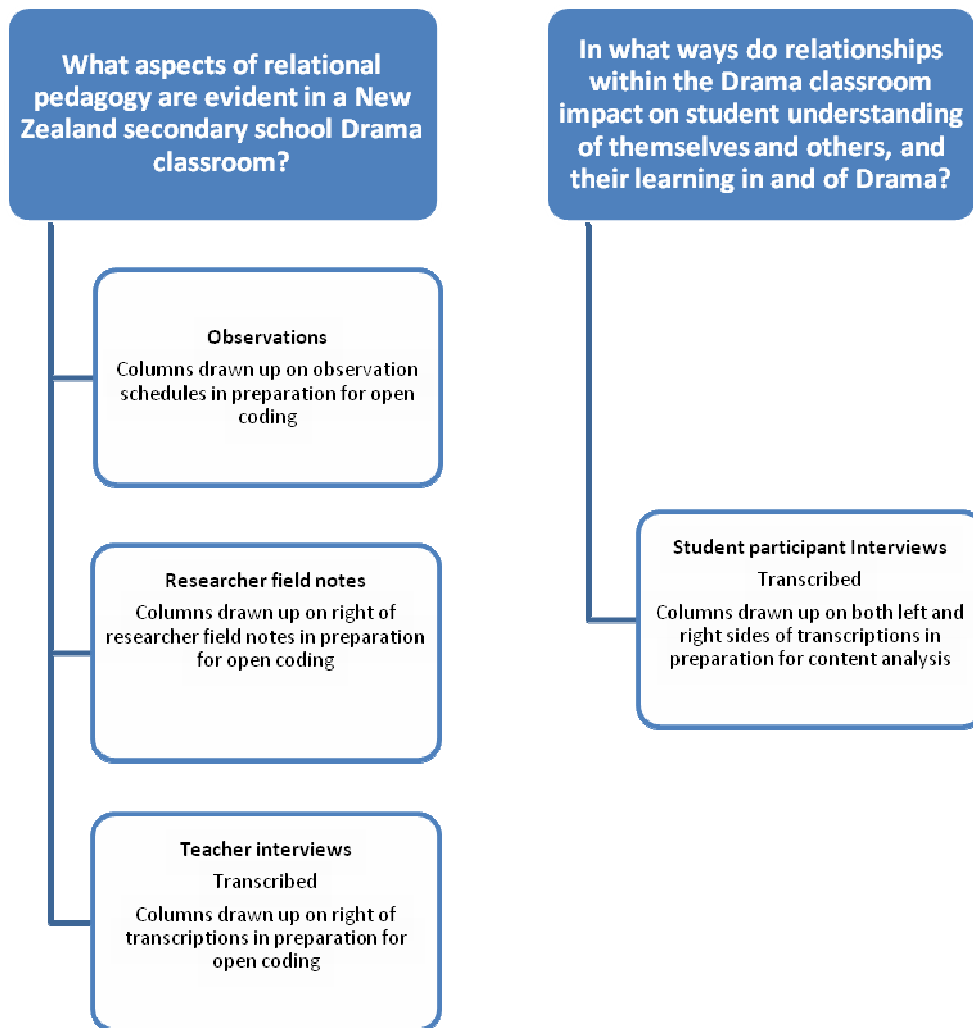


Figure 3: Link between the research questions, data collection and analysis

**Observations.** Observations are used to examine what actually happens in a situation. Denscombe (2003) explains that there are two types of observational methods; systematic observation and participant observation. Systematic observation involves creating schedules of what is to be observed and using these schedules to generate primarily quantitative data. This ensures efficiency. Researchers are directed to what they should be looking at, so they can produce data that can be easily coded and identify what people do, rather than what they say they do. This allows comparison and contrast. Participant observation, on the other hand, involves a longer period of time in the relevant field, and (in an attempt to gain an insight into the ‘reality’ of the situation they are observing) may involve researcher anonymity. The data that is then collected is qualitative (Denscombe, 2003).

In terms of disadvantages, systematic observation requires very obvious items to be precisely observed and recorded. Participant observation relies heavily on the researcher’s field notes of their experience in a setting, which can be based on their recollections, and therefore own perceptions. Although awareness of the researcher’s own perceptions is imperative when using observational data, using participant observations can raise questions of reliability (Denscombe, 2003).

A combination of the systematic and participant observation methods was used in this research. Aspects of relational pedagogy in primary school arts classrooms have already been identified by Fraser et al (2007) with suitable categories identified to assist observing the features of relational pedagogy. These categories are, very generally, the student’s relationship with the self and the art form, the student’s relationship with the teacher, and the student’s relationships with their peers. Within this study, these categories were broken down even further to incorporate the use of Stanislavski’s (1936) circles of attention when solely observing student behaviour, and when observing student teacher interactions the

holistic features of relational pedagogy which promote a Kaupapa Maori approach (Bishop, 2005; Macfarlane, et al, 2008), both of which were the theoretical frame for observations.

*Theoretical frame for Observations.* Konstantin Stanislavski was a theatre director and actor in Russia at the turn of twentieth century. His approach to preparing actors for their roles on stage marked a turning point in actor training, in particular because of his focus on how actors should prepare themselves to play believable roles. Stanislavski's theory on circles of attention looks at how a student's focus can move between when a student is focussed on themselves to where the focus is on what is happening in the wider environment. I am proposing this as a frame with which to view the interactions in the classroom as in terms of observing a Drama class these circles of attention are transferable concepts. In a class there are students and/or the teacher working alone, and then there are tasks where there are peer interactions, and tasks which involve the whole class. The Kaupapa Maori approach to learning is also important to incorporate here as it allows us to view what pedagogical strategies the teacher is using, and what the nature of interactions are between the teacher and students, and between peers.

The categories generated from both Stanislavski and Kaupapa Maori are holistic in that they focus on interactions, reactions, and body language. The data collected would be from notes taken on the observation schedules in class and directly afterwards in the researcher field notes journal, and were to be analysed via open coding. Therefore the purpose of the categories was to be for collection of evidence of relational pedagogy, not to create strict categories for coding.

In this research six students who volunteered to be part of the project were to be the focus of observations and interviews. The reasons for this are as follows:

- The significant aspects of relational pedagogy cover the relationship between teacher and student, between peers, and between the student and the subject matter (Fraser et al, 2007). To gather data the focus of the class observations needed to be on what was happening between people, and also when students were working alone. Detailed information about these specific relationships was gathered by narrowing the focus to six students and their teacher; and
- Having spent time already focussing on these students as part of the observational stage of the data collection I would gain an overview of how these students worked in class. This would prove useful when probes or follow up questions were to be used in the informal interview.

**Observer effect.** The last point to be considered when discussing the use of observations as a data collection method is the *observer effect* where people in the environment being observed change their behaviour when they see they are being watched (Denscombe, 2003). Denscombe (2003) suggests two key ways to overcome the observer effect. He recommends that the observer spends some time in the environment before collecting the data, and has minimal interaction with those being observed. Once the selected site accepted my invitation to participate in this research, a small amount of time was to be spent in the year 13 Drama class. Time would need to be allocated for all students to adjust to my presence in their classroom before I recorded the observation data and conducted interviews with self-selecting participants.

A Researcher Memo which explains the procedure that was to be used when undertaking the observations in Appendix 2 and the Observation Schedule is attached as Appendix 3.

During the last lesson observed, a video was to be taken of what the six students were doing at different points in the lesson. This evidence, to be used to stimulate their thoughts about interactions in the class, will be explained further in the next section.

### **Video Recording of an Observed Lesson as Preparation for Stimulated Recall**

**Interviews.** The interviews with the students in this study were to be based on Stimulated Recall (SR) of what occurred in one of their Drama classes. The key feature of this method of collecting data is that a video or audio recording is played back to individuals in an attempt to help them recall what they were thinking at the time of the recording (Lyle, 2003). This video of an activity, acts as a stimulus to the viewer, and prompts the participant to recall what they were thinking or feeling at that time are often used either during or after the video is shown. Generally these questions are open-ended and can be designed to specifically reflect the focus of the study (Lyle, 2003). Lyle (2003) claims that there are advantages in using SR as a research method particularly in capturing the complexity of classroom interaction. The video acts as the stimulus for the participant to recall reasons for their particular behaviour in often new and complicated situations.

There are, however, a number of criticisms levelled at this method of data collection. Yinger (1986) states that this method doesn't actually help capture what the subject is thinking at the time, as the video tape by its very nature provides a different view. In Yinger's view the video tape provides the participant with a view of their behaviour and the opportunity to reflect on their decisions and offer explanations for their behaviour. However, he believes this does not correlate to the decision-making time given to the participant when they were actually filmed (Yinger, 1986). This criticism was taken into account in this research, and the line of questioning in the individual interviews did not focus strictly on the analysis of decision making behaviour, but was used as a means to generate discussion on the



action taking place in the class at that time, and on participant perceptions of the types of interactions in the classroom in general.

Other criticism of SR is directed at how people respond when presented with a video of themselves in action. Calderhead (1981) states that what the participant can recall can be influenced by what they think of themselves as portrayed in the video, and that this may influence the level and type of feedback they give. The other problem linked to this is that the participant may already have some degree of knowledge about the situation on the video, or subject under discussion. Therefore there was a danger that students could offer explanations regarding what they believe the researcher wants to hear, or what they should be thinking, as opposed to what they could recall they thought about that situation at that time (Calderhead, 1981; Pirie, 1996). To help alleviate being influenced negatively by how they initially saw themselves on video, time was allowed at the start of the interview for students to watch themselves before answering any questions. This allowed students to respond to how they saw themselves as well as time to reflect on what they saw.

In the case of this research, collecting data from observations, video, and student and teacher interviews also allowed for a larger quantity of data to be collected on relational pedagogy in a Year 13 Drama Classroom. The data would be analysed using both open coding and content analysis. Therefore triangulation was used to bring together the open coding themes and the units from the content analysis. This was done to allow for relational pedagogy in this situation to be examined from different perspectives.

As stated previously a video of a lesson was used as a stimulus for students and a teacher to think about what was happening in that particular lesson, and what they felt about interactions in that lesson. As this is part of the data collection for question two it is important to understand what the student's perceptions of the impact of relationships in class

may be. As Yinger (1986), notes “...stimulated recall is not a means of eliciting interactive thought or reflection-in-action, but rather a means to elicit reflection-*on*-action” (p. 273).

In this investigation the video footage was to be used as a stimulus for reflection-*on*-action in the class,; prompting students to reflect on what people were saying and doing, what they considered it meant in that specific context, and any generalisations they might wish to make about the lesson being recalled. As Yinger (1986) notes, using SR as a means to reflect “...may be an effective way to elicit teacher’s implicit theories and beliefs as well as their understandings of the specific patterns of behaviour or interactions” (p. 273). It was hoped that this would be the case for the participant students in the study as well.

To help counter any of the challenges presented by using SR I would firstly film the class as it usually operated. Following this I would design open ended questions which were generated from the research questions. I planned for minimal time between the video of the lesson and the interviews. This was to help increase the validity of the data to lessen the chance that the student’s recall would be unduly influenced (Lyle, 2003). To also counter the challenges of using SR I would concentrate follow up questions on what the student or teacher thought about what was on the video, not my interpretation or perspective of what was on the video. To aid finding sections of the video that different students were in I would capture different sections of video separately which meant that I could retrieve them more quickly when watching the video from my lap top. This would allow for subjects to recall what happened, and what they understood happened, in relation to the segment of video footage just shown, and not the whole video footage. As Lyle (2003) states consideration must be given to reducing memory loss and using prompts and questions consistent with the investigation process (p. 874).

A sheet outlining the structure of the video clips used for the Stimulated Recall interviews is attached as Appendix 5. The open ended questions and relevant follow up questions were then to be asked in the interviews described below.

**Interviews.** To gather data to answer the second research question on what ways relationships impact on students understanding of themselves, others and learning in Drama, student and teacher opinions needed to be sought. This is to ascertain congruence (or incongruence) between their perceptions. An example to illustrate this may be a teacher providing a task to allow for co-operative group work, but a student has a different view regarding the impact of this task on their learning.

Possible disadvantages of using interviews include the fact that data is collected from specific people, at specific times and in specific situations. To use one interview raises questions of credibility as the data may only be unique to that individual and not reflective of a range of people in a situation. Another disadvantage is that some interviewees may be put off by the equipment used, or by the person conducting the interview, and therefore the data is not reflective of what they actually think (Denscombe, 2003).

***Interviewing procedures.*** An interview schedule was to be drawn up after the videoed lesson. All six students were to be included on the schedule. The procedure of the interview would be outlined to students and they were to be given the chance to ask any questions about that procedure. It would be also important that those expressing their views in interviews felt that they could make open and honest comments, and so this was to be restated to the students at the start of the interview.

Before the interview would commence segments of the videoed lesson were to be shown to the student. Specifically, segments showing the teacher talking with students, the student working with others and the student individually working on a task were viewed.

After each segment the student would be asked a series of questions about interactions that occurred during that lesson. The interview would focus on participants' thinking and feeling at the time of the lesson (see informal line of questioning for student interviews in Appendix 4). This stimulated recall interview process would also be conducted with the teacher. These interviews were then to be transcribed.

After each interview researcher field notes were to be recorded which noted my perceptions of the student interviews, for example if there were situations where I felt I prompted more or topics that I could explore further in the next interview. The observation schedules and researcher field notes were all then to be prepared for open coding, and the interviews transcribed in preparation for content analysis.

In this research these disadvantages were considered. The data was to be collected from seven people, six students and one teacher, in one Year 13 Drama Class. These choices were made to lessen the problems associated with specificity, as six students offer a greater range of opinion than say three or four. Making the interviewees feel at ease was prioritised. I would endeavour to create a relaxed atmosphere for the students and teachers when the interviews take place. I would use a small handheld voice recorder, about the size of a whiteboard marker. To ensure reliability of data, researcher field notes would also be recorded during and after the interview process to allow for the noting of non-verbal communication, and any other points relevant to the interview environment.

Patton (1987) describes three approaches to interviewing when collecting qualitative data. These are: the informal conversational interview where there are no set or guiding questions and where sometimes the person being interviewed may not even realise this is the case; the general interview guide approach where there is a list of questions or areas of the topic to be explored during an interview; and the standardised open-ended interview where

there are carefully worded questions which take each respondent through the same sequence. In this research situation the advantages of the general interview guide approach meant that this would best fit. The interview guide serves as a checklist to generate ideas and the interviewer is free to both cover the relevant topics, and also build a conversation around any areas that lead themselves to be pursued further.

In this research the questions to be used in the general interview guide stemmed from the observation schedule, and therefore were linked to the literature reviewed on Kaupapa Maori (Macfarlane, 2004; Bishop, 2005; and Bishop and Berryman, 2006) and Stanislavski (1936). They focussed on the manner of the interactions between the teacher and the student, between students, and how the students reflected on their own work in Drama. A researcher memo which explains the procedure that was used when undertaking the student interviews is attached as Appendix 2, and the draft interview questions are attached as Appendix 4.

The day after the video was taken of the class I would import the video clips onto my laptop. Because the camera used was a hard drive video camera there was no need for video tapes. This would mean that the imported clips could be sequenced using Windows Moviemaker. The images were then to be transferred onto a DVD. This would allow the researcher to not only be able to play back the scenes to interviewees, but also to select which ones to show when. For example, the scenes filmed, and consequently sequenced were as follows:

- the start of the lesson and a warm up game;
- the discussion of the thinking behind the activity they were to work on;
- group work on the activity (including some teacher feedback to specific groups); and
- groups showing their work to the rest of the class.

The questions to be used in the student and teacher interviews were then looked at. Inserted into the sequence were to be what clips were to be shown before each set of questions. The order of the questions didn't change, although it could have, this was just a mere coincidence and the order was to be as follows:

- Clip 1: Teacher outlines the lesson, class warm up (questions on teacher student interactions);
- Clip 2: Student feedback on use of emotional memory/intent – defined in the next section -(questions on teacher/student interactions, and how students listen and/or react to their peers when being spoken to one on one);
- Clip 3, 4, 5: Video of selected students working with other students, teacher moving around groups and monitoring and giving feedback (questions on how work is progressing in a group setting, and reflections on its effectiveness); and
- Clip 6: Video of selected students giving individual feedback to the groups who have performed (questions on atmosphere of the class when watching and responding to others work, and the role of the teacher in establishing this atmosphere).

The interview sheet was then to be copied to provide an outline of the interview to the student interviewees and myself (guide for the interviews). The interviews would follow a semi-structured process where the interviewer had a clear list of issues to be addressed but was flexible in terms of the order of questions, and which questions they wish to develop more than others (Denscombe, 2003). At the conclusion of the student interviews, the teacher was then to be interviewed using again the video of the lesson as a stimulus for an informal interview. A Researcher Memo which explains the procedure that was used when undertaking the teacher interviews, and the draft interview questions are attached as Appendix 6.

**Taking Account of Emerging Information.** I was conscious to consider the emerging findings from my own researcher field notes. After the observations on the first day it was noted that the nature of the class' work would be influenced by the use of emotional memory when performing (Stanislavski, 1936). This information was insightful as it illustrated the nature of Drama work at this level. Emotional memory is a term taught mainly in Drama, but primarily in the senior levels. It sets out how a Drama student learning to portray a role can use their own experiences as a means to understand the feelings their role may have in a particular situation. For example, in a simplified context, if a character in a play is angry at a parent, the Drama student may think of a time when they were angry at someone in authority. They would remember how their body could have felt (fists clenched, shoulders up), how their voice sounded (loud, angry tone), and then experiment with this when rehearsing their role.

This cross over between content matter and the student's relationship with the art form and others had not been considered to any great depth in the literature review and was interesting to note at this point of the data collection.

### **Data Analysis**

The data was to be analysed in three levels. Firstly there was the initial sorting of material for open coding and for content analysis. The second level of analysis was to generate statements and overall response percentages based on frequency units from the content analysis. The third level would involve incorporating the content analysis frequency tables and themes from open coding. Details of this process follow.

**Sorting and Categorisation Procedures.** The first step was to sort data for analysis. Both the student and teacher interviews and videoed lesson will be transcribed and formatted so that they are on A4 sized paper with a substantial margin to record reflection notes or

insights to self. The observations schedules and researcher field notes will also be formatted in a similar fashion.

***Open coding.*** The data collected for question one (three observation schedules [two students on each observation schedule], researcher field notes and one teacher interview) will then be analysed using open coding. Open coding can be used as the first stage when coding data for analysis. Denscombe notes its aim is to “discover, name and categorise phenomena...” (2003, p.271). This step involves ascribing units to the data which could be a specific word or words. It could also be that a unit was given to a particular idea. There is also opportunity here for the researcher to reflect on this early coding in a column where notes to self or insights can be kept (Denscombe, 2003).

There are four basic guidelines for open coding. These include asking the data specific questions, analysing the data minutely, interrupting the coding to write theoretical notes, and not assuming any relevance to variable such as age or gender (Berg, 2004, p. 278). These guidelines will be followed in this research. This open coding (or initial reflection on the data) provides the researcher with a set of ideas and themes that are then used to form generalisations. The purpose of this initial coding though will be to generate from four sets of data key words, ideas and themes to later compare and contrast with the content analysis of the student interviews. In line with Berg (2004) I was mindful of the research questions which directed this data collection, being what aspects of relational pedagogy are evident in a New Zealand secondary school Drama Classroom.

During the first step I pasted the observation sheets onto one side of an A3 art book. Two columns were drawn up on the other side and labelled “Words/ideas/themes” and “New insights”. This is in line with both Denscombe (2003) and Berg (2004) who suggest the keeping of notes to aid the record keeping of ideas developing from the research. Secondly,



the researcher field notes will be also typed up and pasted into the book, with a column left for “Words, ideas, themes”. The same process was followed for the teacher interview. All the information was read through and a summary of the information then written in the column titled “Words/ideas/themes”.

This information was then be written into another part of the workbook again to further draw out for each section what the emergent themes of this section of research are.

An example of a section of the open coding is given below (see Chart 1) to illustrate how the open coding would be conducted. For the sake of brevity the open coding for teacher- student relationships is provided.

This section of the chart gives an example of what the level 1 and 2 analysis of the data gathered for open coding to illustrate how the coding was conducted.

<i>Observation schedules</i>	<i>Themes</i>
<p>Level 1 analysis. Words/ideas/themes from data</p> <p><b>1. (meaning lesson 1)</b></p> <ul style="list-style-type: none"> <li>• Teacher listens and reflects back what students have said</li> <li>• Invitations to contribute ideas spread across lesson</li> <li>• Leaning forward to students observed across whole lesson</li> <li>• Politeness – thank you for your feedback</li> <li>• Scaffolding of learning, demonstrate and ‘go away’ and do same activity</li> <li>• Unpacks answers in feedback</li> </ul>	<p>Level 2 analysis</p> <ul style="list-style-type: none"> <li>• <b>Listening</b></li> <li>• <b>Student ideas wanted</b></li> <li>• <b>Listening</b></li> <li>• <b>Respect for student ideas</b></li> <li>• <b>Modelling</b></li> </ul>

<ul style="list-style-type: none"> <li>• Feedback positive</li> <li>• Acknowledgement of student ideas “she knows”</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Positive speech (T)</b></li> <li>• <b>Respect for student ideas</b></li> </ul>	<p>74</p>
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**Chart 1: Example of level 1 and 2 analysis of data gathered from open coding**

The open coding was then left so that the themes generated could be compared and contrasted to the themes generated from the content analysis.

**Content analysis.** The data collected for question two (the transcribed student interviews) was coded and content analysis used to create categories and units in line with these categories. Berg (2004) explains that it is very difficult to work with data if it has not been “condensed and made systematically comparable” (p. 265). As the second research question asks for what the student understanding of relationships is the decision was made to use only the student interview data for content analysis. This ensured that the students’ voices are clearly heard.

The first step in the content analysis procedure was to take the typed transcribed interviews and break them into units. Researchers who use content analysis need to decide firstly what they plan to sample and count, and these are known as units of analysis. Berg (2004) describes seven major elements in written messages which can be counted in content analysis. These are words or terms, themes, characters, paragraphs, items, concepts, and semantics (Berg, 2004, p. 273). If one of these elements comes up in the reading of the data, this will be counted as a unit.

This correlates to the process an actor would go through when working with script, preparing it for performance. The script is read and when there is a change in what the character is saying, or what the character’s intentions are in what they are doing/saying, then

there is a break annotated on the script. This change can then be brought to light in the performance in the way the lines are delivered and/or the positioning of the body through posture or movement. Stanislavski (1936) spoke of these breaks as being unit. Likewise, in this process the interviews were read, and where there was a theme coming through this was annotated to the side. When this theme shifts or changes the break this was indicated by a line ruled after the end of the particular comment which will end the previous theme. This unit was then coded.

An example of this part of the process is given below to show how this analysis was conducted. As can be seen I paraphrased what was being said by identifying the units of analysis which were words or terms, themes and concepts (Berg, 2004).

### Level 1 Analysis.

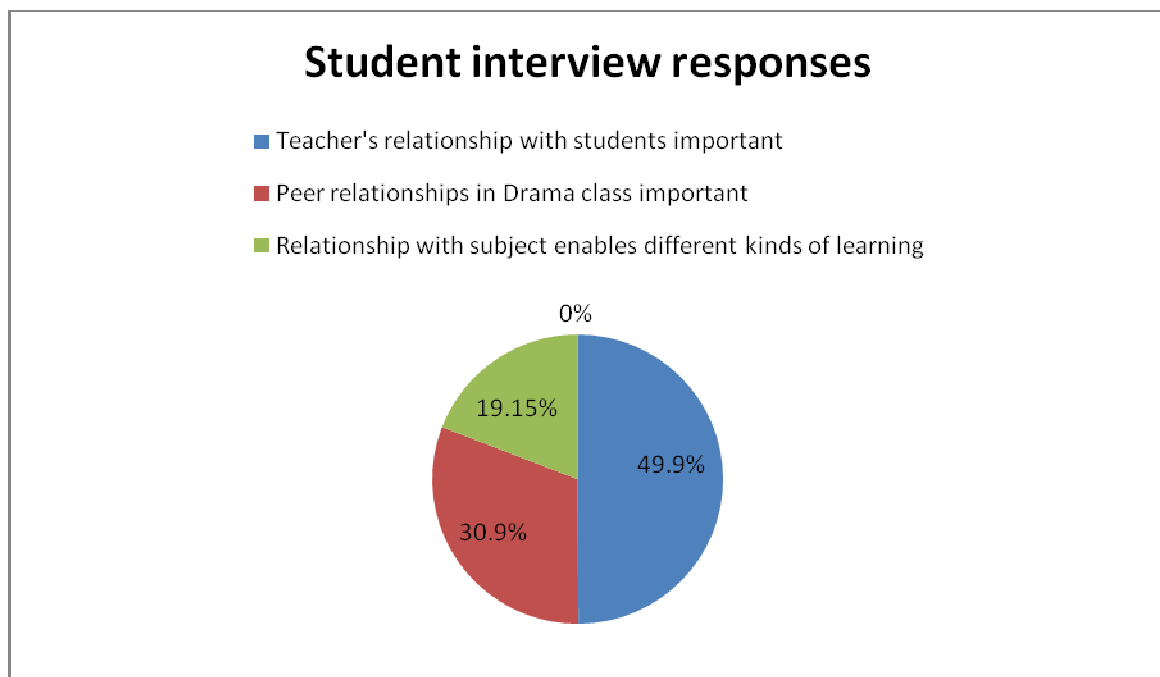
<b>BR26</b>	<b>Unit of student interview</b>	<b>Summary of unit to be used in frequency table</b>
This code related to the pseudonym of the student interviewed (Britney) and the consecutive number of units recorded to that point in that specific transcript.	<i>I guess, the teacher, in a way, because if she wanted it to be done in a certain way she'd go around telling everyone that was the way she wanted it to be done, but she kind of just lets us work with it. And yeah, she likes us doing our own things with it.</i>	Teacher encourages student interpretation of script.

**Chart 2: Example of level 1 content analysis of student interviews**

**Level 2 Analysis.** Once all the interviews were been broken into thematic units in this way the themes were all cut up, and then arranged into thematic groups which then formed the basis of frequency tables. The thematic groups were divided into three main

categories, and were compared to the categories that stemmed from the literature review (Fraser et al 2007): teacher's relationship with the class, student's relationship with each other, and the student's relationship with the subject. Punch (2005) states that consistently making comparisons is essential when analysing qualitative data. It is especially important when dealing with abstract concepts. I therefore used these categories, mindful of the developing concepts from the open coding, and how they may be used for comparison at a later stage of analysis.

**Overall Response to Questions Frequency Table.** A pie graph is used as a means to represent visually the proportions of each category which to make up the total. As Denscombe (2003) notes, a pie graph can convey in a simple but effective manner percentages of one data set, in this case being responses in student interviews. Below is an example of a pie graph which summarises the total percentages for each of the three main categories: teacher relationship with students; students relationship with each other; and students relationship with the subject to illustrate how this part of the data analysis was conducted.



**Figure 4: Student interview responses**

It is also important to provide an exemplar of how the frequency of specific units of analysis for each category was conducted. Chart 3 - which follows - demonstrates the strength of the data by showing how often the same category was referred to by different interviewees.

*Teacher relationship with the class/students.*

<b>Category</b>	<b>Percentage of total responses</b>
Teacher allows different interpretations of a script	11%
Students are allowed to work independently	7%
Students value their relationship with their teacher	6%
Characteristics of the teacher are based on care, humour and understanding	6%
Teacher positive in one on one discussions	3.3%
Class environment is built by the teacher	3.3%
Negative experiences with Drama teachers affect learning	2.7%
Teacher is involved	2.7%
Teacher is knowledgeable	1.6%
Equal status between teachers and students	1.6%
Learn different things from different drama teachers	1.1%
No put downs allowed in class	1.1%
Explanations short	1.1%
Teacher noticed class energy	1.1%
Class usually does tasks	.05%
Teacher had eye contact with students	.05%
<b>TOTAL</b>	<b>49.9%</b>

**Chart 3: Frequency of units: teacher's relationship to students**

**Level 3 Analysis.** Although content analysis provides a thorough examination of the student interview data, as Denscombe notes, “Its main limitation is that it has an in-built tendency to dislocate the units and their meaning from the context in which they were made, and even the intentions of the writer” (2003, p. 222). Consequently we can lose sight of why we gathered the data in the first place, to answer the research questions. It was necessary at this point, after the frequency tables are completed, to bring together themes and units from the open coding and the content analysis so that the data does not lose its context.

Within each of the general categories were the existing units generated from the transcripts. The first part of the level 3 analysis was to establish a frequency table for each category, for example, within the teacher’s relationship with the student section is the category *Teacher allows different interpretations of script* which was what 11% of respondents stated in varying forms in their transcripts. This category was then broken down into another frequency table specific to that category, that is, how the 11% was generated. After these category frequency tables were completed they were put into another A3 folder, with an additional column entitled ‘open coding themes’. The open codes themes which were generated from the observations, researcher field notes and the teacher interview were then be added to the frequency tables.

I found out the ratio of how often a comment made in the open coding data comment occurs to see if it is a common or less common statement. Chapter Four explains the rationale behind this decision in detail. It is sufficient to say at this point though that this was done to ensure that there was data available to offer a means of comparison and contrast across the different data collection methods. As Denscombe notes,

“Using multi-methods produces different kinds of data on the same topic.... which allow the researcher to *see the thing from different perspectives* and to understand the topic in a more rounded and complete fashion than would be the case had the data been drawn from just one method (2003, p. 132)”.

The ratio numbers were therefore generated and included to allow for comparison and contrast with the frequency units generated from the open coding. An example of what this looked like for one of the categories is given below to illustrate how this part of the analysis process was conducted.

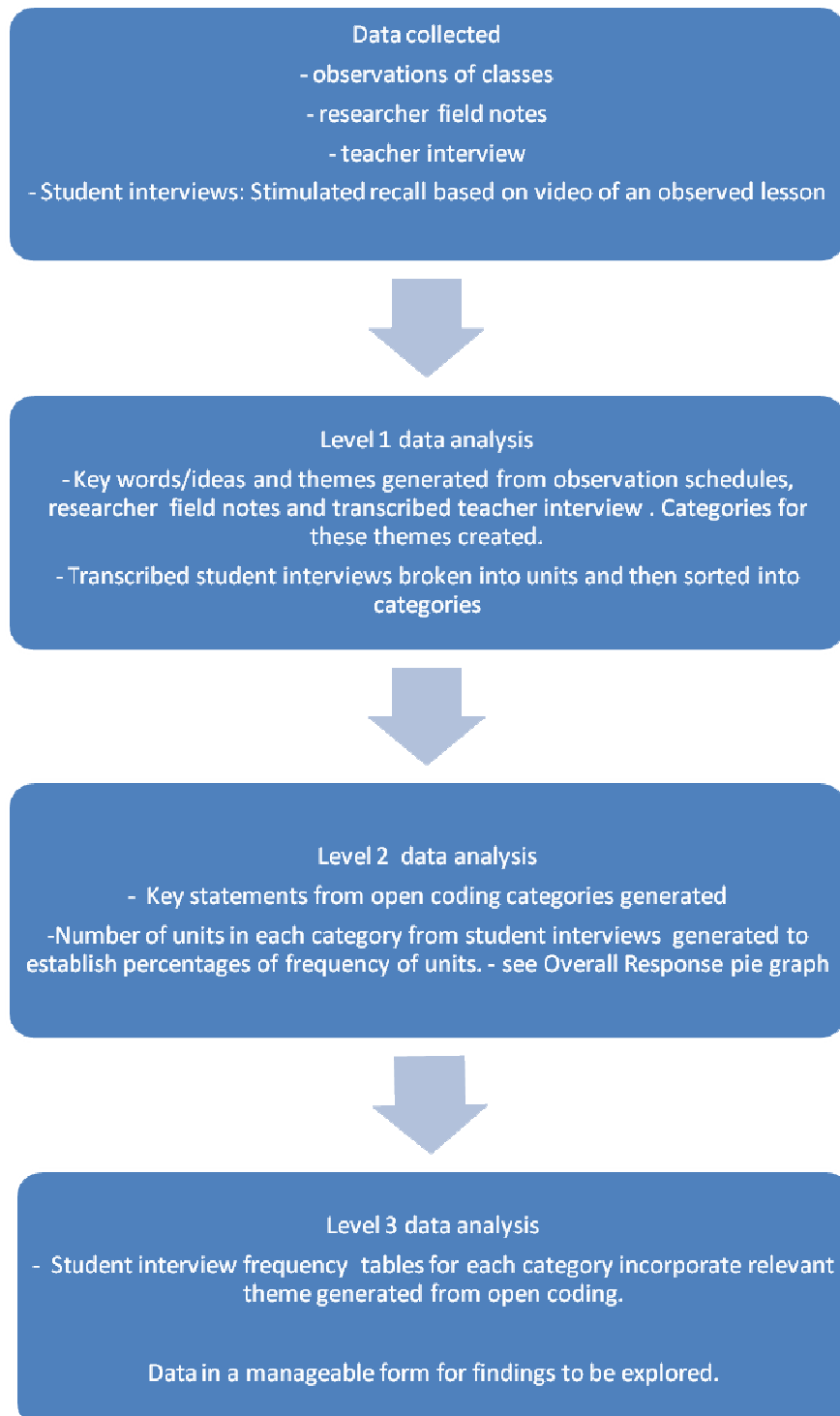
Category	% of total responses	Data from each category	Relevant theme from open coding
Teacher allows different interpretations of a script	11%	BR25 Script interpreted lots of different ways AL17 No set answer in Drama AL18 Teacher lets us go GI24 Let's students ideas come out JA30 Teacher lets us think outside your box AL37 Gave a different interpretation of the script to others GI13 Thought there was a difference in script interpretation A6 Teacher doesn't tell you what to do, room given for students to figure it out JA25 Different interpretations of one script	Respect for student ideas/work 5/99  Student ideas validated 9/99  Respect for all ideas 2/99  Students independant/self managing 1/99

**Chart 4: Example of comparison between content analysis and open coding**

A complete chart of the Level 3 analysis can be found in Appendix 7.

## Summary of Methodology

The figure below provides a summary of the methodology designed to answer the two research questions.



**Figure 5: Summary of Methodology**



## Summary of Methodology Section

The purpose of this chapter was to outline the design of the research and the data collection and analysis methods used in order to answer the research question. The following points summarise the main feature of this design and analysis.

- A case study approach was chosen as the method of investigation because it allowed for an exploration of relationships in their natural setting.
- Data for research question one - which focussed on aspects of relational pedagogy in a Drama classroom - came from classroom observations, researcher field notes and an interview with a teacher. This data was analysed using open coding.
- Data for research question two which focussed on whether relationships impact on student understanding of themselves and others came from the student participant interviews. These interviews were based on Stimulated Recall of a lesson which had been videoed. These interviews were analysed using content analysis.
- Two levels of analysis will be used for both the open coding and the content analysis. This allows for the frequency of themes (open coding) and units (content analysis) to be generated. In the third level of analysis the themes and units from both the open coding and the content analysis were compared and contrasted. Key statements were drawn out and themes generated which can be compared to the literature review.

## Chapter Four: Findings

The purpose of this chapter is to present the data collected from the observations, researcher field notes, and interview (teacher and students) in such a way as to enable the main reoccurring themes to be drawn out (see Chapter Five: Discussion).

### Overview of Analysis

This chapter will look primarily at the level 2 analysis of data. The level 2 data analysis involved generating key statements from all the data. This included the themes from the observation schedules, researcher field notes and the teacher interview, and it also involved generating the number of units in each category from the student interviews to establish the percentages of the frequency units. It was at this level in both the open coding and in the content analysis that five themes emerged from the level two analysis of the data: Teacher relationship with the class/students, students' relationship with one other, and students' relationship with the subject.

These three main categories used in the analysis will now be outlined firstly for the observations, researcher field notes and teacher interviews which were analysed via open coding, and then the student interviews analysed via content analysis. As alluded to at the conclusion of the methodology chapter these two methods of analysis will also be compared and contrasted. What was similar about the main categories that emerged from both the open coding and the content analysis will be first looked at, then what data was found to be unique because it was not present in any other data collected. This was then compared to the themes emerging from the literature review, which in turn led to five key themes to emerge from this research.

The two research questions which drove the initial methodology and collection of data and the evidence gathered to answer these questions were:

Firstly, **what aspects of relational pedagogy are evident in a New Zealand secondary school Drama classroom?** The evidence required to answer this question was gathered from observations of a Year 13 Drama class, researcher field notes and an interview with the Drama teacher of that Year 13 Drama class. This evidence was analysed through open coding and is the first set of data to be explored.

The second research question asks **in what ways do relationships within the Drama classroom impact on student understanding of themselves and others, and their learning in and of Drama?** The consequent sub question is:

- **What are the similarities and differences in student gender perceptions of relationships in their Drama class?**

The evidence required to answer this question was gathered from the interviews with six students in the Year 13 Drama class and was analysed through content analysis. This data is explored in the second section of this chapter. The first task, however, was to identify the aspects of relational pedagogy in the Year 13 Drama classroom. This was to come from what happened in the year 13 Drama class in the week of observations, and the Level 2 analysis of the open coding data based on these observations, researcher field notes and the teacher interview.

### **The Lesson Content**

As this research explores what aspects of relational pedagogy are evident in a year 13 Drama class, it is important to explain the content of the lessons observed. What was taught and examination of the specific features of drama pedagogy is needed to see whether

relationships are at their basis or not. The following figure summarises the content of the lessons observed. The lesson content follows in the next page.

March 2 2009	March 3 2009	March 4 2009	March 5 2009
<ul style="list-style-type: none"> <li>• Introduction to lesson from the teacher and games, playing with changing the emphasis of saying 'yes' and 'no'. Students volunteer and the the teacher side coaches</li> <li>• Students to devise a short scene based in just saying 'yes' and 'no'. They are left to find their own space to work in and the teacher moves around to them.</li> <li>• In last 15 minutes the students show their short scene. The students raise their hands after each performance and offer ideas on what they believe the scenes to be about.</li> </ul>	<ul style="list-style-type: none"> <li>• Introduction to the lesson from the teacher and a game played which involves gaining and maintaining eye contact. The teacher side coaches how long the eye contact should be held.</li> <li>• Teacher gives out a short script 'The Last Hurdle'. After discussing the characters and situation students are left to devise a short scene about what could have happened just before or just after the situation in the piece of script. The students are left to find their own space to work in, and the teacher moves to them.</li> <li>• In the last 15 minutes the students return to show their work and the teacher focuses feedback on the motivations of the characters</li> </ul>	<ul style="list-style-type: none"> <li>• Introduction to the lesson from the teacher and a warm up activity which encourages playfulness and focus 'pass the face', it's like Chinese Whispers but with facial expressions.</li> <li>• After explaining the concept of emotional memory the students are to prepare the script ready for performance, using emotions from their own lives to bring the characters to life. The groups find their own spaces to work in and there is discussion and experimentation.</li> <li>• In the last 5 minute the students come back and the teacher explains they will continue the work next time they are in class.</li> </ul>	<ul style="list-style-type: none"> <li>• Introduction to the lesson from the teacher and a warm up game that lifts their energy levels.</li> <li>• The students and teacher sit in a circle where they share what they have been working on individually which regards to the emotional memory they are going to draw on.</li> <li>• The groups work on their scenes one final time, in their own spaces, before returning to the main room to show their work.</li> <li>• After each performance the teacher gains feedback from the audience on what emotions came through from the performances, and how this could be linked to what had been taught that week.</li> <li>• The last performance saw one student become visibly upset during her scene. The class is silent after the scene finishes, and the teacher allows for the student to leave the room to collect her self, and time for the class to take a deep breath, before continuing with feedback.</li> </ul>

Figure 6: Lesson Content over week of Observations

**Overview of Pedagogy used in Lessons.** The students are aware that when they come into a room they are to sit and wait for the lesson aims to be explained. All in the room then move into a circle where a warm up game or activity increases focus, exercises the voice or body, or allows laughter. The teacher is involved in these activities. The main activity or activities of the lesson are then explained. Time is given to work with others on a task in their own chosen space. The teacher moves about the space to the students and engages in one on one conversations about the work they are doing. The students come back into the drama space which is to be used for performance and assume the role of performers and an audience. They watch their peers perform, and offer feedback which stems from the specific skills or content that the task has been set up for.

### **Observations, Researcher Field Notes and Teacher Interview**

In the analysis of data, key statements were generated from categories already established from the open coding of the observation schedules, researcher field notes and the teacher interview. These categories emerged from the level one analysis of key words and themes of the raw data. The data for each of the categories will be presented in a chart form and then summarised.

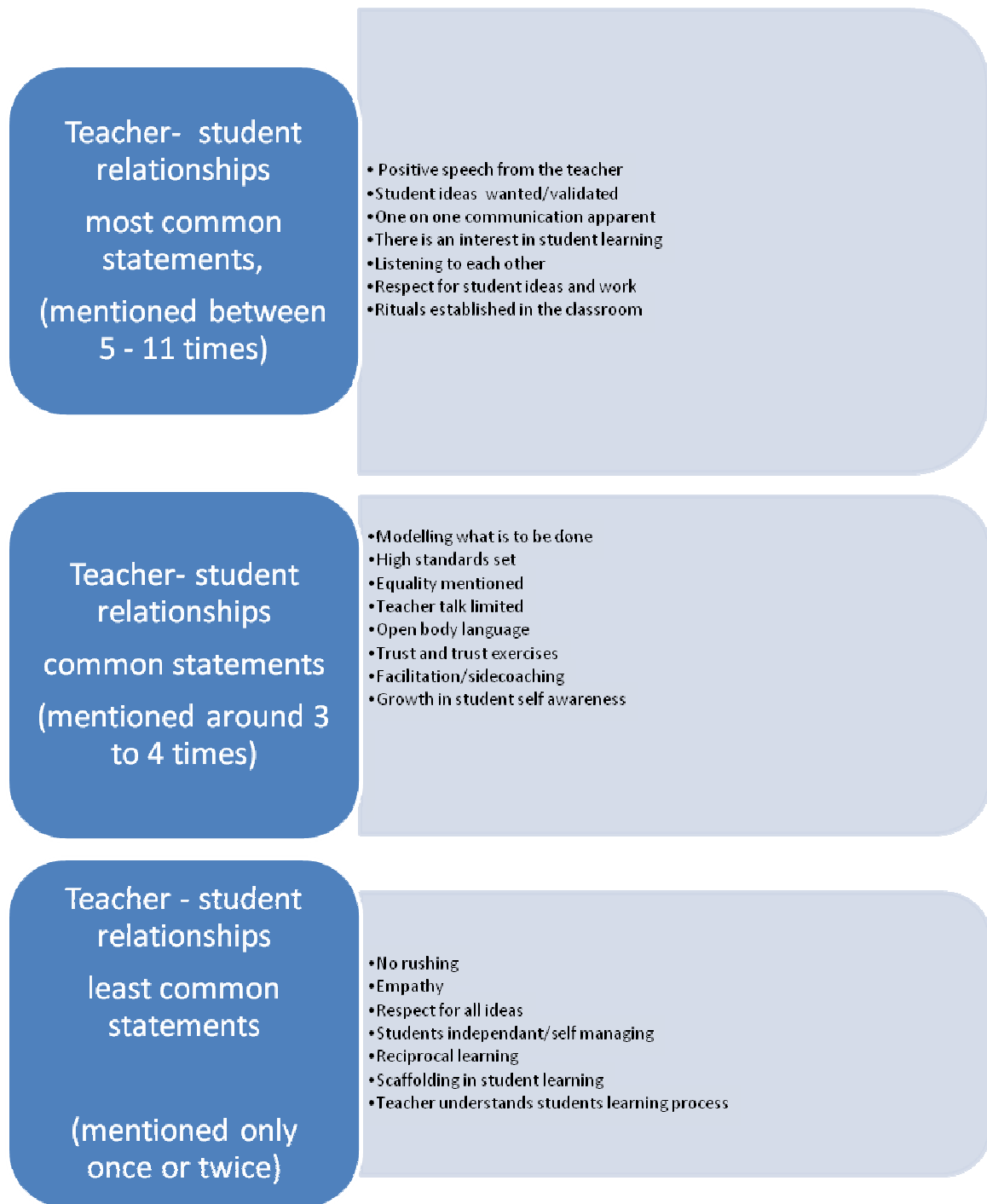
In order to understand the implications of the analysis I listed the categories, and noticed the number of occurrences of these categories. In this way I allocated three categories to further sort the data (teacher-student relationships; student-student relationships and; student – subject matter relationship). This appeared to be a systematic approach that organised the data in relation to Drama and general pedagogical terms.

Denscombe states,

“A vital part of the reflections undertaken by the qualitative researcher will be the attempt to identify ‘patterns and processes, commonalities and differences’ (Miles and Huberman 1994: 9)” (2003, p. 272). 87

In order to see what themes in the open coding were more common than others each section has statements grouped into most common, common and least common categories. I chose to explore the data in this way to see the commonalities and differences that Denscombe (2003) alludes to above, and to logically start grouping what were important themes emerging. At the beginning of each section I will explain how the numbers for what was most common, common and less common were generated.

**Teacher –student relationships.** Figure 7 which outlines the most common, common and least common statements for the data collected on teacher – student relationships follows.



**Figure 7: Teacher – Student relationships: Open Coding**

This figure shows the statements which were grouped into most common, common and least common categories which arose from the observations, researcher field notes and the teacher interview. Each of statements – grouped according to their occurrences - will now



be discussed one at a time, beginning with the most common statements relating to the teacher- student relationship category.

Within this category statements varied in frequency from eleven similar responses to one isolated statement. This being the case I decided that if the statement occurred over five times then it was one of the most common statements, if it was mentioned three or four times then it was common, and if between one and two times then it was least common.

***Most common statements.*** The most common statement generated from the data was positive speech from the teacher. This came from all the sources of data used for open coding. In particular the observations noted encouraging short statements to further progress work such as “that’s alright, keep going” to “I liked it when...”. Positive talk from the teacher was also apparent in the teacher interview. The teacher spoke about students’ ability and potential in a very positive way. In particular the teacher said she believed that students are aware of the appreciation of risk that performers take, and that group work helps students learn from each other. She felt that she helps them understand what’s needed and what’s not and that she had seen students grow in their self awareness which she had observed in some of them taking risks. She saw them as receptive, responsive and creative.

Linked to this is the recurring statement that *students’ ideas were sought and then validated*. This was apparent in the observations where students were asked to draw on their own emotional experiences to develop work. Several students would try out ideas and then the teacher would acknowledge how effective their choices were. The combination of positive talk and using ideas from students themselves were the highest occurring statements in the open coding.

*Invitations to contribute ideas spread across the lesson. When students have performed, their work is affirmed. Validates decisions made in performance. (Observations, 2/03/09).*

A statement which also occurred frequently was respect for student ideas and work. This stemmed mainly from the observation schedules which covered the week working with emotional memory and text. In particular, the students were working on what emotions the characters in the script could be experiencing, and how they could link these with times when they had felt that emotion themselves (emotional memory: Stanislavski, 1988). Open invitations to contribute were made and validated through writing on the whiteboard and in verbal feedback. After performances feedback was centred on what students drew on in their preparation for their performance.

The observation schedules showed that the teacher would take time to talk to students one on one (*one on one communication apparent*), and in the researcher field notes it was noted that communication took place where the teacher focussed solely on one learner at a time. The teacher appeared interested in what the student understood and needed to know. Observing the eye contact and reflection back of ideas between the teacher and students she was talking to led to the statement 'listening' being generated five times across the observation schedules.

Lastly in the most common category was the statement *rituals established in the classroom*. Ritual was noted whenever a circle was established, and also covered the rituals associated with being an audience in a Drama classroom, that is, attentive listening and focussed observation during performance, and feedback at the performance's conclusion.

I will now discuss the common statements that emerged from the teacher-student relationship category.

***Common statements.*** Statements which occurred around three or four times throughout the open coding included those which focussed on what the teacher said in her interview, interactions observed between students, and teacher and student interactions.

Although several statements in the common category were from only from one source, the teacher interview, they were mentioned several times in different ways across a half hour interview.

That *high standards of behaviour and work* were set in a Year 13 Drama class was observed in the lessons, and came through in the teacher interview. It was observed that the teacher would model what was required, and that there would also be side coaching and talking through an activity whilst it was being played out. Her desire to see high standards is reflected in an explanation she gives on the type of feedback she gave a student and why she gave that feedback.

*I was pointing out although I had just told him how genuine he was in his care for the other girl in the picture (video) there was a part when he looked to another part of the action, and I was challenging him on that. I wanted to know what his motivation for that was...and then he realised that he wasn't thinking about anything...what it did was that it pulled away from the nice moment that he created on one side of the stage, and so we talked that through. In fact, he realised it was unnecessary, and he responded really well to that (Teacher interview, 12/03/09).*

The level of analysis of the finer points of rehearsing a role show that the teacher is mindful of the high standard of performance required at Year 13 Level.

*Equality* was a statement that was generated from observing teacher participation in activities, and the teacher's own comments in her interview about wanting to be involved in the class' activities. The researcher field notes stated that students were treated as equals in the task in that a range of information was given to them which they could then choose to use to complete a task.

When working in small groups the observations schedules showed that *eye contact* was made between the teacher and students, and between students, and that in some cases the physical proximity between students was close, examples being hugging, shoulders touching, hands on shoulders, and holding hands. The teacher and vast majority of students looked at

who was performing when an activity was taking place. Open body language was seen in the observations and also was reflected in the teacher's views in her interview.

The statement *trust and trust exercises* came from the teacher interview where she stated that she felt that students could approach her to question what was being asked or to share what was going on for them. She stated that this trust came from work on the concept of trust and what it looks like in action in a Drama class. An example of this was her description of ensemble work at start of year, and also across the years in Drama classes as trust comes from previous teaching on that work is to be self managed, and accomplished through group work.

In particular at another point in the teacher interview she stated that this type of dialogue surrounding trust between teacher and students was based on openness and honesty regarding progress in work.

*They're not tentative in coming forward and hopefully I'm approachable. They were open to sharing as a class I think because we'd set those expectations from the start (Teacher interview, 12/03/09).*

This trust was also mentioned by the teacher in a mutual context in that although she is aware students have to self manage and trusts them, they also have to trust that her teaching has given them enough to be able to complete an activity.

*They have to self manage, and I have to trust that they will do that, and they have to trust that I have given them enough to go away with" (Teacher interview, 12/03/09).*

The *growth in students' self awareness* has been mentioned with regards to the teacher's positive talk to and about them, and it was primarily from the teacher interview that this statement was generated, although as we shall see in the content analysis this awareness of what they were and were not capable of is also seen in the student's own views of themselves.

Finally I will comment on the less common statement within the teacher-student relationship category.

*Less common statements.* These statements were those that were only generated once or twice, thereby indicating that they did not occur over all the three sources of data, or that if they did they were mentioned only once.

The *need for quality time and therefore no rushing of a task* was observed in the first lesson. This set up the approach of the week to this task, an explanation was given of the time that was required to complete the task to the standard explained by the teacher. This statement only occurred once.

*Empathy* was observed in the final lesson when students performed prepared pieces to each other, several drawing on emotional memory (Stanislavski, 1936) which evoked emotional responses in the actors and various members of the class. The teacher showed empathy to students who were affected by their own and others responses.

*They (the students in the class) reacted with emotion in particular to the last one (performance). Here the emotional memory of the students acting allowed a greater level of believability as to the grief of the characters. They also felt safe to express this emotion in their response. The teacher reacted with empathy 'just go outside for a bit, come back when you are feeling ok'. Empathy for the class too, 'ok, stand up, deep breath, and shake it all out' (Researcher field notes, 5/03/09)*

*Respect for student ideas* came through from the observation schedules and was focussed on what words were used when the teacher was giving feedback or when students were giving feedback on each other's ideas. As noted the teacher often used praise or positive comments, and in her own interview she stated that she felt positive about the amount of students who fed back on performances, and the quality of their feedback. She was also aware of the respectful nature when the class was an audience and how they were helpful when feeding back to their peers.

In the teacher interview the teacher remarked on the development of the independence of her students as they learnt how to manage themselves with tasks (*self management*). She also spoke of the reciprocal nature of their teacher/learner relationship, where she stated that she believed the students were there to learn.

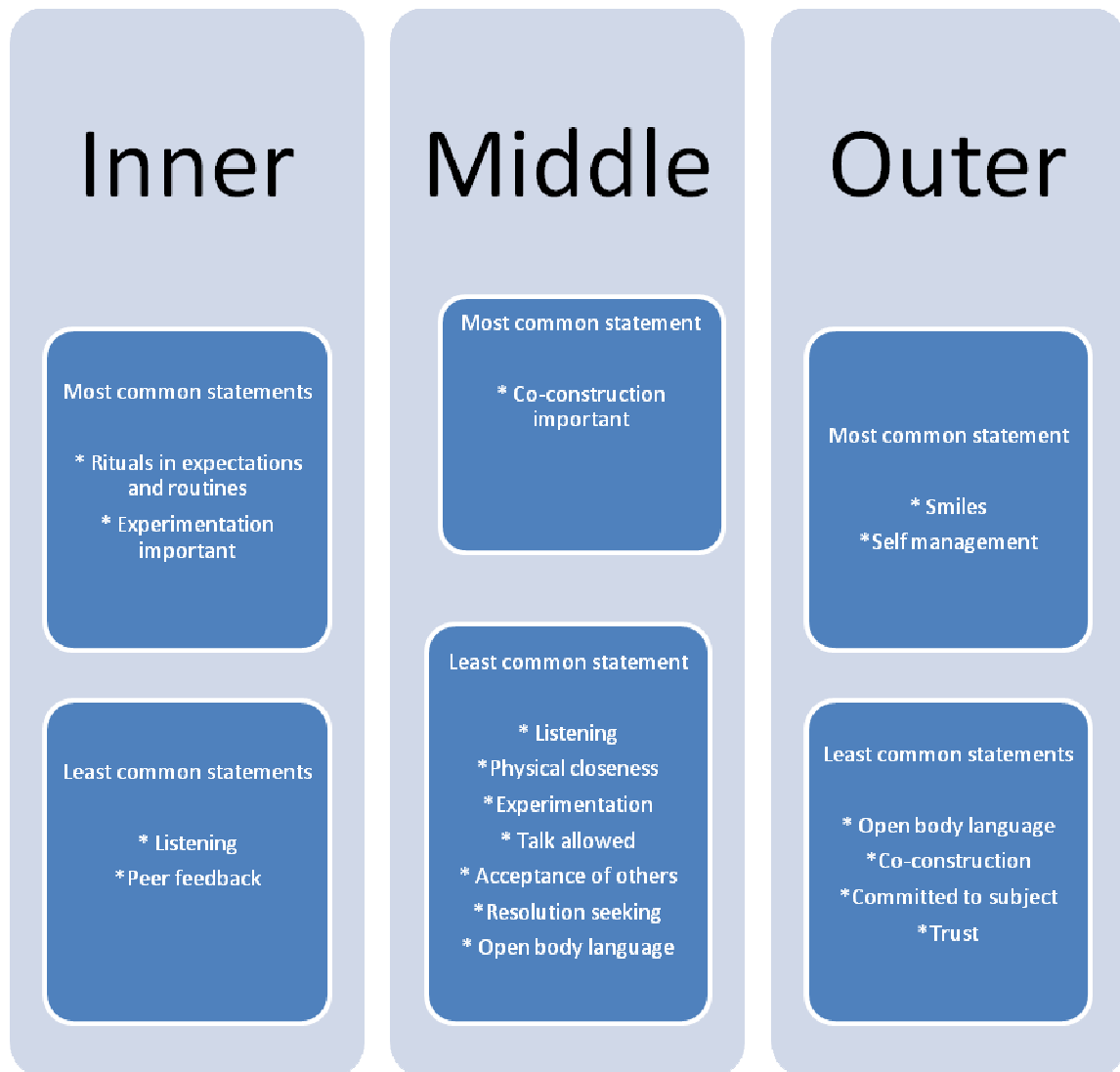
*They are clever kids, they are there for a reason and that's to learn so that makes my job easier because I am therefore open to sharing as much and imparting as much of my knowledge as I can, but in a reciprocal way (Teacher interview, 12/03/09).*

The teacher interview also generated the statement that *scaffolding of work is needed* when she wishes to challenge students to play what they wouldn't normally choose to play. This type of challenge would be required for their next unit of work.

*I chose that task because a lot of the students have worked a lot in comedic and sort of go for the comedy, and I really wanted to challenge them (Teacher interview, 12/03/09).*

Furthermore the teacher commented in the interview that she understands students learning processes and this led to her conclusion that this type of work needs to be scaffolded. I will now discuss the statements relating to the student-student relationships category.

**Student-Student relationships.** For the purposes of exploring this data the statements will be again classified but this time into most common (mentioned between three to five times) and least common (mentioned only once or twice). The following section explores the observation data collected when the focus was on the three circles of attention outlined by Stanislavki (1936) being; the inner world of the self (the students relationship to the art form/subject); the immediate world surrounding the person (the students relationships with each other); and the outer world of the person, their community (the student's relationship with the whole class, including the teacher).



**Figure 8: Student-Student Relationships**

This figure shows the statements that focussed on student-student relationships which were classified into most common and least common in relation to their positioning in space.

***Inner circle of attention – working by themselves.*** The inner circle of attention relates to the data collected where the student is seen to be working by themselves or discussing their work in Drama with reference to themselves.

*Experimentation* was the most common statement that was generated from the open coding. It was observed in two different lessons that when opportunities to explore different ways of speaking and/or moving were given that the students tried out different ideas. This occurred sometimes to themselves and sometimes to those next to them. Researcher field notes revealed that time to play was given and as a result students tried out a range of Drama techniques to see what worked in different situations. This was mainly noted in the observation notes as being from the warm up time of the lesson.

The next most common statement to occur in the open coding was the awareness of *class routines*, in almost a ritual type fashion. People moved into circles, watched performances, raised hands to give feedback. All were aware on a self discipline level of the rituals of the Drama classroom.

Statements that were only generated once through the open coding were *listening* and *peer feedback*, where the task was set up so students were encouraged to think to themselves first about what feedback they would give to their peers.

*Explanation of tasks regarding what they were to focus on. They all went around in a circle and were to say either*

- *What did their character want?*
- *What kind of emotional memory did they draw on?*

*The class was reminded about listening. Teacher responded by paraphrasing, reflective listening, giving word clues back. This feedback was then observed in how students responded verbally to their peers work at the end of the lesson. (Researcher field notes, 5/03/09)*



The interaction with their peers is the focus of the next circle of attention.

***Middle – relationships with others.*** The middle circle of attention focuses on relationships with others within the group setting. The most common statement generated from the observations, researcher field notes and teacher interview was that of *co-construction*. This was observed when students worked together in small groups, offering ideas to each other and giving feedback on each other's ideas. Students were observed listening to an idea and then adding another to help build on the original idea. This was noted in each of the lessons observed, across all the students involved in the study.

The least common statements included *listening* and *physical closeness*. These are linked to the previous statement concerning co-construction as students listening to ideas in groups where their physical proximity to each other was closer than normal led to co-construction of the scenes they were working on.

Statements concerning the middle circle of attention generated from the open coding that only occurred once were *experimentation*, *talk*, *acceptance of others*, *resolution seeking* and *open body language*. These statements were generated primarily from the observation schedules and were in relation to the students working on developing a scene with believable characters and emotions. They were allowed to talk and experiment with the text, and when in one instance a student observed struck a problem in being understood, other members of the class were observed trying to find ways to solve it. Open body language was also noted in the researcher field notes as when the selected students were being interviewed it was noted that their body language was primarily open.

***Outer circle of attention – wider classroom environment.*** This circle of attention focussed on the wider classroom environment, and the selected students and teacher's participation and interactions in this environment. The most common statement generated

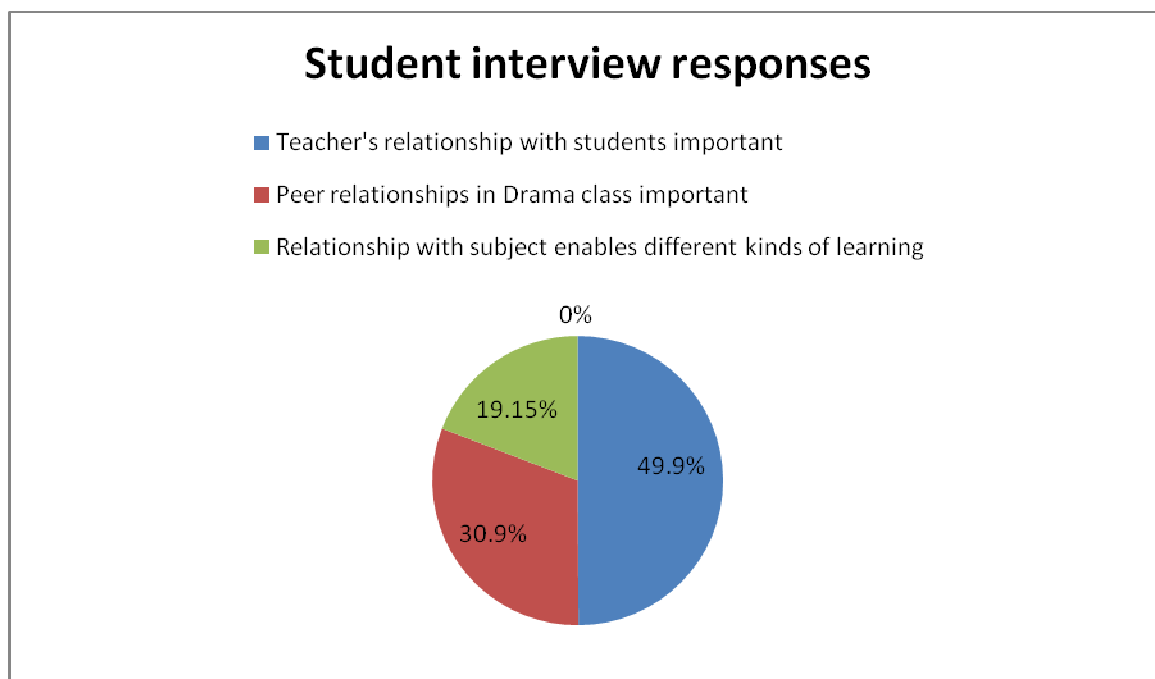
from the open coding here was *smiles*. This facial expression was observed in all three observations, when the students were warming up and when they were working on small groups. Smiles were also recorded as being given from the teacher.

*Self management* was also a common statement in the outer circle open coding. Although this may seem as if it is a concept relating to the inner world of a person, there were two clear examples of where this related to the whole class situation. Students' self management was seen in the focus they gave individually when others were performing, and when selected students were observed sharing in the responsibility of getting a task done when left without supervision. This became part of the wider class environment through the selected student's apparent desire to make sure they played their part in completing what the whole class had to do.

The statements that were less common included those that had already been observed when watching the student alone (inner), and when working with a group (middle), such as open body language to members of the class and co-construction when working on a task.

### **Content Analysis of Student Interviews**

There are three sections to the content analysis of student interviews.



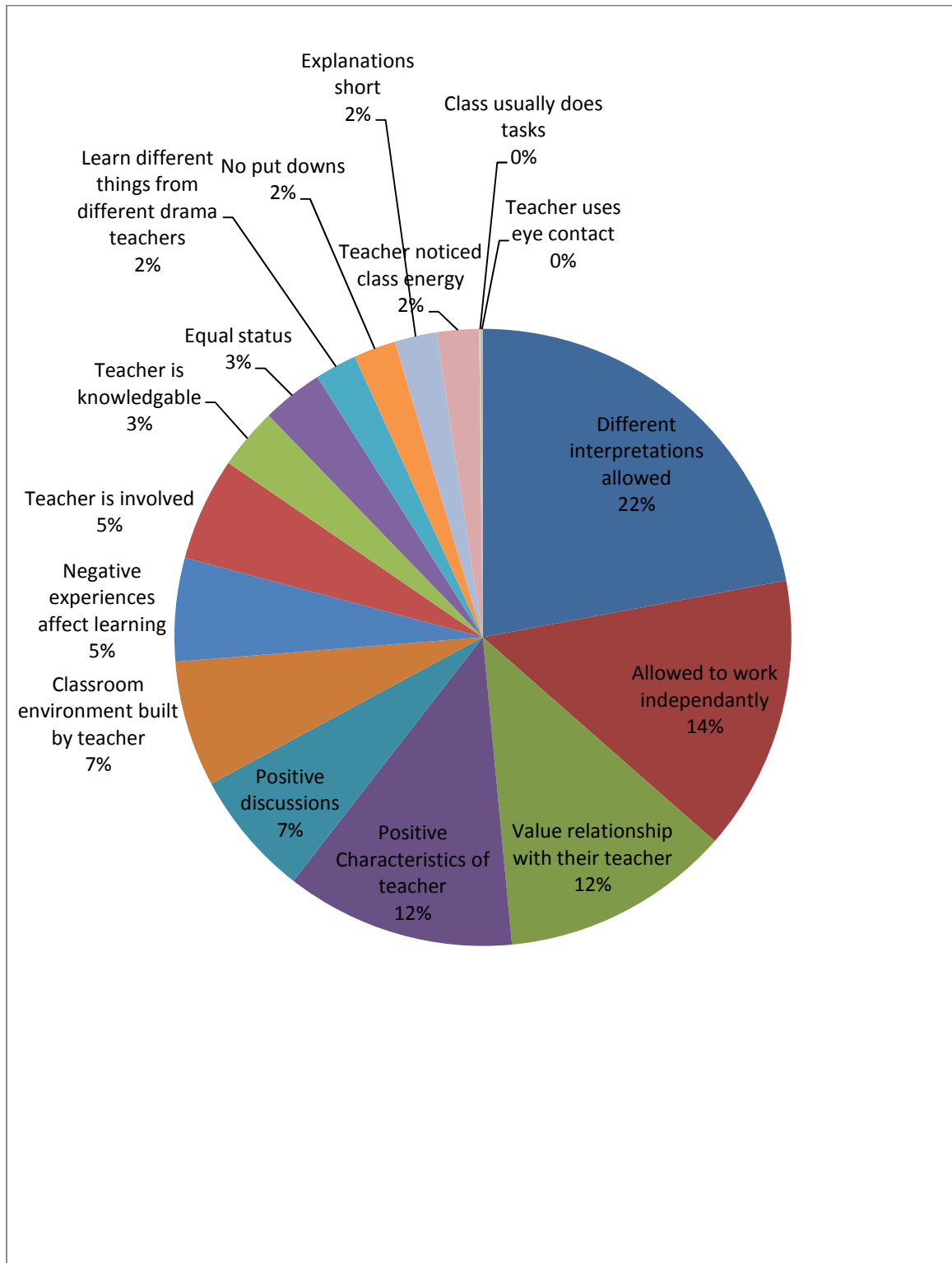
**Figure 4: Student interview responses**

Each section contains categories which in turn are made up of the units (words, themes, phrases) from the student interviews. To explore this data this part of the chapter will be set out as follows:

- Section title
  - Pie graph to show frequency of categories
  - For each category
    - A quote from the student interviews indicative of that category
    - An exploration of the data within each category.

The specific frequency table for each of the three categories, and the frequency tables for the units within the categories are found in the Appendix 7.

**Section 1: Teacher relationship with the class/students.**



**Figure 9: Pie graph of frequency of categories: Teacher’s relationship with students**

The pie graph demonstrates the spread of the interview data, the percentage demonstrating how prevalent the theme was amongst all of the respondents. Interestingly, half of all the comments made by the selected students in the interviews were about the teacher, or previous teachers, and the type of relationship the students had with them in a Drama class.

Within this category just under half of the comments were directed towards the fact the teacher allowed them the freedom to form their own interpretation of a dramatic work. A further 7.2% of the responses in this category spoke of their ability to be able to work independently, and 6% said they valued the relationship they had with their teacher and spoke of what characteristics of their teacher they liked.

Around four to five comments each were ascribed to comments relating to the positive nature of one on one communication with the teacher, how the teacher set up the class environment, and how previous negative experiences with a Drama teacher had affected their enjoyment of learning the subject.

The least common categories had around two to three comments in them each. These were: that the teacher was knowledgeable; there was equal status between the teacher and student; there were no put downs; the teacher noticed when the class has low energy; and explanations from the teacher were short.

There were twenty three categories in total.

### **Different interpretations allowed.**

*She doesn't just tell you what to do, she gives you nudges in the right direction, and I think she really tries to get it so you figure it out (Student A, 10/03/09).*

All of the six selected students stated that the teacher allowed for them to interpret a script the way these students thought it should be interpreted. In the final presentation of

students' interpretations of the text this allowed for a wide variety of interpretations and emotions to be explored. Various reasons were given as to what this meant for them as seen above in the students' responses. For example, one student said allowing for different interpretations meant that lots more ideas could come out, another said it meant compromise when working in a group, whilst another said room was given for students to figure out the work.

Approximately 1 in 10 of the students' comments in the interview was about this freedom to interpret text how they wished. Allowing student interpretation of work is a significant pedagogical tool in Drama teaching and will be explored further in the Discussion chapter.

### **Allowed to work independently.**

*She'll give us the activity and tell us what we're supposed to be doing, what sort of things we need to come back with, and then we'll just get to it (Alice, 16/03/09).*

This category was formed from various statements from the students which covered them feeling like they were able to work independently because they understood what to do, to more general comments such as independent work occurs from year 11 onwards in Drama.

The data shows that four of the six students commented that the task allowed them to work independently. Generally these students stated they felt they could work independently on a task when the requirements were explained to them. Working independently from the teacher was not unusual in Drama.

### **Value relationship with teacher.**

*We know we can always go and find her if we need help, and she'll come and help us out, and give us some motivation (Alice, 16/03/09).*

Although the comments in this category varied they all had a similar focus in that they showed that they valued in some way the relationship with the teacher. Riwai, Alice and

Britney spoke of a close bond, a strong supportive relationship, and the ability to go to this particular teacher for help. All these comments were from the girls in the selected students group, and they spoke of the value they placed on the relationship they had with this particular Drama teacher. James, Ginger and Alice all spoke of the importance of having a teacher who was able to connect to students, of having a respectful relationship and of having a teacher who was inspirational.

### **Positive characteristics of the teacher.**

*She's a Drama teacher and usually Drama teachers are cooler, well, that's just my opinion (Britney, 9/03/09).*

This rather general category encompasses the comments made by all the selected students about what qualities of teachers they liked. In terms of Drama teachers and what positive characteristics they had encountered as them having they stated they were inspiring, funny and cool. Characteristics of teachers in general that they liked were that they liked teachers who were kind, supportive, casual, friendly, approachable, enthusiastic and who made you feel comfortable.

### **Positive discussions.**

*She responded and said 'oh yeah, that's good', sort of reassuring you that you were on the right track (Riwai, 8/03/09).*

All of the students made one comment in their interviews about the positive nature of discussions with their teacher when they were discussing matters one on one. Features which were identified as being positive were that the teacher was looking at them, that positive speech was given to them from the teacher and that they felt comfortable talking to the teacher one on one.

**Class environment is built by the teacher.**

*A good friendly class atmosphere which is usually provided by the teacher (Student A, 10/03/09).*

Half of the students commented once in their interviews that there were aspects of the class environment that were specific to that class for example, that trust, risk taking and a friendly atmosphere were evident.

**Negative experiences affect learning.**

*If you don't really respect your director or teacher you just don't really take on board what they say, so you can't get that advice and help (Student A, 10/03/09).*

Half of the students commented on negative experiences they had had with a previous Drama teacher. This often came out of a discussion on what they liked about their current teacher, however, it is helpful to note here what they disliked about a Drama teacher. In particular the temper of the teacher and whether they respected the views of the teacher influenced their behaviour and work effort in class.

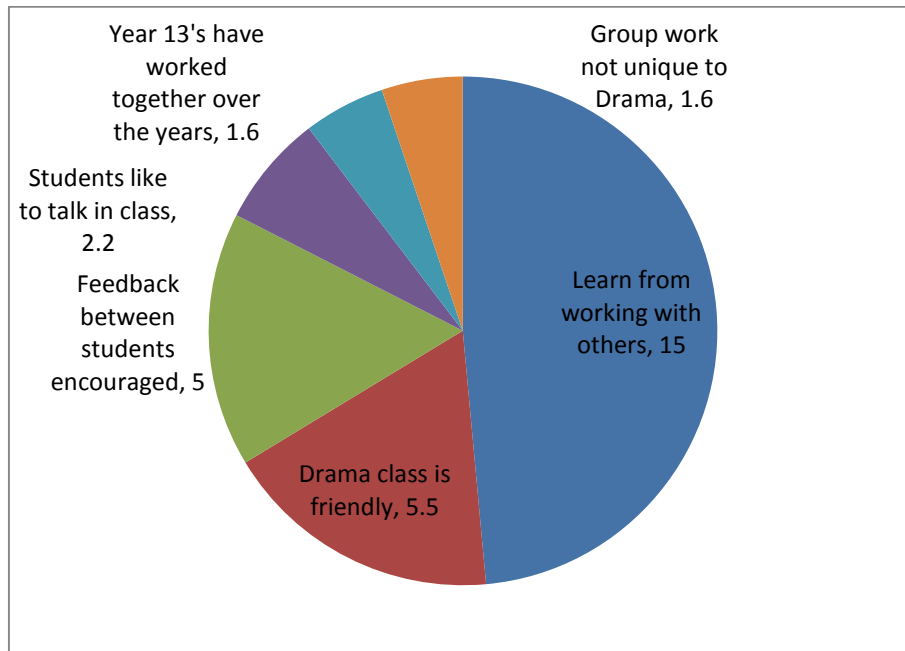
**Teacher is involved.**

*She plays games with us so we feel that she's one of us. (Alice, 16/03/09)*

Four of the six selected students were aware that the teacher involved herself in the lessons activities. These comments can be read with the data which showed that students felt that they had equal status with their teacher.



## Section 2 - Student's relationship with each other.



**Figure 10: Pie graph of frequency of categories: Students' relationships with each other**

The graph above demonstrates that half of the responses in this category, a sixth of total responses in the student interviews, spoke of learning from each other in the Drama class. Ten comments spoke of the atmosphere in the class being friendly and a place where feedback to each other was encouraged.

Several comments were also made about the nature of activities in a Drama class which involved tasks set up where they worked with each other and were allowed to talk. Linked to these comments was also the students' awareness of the fact that as a class they had been together for a number of years.

**Learn from working with each other.**

*I get to see how other people do it so I can think...the next time I do something I think a bit more differently about it (Britney, 9/03/09).*

Students spoke extensively of what they felt they learnt from others in Drama. This was in addition to what the teacher taught them, and was also a result of tasks set up by the teacher.

The comments which occurred slightly more than others were those where the students acknowledged that when working with others they could see other ideas or points of view that they had not seen before. Seven of the students commented that they learnt opinions from other students. Other comments which were mentioned frequently were that students learnt about themselves in some way, and that they got to make their own style from the many different options that were given to them from their peers. One student mentioned that working with others meant that their performance became not just about yourself, but about the other people you had worked with.

Students also talked in this section about how they could take on different roles when working with others, for example, leading, sharing, and building on ideas of others.

**Drama class is friendly.**

*Our Drama class is very supportive, we don't hang out outside of class, but in class we are all good mates (Alice, 16/03/09).*

5.5% of students interviewed believed that their Drama class was a warm and friendly environment to work in. Evidence they gave to support this notion was that the class contributed ideas to each other's work, that the class felt like family to them and that support could be found with both their peers and their teacher.

**Feedback between students is encouraged.**

*She encourages us to give feedback and then she just adds a few things (Student A, 10/03/09).*

A specific aspect of the classroom environment mentioned by five of the six students was that giving and receiving feedback was encouraged. It was mentioned that the teacher encourages feedback, and models how to give this after a performance. Students also stated that the advice was helpful and was often positive or constructive.

**Students like to talk.**

*By Year 13 you've found a balance of talking to one another and getting the work done (Alice, 16/03/09).*

Two of the students spoke in the interviews of the fact they were allowed to talk in class and that this was different to the level of talk allowed in other classes. One student made the comment that they did not have to listen all the time and this was connected to the comment that they were allowed to talk.

**Year 13's have worked together over the years.**

*When you get to senior Drama the people who really want to do it are there (Riwai, 8/03/09).*

Two of the students spoke of the Year 13 class as one which had worked together in the past, and that they saw this as a uniting factor which influenced their work this year.

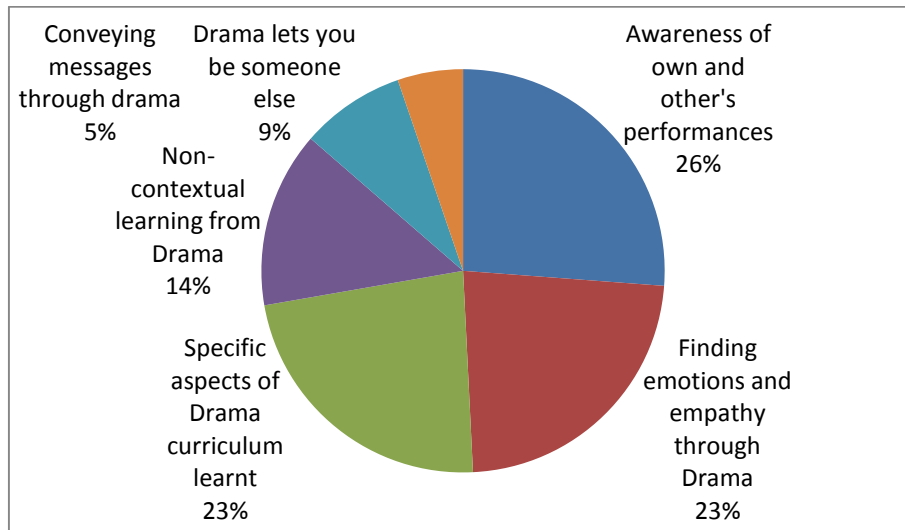
**Group work not unique to Drama.**

*I: Is group work unique to Drama?*

*Not completely, but there is more in Drama (Student A, 10/03/09).*

Three comments from two of the students stated that group work was not unique to Drama. It is important to include this so that it is not assumed that the type of group work students are familiar with is only found in Drama.

### Section 3 -Students' relationship with the subject.



**Figure 11: Pie graph of frequency of categories: Students' relationship with the subject**

This pie graph shows the frequency of categories found when students discussed their relationship with the subject of Drama. Students spoke of their awareness of their performances and of the effects of performing, such as finding emotions and empathy through Drama. Students also spoke of learning skills such as confidence, and the ability to convey a message through Drama.

#### **Awareness of own and other's performances.**

*It's a real cool experience especially when you're doing this kind of exercise to see how different people interpreted it differently. And also you can see things and say 'oh, I could have tried that' (Riwai, 8/03/09).*

Two of the six self-selected students stated that when they were watching their peers perform a piece of text that they were also thinking about their own. One of these students spoke of not being aware of others when she was performing.

### **Finding emotions and empathy through Drama.**

*Also it (Drama) helps me to empathise with people. I sort of say, ok this is the situation they're in and then I put myself in that position and Drama has taught me to do that, so I find I'm a lot more sympathetic (Alice, 16/03/09).*

Four of the six students stated that the work in Drama allowed them to not only find an emotional link with the work, but also think about what it would be like for others to have that emotion. One student mentioned that Drama encouraged empathy for other people and situations they find themselves in.

### **Specific aspects of the Drama curriculum learnt.**

*You learn all the theory stuff, about elements, techniques and conventions (Riwai, 8/03/09).*

Four of the six students stated that they learnt about specific aspects of the Drama curriculum when they were in class. Examples of what they meant by this were that they learned about how to use their voice in different ways and about different plays. More general comments focussed on that they felt they learnt how to act and about how to focus when rehearsing and performing.

### **Non-contextual learning from Drama.**

*You definitely learn to laugh at yourself, which is good in any situation (Alice, 16/03/09).*

Three of the students stated that they learned other things from taking Drama. Two felt that Drama taught them to be confident, and another felt that it could be hard to 'let go' in Drama. Two other comments focussed on the confidence that comes from learning to not take yourself seriously and to 'laugh at yourself', and also that being in the class taught 'self control'.

**Drama lets you be someone else.**

*It gives you the option to be someone you're not (James 10/03/09).*

Two of the students stated that they learnt in Drama how to be someone else and escape from their normal personas whilst one other student elaborated by stating that it was a pleasure to be someone else for a while.

**Conveying messages through Drama.**

*That's what it (Drama) is, getting your message across whether it's for entertainment, send a message, global warming or whatever they decide to perform about (James, 10/03/09).*

One student stated twice that communicating a message to an audience and being aware of what the audience thinks is learnt in Drama.

**Comparison Between Open Coding Statements and Content Analysis Themes (level 3 analysis)**

After exploring the open coding and content analysis separately the next stage of analysis was to compare and contrast these two forms of analysis. This in turn would allow exploration of what was unique to the observations, my field notes and the teacher interview, and what was unique to the student interviews. It would also highlight what was similar. Commonality between the different forms of data would allow a richer discussion on aspects of relational pedagogy that are not only observed but also what students are aware of as well. It allowed me to see what the students said that was not observed by me in the formal classroom observations. What was similar would most importantly enable for overall themes to be drawn from the findings. A complete chart of this Level 3 analysis can be found in Appendix 7, and the main points drawn from the comparison are discussed below.

**Similarities between observations, researcher field notes, the teacher interview and student interviews.** Of the twenty four themes identified through open coding data as

being features of teacher-student relationships, nineteen were similar to those found in the content analysis. These included: one on one communication; the limited nature of teacher talk; open body language; empathy; respect for all ideas; trust and trust exercises; and students are independent and self managing. All of the comments from students in the category 'Teacher allows different interpretations of the script' were found in the observations.

The open coding data and content analysis of student interviews were similar when interactions between students were observed and commented on. In the middle circle of attention features such as listening, co-construction of tasks, experimentation, acceptance of others, resolution seeking and open body language were all observed, recorded in the researcher field notes, spoken of in the teacher interview, and commented on by students. The inner world of the student with regards to their relationship to the subject and their learning also had statements which were predominately found in both the open coding and the content analysis. These were experimentation, listening and willingness to give feedback.

The outer world of the student and their relationship to others in a whole class environment had three out of seven comments that were similar between the open coding and the content analysis. These were open body language between people, people working independently and co-construction of tasks.

**Differences between the observations, researcher field notes, the teacher interview and the student interviews.** There were many features of teacher – student relationships that were identified in the observations and the teacher interview. A number of these features did not arise in the student interviews, and these were: the importance of reciprocal learning; interest in student learning from the teacher's perspective; rituals established in the classroom; high standards set; and no rushing of tasks. Those comments

that were unique to the student interviews were that they felt they knew what they had to do and could ask the teacher for help if they needed it. A related comment was that Drama teachers teach students to self direct.

Students' comments spoke of the ability to talk to the teacher, receive support and inspiration from her, and that a respectful, connected relationship with the teacher was important. One comment stated that it was possible to have a good relationship with teachers in general but it was found mainly with Drama teachers. These were only found in the student interviews. Comments which discussed the characteristics of teachers stated that Drama teachers, who have the ability to generate class engagement and make people feel comfortable, were funny, approachable and cool. These were only found in the student interviews. Comments about the classroom environment that were unique to the student interviews were: the friendly class atmosphere was provided by the teacher; the drama class was allowed to take risks and; an inspiring teacher led to students being inspired.

All of the comments in the content analysis category 'Negative experiences with Drama teachers affect learning' came from the student interviews, and from three different students. Their comments focussed on the way a teacher they perceived as being negative led to disrespect for that teacher which then affected their learning. There was no corresponding data found for this in the observations, researcher field notes or teacher interview.

The open coding data revealed that when observing the inner world of the student there was an inherent awareness of the rituals in the class, and the expectations associated with these rituals. With regards to the middle circle of attention it was unique that physical closeness was observed and noted in my field notes. It was unique to the open coding data that smiles, the teacher's interest in their learning, and the student's commitment to the



subject were observed, and recorded in my field notes. These were not found in the student interview data.

Students described what learning from others brings forward, for example, different points of view and a range of emotional experiences. Some of the comments spoke of what they learnt about others from working with them. These comments included how to interact and work with different people, that you can make your own style from many other styles, and that friendships can develop from this work. Three of the comments specifically stated that group work in Drama was different to group work in other classes, predominately for the reasons given above. These comments were unique to the student interviews.

In the content analysis category 'Drama class is warm and friendly' all of the statements were unique to the student interviews. They were made up predominately of comments which described qualities of the class such as friendly, supportive, and positive with a family like atmosphere and strong relationships. Unique to the student interviews were comments on how the Year 13's worked together. These were: Year 13's give good performances; people co-operate together by the time you are year 13; and performing together last year as year 12's was a uniting factor.

Comments which were unique to the student interviews and therefore unique to the student voice were categories such as being allowed to talk in class; finding emotions through Drama activities; learning specific parts of the Drama curriculum; learning confidence and self control; and how to give a message through using Drama. There was no corresponding data found for these categories emerging from the content analysis in the observations, researcher field notes or teacher interview.

I turned to the final analysis stage of analysis and compared the Level 3 results with the literature review. I physically cut up the findings and compared them to the questions and

summary of the literature review placed in front of me. Five themes clearly emerged from this stage of the data analysis.

### **Summary of Findings**

This chapter presented the main reoccurring statements regarding what – and why – relationships were important to the drama teacher and her six self-selected students involved in the research. I will now firstly, summarise the main points that emerged from the three levels of the data analysis, and then identify the five themes generated from this analysis and the final comparative analysis with the literature review.

#### **Teacher- student relationships**

- The most common statements to come from the observation and teacher interview data were about the positive speech of the teacher, the observation of listening between people in the classroom, the seeking and validation of student ideas, and the establishment of rituals in the classroom.
- Half the students' responses in their interviews commented on how their relationship with their teacher was important.
- The Drama teacher in this research involved herself in the lessons and this involvement is characterised by the nature of her actions. The teacher participated supported and role modelled thereby illustrating positive teacher involvement through action.
- The teacher used a co-operative design for the lessons so that people could learn from each other.

#### **Student-student relationships**

- The most common statements to come from the observation, teacher interview and researcher field notes data were that co-construction of ideas was observed, and that

students experimented with different ideas and were open to managing themselves when experimenting with a piece of drama or text.

- Just under a third of responses from students in their interviews commented on the importance of working with their peers in a Drama class.
- The nature of this Drama classes encouraged supportive student reflection.
- Learning Drama in this classroom encouraged students to experiment with ideas, and in doing so learn about the value of difference.

### **Students' relationship with the subject matter**

- Fewer than 20% of responses from students in their interviews commented on how the subject enabled them to learn different skills and subject knowledge.
- The students discussed how taking drama had influenced the students self belief in their abilities, allowing for the development of ideas, skills and confidence.

Some categories within these three areas were generated solely from the student interviews.

Five themes emerged from the comparative analysis of the three levels of data analysis and the literature review. These themes were:

1. positive teacher involvement through action;
2. co-operative design of lessons;
3. supportive student reflection;
4. opportunities to recognise difference; and
5. the development of the individual through ideas, skills and confidence.

These themes will now be discussed in the following chapter.

## Chapter 5: Discussion

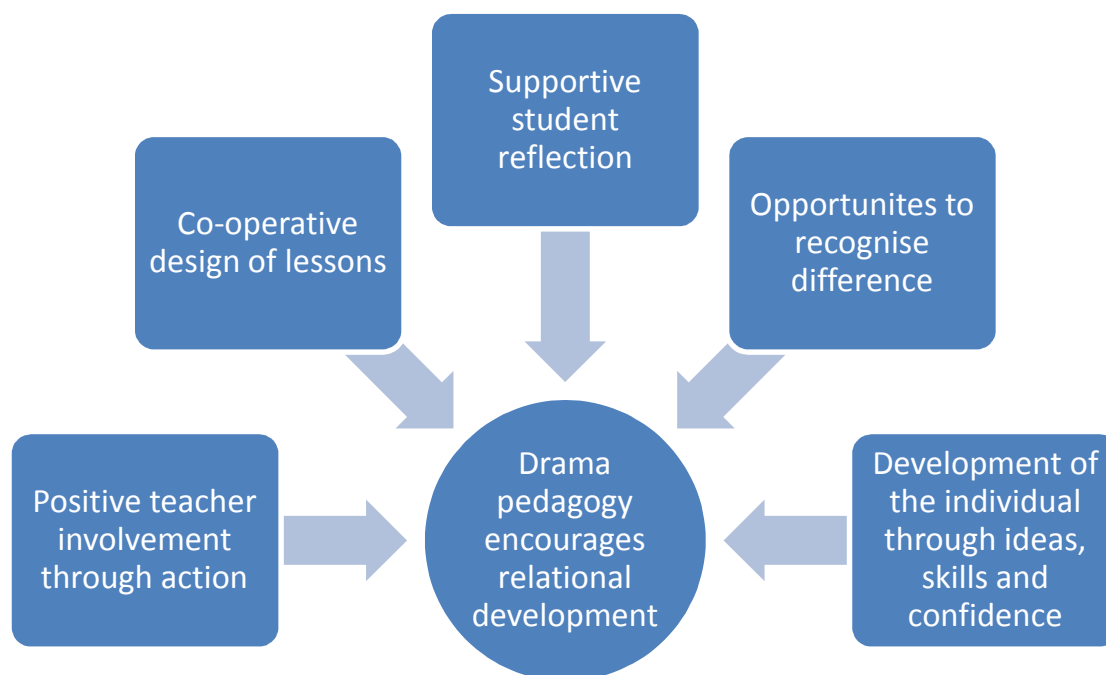
This chapter will discuss the findings, draw conclusions and discuss the five key themes in relation to literature in the field. The data suggests that the nature of Drama teaching enhances relational development within the classroom. The research questions are:

**Question 1: What aspects of relational pedagogy are evident in a New Zealand secondary school Drama classroom?**

**Question 2: In what ways do relationships within the Drama classroom impact on student understanding of themselves and others, and their learning in and of Drama?**

**Question 2a): What are the similarities and differences in student gender perceptions of relationships in the Drama class?**

The findings of this research suggest that it is the nature of how Drama is taught that promotes and encourages relational development in the classroom. The following figure shows the five themes which came from an inductive analysis of the data.



**Figure 12. Relational Pedagogy in a Year 13 Drama classroom**

Arising out of the data were five main themes these were: positive teacher involvement through action; co-operative design of lessons; supportive student reflection; opportunities to recognise difference; and the development of the individual through ideas, skills and confidence. These will be introduced and then discussed one at a time.

*Positive teacher involvement through action* came through the analysis in both the observations and student interviews. This theme illustrates the co-constructive nature of the Drama lessons, driven by positive teacher involvement. *The co-operative design of the lesson* focuses on how this teacher planned the learning opportunities so that classroom members can learn from one other. The third theme which emerged from the findings is *supportive student reflection* which indicated the nature of this Drama class encouraged reflection, and that this in turn reportedly increased peer support in learning. The data from this research demonstrated that this classroom offered *opportunities to recognise difference*. This theme explores how the nature of learning Drama in this classroom encouraged students to experiment with ideas, and in doing so learn about the value of difference. The final theme

to be discussed is the *development of the individual through ideas, skills and confidence*.

This theme emerged from the findings as the students discussed how taking drama had influenced the students' self-belief in their abilities.

Each of the themes will now be discussed one at a time beginning with *positive teacher involvement through action*.

### **Positive Teacher Involvement through Action (participates, models, supports)**

Positive teacher involvement through action is a theme which encompasses how a teacher participates, supports and role models in a lesson. This is done through involvement in the lesson's activities. The Drama teacher in this research involved herself in the lessons and this involvement was characterised by the nature of her actions. The observations demonstrated that the teacher shared knowledge and constructed tasks alongside the students. In this sense they were co-participants in the learning that took place in the classroom, evident in James's comment about the role of the teacher:

*I: What role do you think the teacher has to play?*

*J: Inspiration, plus knowledge, you know, sometimes she'll show you ideas, and advice, but mainly inspiration (James, 10/03/09).*

Observations also provide evidence of the teacher's involvement in activities:

*The teacher recognises that the class is feeling a little low on energy. They play a game of 'yee ha' which is a variation on a passing the clap game. The teacher joins in and leads by being enthusiastic and raises the volume of her voice. The majority of students join her (Observation, 5/03/09)*

The Drama teacher involved in this research (hereafter referred to as the Drama teacher) frequently used the model of demonstration and reflection-on-action as a means for students to see or hear a way of performing. A good director does not show exactly how an actor must act, they ask questions and coax the actor to think in-role and explore how to perform as another person. Likewise a Drama teacher does not expect all his or her students to learn how to act just like them. The demonstrations of a skill, of enthusiasm, of

involvement and experimentation are offered as models for the Drama students to use in their interactions with others in the class, and as a means to develop their own acting style.

There may be times when this teaching strategy is used to model what will aid a students' understanding, such as explaining a particular tone of voice and then the required tone is demonstrated. The teacher then listens to the student's attempt, and gives pertinent feedback on how to develop the student's strengths. Their role - as a person to be trusted in the classroom - comes from their willingness to be involved in the same activities they are asking their students to do. It appears from the data that the students view the Drama teacher as a co-participant in the learning – listening and working with the students as part of the construction of their work in Drama.

*But I think in Drama especially it's really important that the teacher is joining in with the class so that they know what they're doing (Alice, 16/03/09).*

Classroom observations during student exploration of a Drama exercise revealed the teacher's encouraging side comments. A particular task observed was when students tried out different ways of saying 'yes' and 'no'. The teacher would respond with encouraging side comments - such as 'keep going' and 'that's ok, try again' - when a student tried out a change of tone. (Observations, 2/3/09). Listening to what the student has to offer so that feedback can be given is a crucial first step in developing relational pedagogy. This type of feedback can also be described as side-coaching, a term which originates from improvisational theatre (Johnstone, 1981).

A key feature of relational pedagogy in a Year 13 Drama classroom is the positive involvement of the teacher in the class's activities. The students speak of how her teaching style is one which demonstrates skills and attitudes, and is one where she involves herself in the lesson. The status of the teacher and the student is equal as they share ideas, experiment and offer feedback, and together create knowledge. The dialogic learning enables a

reciprocal relationship to be developed where young people's knowledge is developed in collaboration with others (Bishop et al, 2007).

It appears as though the nature of Drama teaching itself, places teachers in this collaborative and relational position with students. The physicality of the work demands that Drama teachers move around students, watching them, talking to them, providing pertinent feedback and being involved in tasks and games with students. There are often no desks and chairs in the classroom. Drama teaching is in a sense physical teaching which involves the use of voice and movement in an open space. The nature of Drama teaching does not allow for any hiding behind a desk as movement within the 'space' is key to working alongside students. The playing of games with students also allows for what Fraser (Fraser et al, 2004) has called an atmosphere of playful and crafted spontaneity which links the creative atmosphere to the development of relationships in the Drama classroom.

The way a teacher speaks to his or her students provides the opportunity to encourage a student to reach their potential or make them feel inadequate or powerless. In this example we can see Alice feels that in this class she appreciates that her voice is heard.

*I find that when we're talking one-on-one it is very comfortable, like I feel I can give my honest opinion and my honest answers and she's not going to say 'no, that's wrong', it's very open which is good (Alice, 16/03/09).*

It can also either help build positive relationships or encourage distrust (Denton, 2008). In order to develop the individual student, care is to be taken to watch, listen and praise the positive aspects of their learning (Hatt, 2005; Noddings, 2003). This attention to speech and the individual care given to students sets the tone of the classroom. The overall tone of this particular Drama classroom was set by the teacher's willingness to lead through demonstrations and walk and talk alongside the students as they experimented with different Drama tasks. It is due to the way this subject is taught, through trial, experimentation and feedback that the teacher has an important role to play in the relational development of his or



her students. In this sense relational development may mean the development of an awareness of the power of relationships, and the impact they can have on learning in a classroom environment.

The pedagogical style of the Drama teacher associated with this research has much in common with the aspects of culturally inclusive pedagogy that outlines the characteristics of an effective teacher. *Rangatiratanga* (self-determination) is seen in the classroom in the responsibility the teacher takes to be effective through the messages conveyed with their body language, language directed at students and teacher presence around the classroom (Macfarlane, 2004). Further support for this theme comes from the Effective Teaching Profile (ETP), of which one of the key elements is for teachers to be able to engage in a range of different learning interactions with students (Bishop and Berryman, 2007).

The ETP asks that teachers create learning contexts where relationships are paramount, in particular: where power is shared; where culture counts; where learning is interactive and *dialogic*; where connectedness is fundamental to relations; and where there is a common vision (Bishop and Berryman, 2007). In this research the Drama teacher was interactive in her involvement in warm up activities, gave the power on interpretation of a text to her students, and used positive speech to connect them to the work and her advice on next steps for their learning.

*Her getting involved in a lot of activities, she plays the games with us so we do feel that she's one of us I guess for want of a better term (Alice, 16/03/09).*

The nature of how Drama is taught, through demonstration of a skill or attitude, through watching and listening and offering feedback, and through involvement, shows that there is a range of learning interactions created by the teacher. These all offer the opportunity for a positive working relationship to develop between the teacher and the student, and between students because the teacher has modelled acceptance, encouragement and equity - the basis of a positive supportive learning environment. Given that Bishop and Berryman

(2007) claim that dialogic learning is a culturally appropriate strategy and positioning in the classroom, Drama exercises and opportunities could be further explored in other curriculum areas, as will be discussed in the final section: implications of this research.

The Drama teacher in this research involved herself in the lessons and this involvement was characterised by the positive nature of her actions. I will now discuss the second theme emerging from data.

### **Co-operative Design of Lesson**

The lessons in a Drama class focus on what people can learn from each other (Pinciotti, 1993). This is the case for a class working on a whole class play, a group rehearsing a play together, or for pairs and solo work. Tasks are designed to provide opportunities to talk about the exploration of ideas that could be developed in a performance and opportunities to hear different points of view. Incorporated into this talk is negotiation, sparring, inspiring one another and resolving conflict. There appeared to be a relatively flat hierarchical structure of power and as raised in the Literature Review, there is research that suggests that teaching in the Arts does not follow traditional concepts of power, and traditional notions of knowledge construction (Fraser et al, 2007). This classroom appeared to demonstrate a non-traditional classroom power distribution where students appeared to share power with the teacher.

Drama lessons also provide opportunities for students to share their work, whether it is an idea, or a performance. In the sharing there is the sense that they are all participants in the work taking place in the class. As a result, there is a sense created of the individual contributing to whole class learning.

*If you go on stage and it's all about you well then you might give a good performance but you'll make everyone else look like shit which makes you look like shit because you're not co-operating (James, 10/03/09).*

The context of the lessons observed was that the students were to work together to interpret and perform a short piece of text. As the scene was about the emotional relationships between grieving parents the groups had to work together to make sense of their scenes, and be believable in terms of the emotions they were playing. They were all reliant on the others in their groups to play their parts.

This brought about a sense of collaboration that drove the activity over three lessons. The students were active agents in their selection of skills to play a role, in other words, their learning. This promotion of collaboration is a key aspect of a classroom learning community (Watkins, 2005). A learning community is where students help each other learn and where learning is a result of co-construction (Bruner, 1996). They take turns to share ideas and listen to one another as a means to gain the range of ideas needed to complete a task competently.

*Outline of emotional memory is given, and the peer feedback at the end is to be centred on what comes through in the performance. The task seems to be set up so the students have to work with others to find their interpretation. There is lots of eye contact and close body positioning in the group I am watching. (Observation, 3/3/09)*

In the task observed, students were required to present and share their own ideas about how they wanted to play their role to their group. This would support others to understand how they wanted their roles acted out. Through discussion, experimentation and negotiation regarding how all the interpretations could be performed, students' performance of their interpretation of the text made sense. It appears students shared power with one another during group work, just in the ETP where learners' right to self determination in the classroom leads to power-sharing relationships (Bishop et al, 2007).

*I prefer a group of mainly three or four people, 'cause you work together and if you don't know what to do then someone else might and if someone else doesn't know what to do then you might, so you can always share ideas and everything (Ginger, 10/03/09).*

The nature of the curriculum studied at senior Drama invites Drama teachers to design mainly group tasks. This is because of the need for students to explore ways to build

characters and integrate techniques such as voice, movement of the body, and facial expression. They also need to make judgements about how to use space, either that immediately surrounding the students, or the wider performance area. Through setting up co-operative tasks the Drama teacher can allow students a mechanism to play with the integration of these techniques and receive feedback from their peers. Without this strategy of group work, teaching how to integrate the techniques would mean the teacher would only be able to rehearse students when the teacher was watching them, which is completely unrealistic. So in one sense the co-operative group work is a strategy used by Drama teacher to manage large groups learning Drama. However, as Ginger points out above, it is also because the learning is shared amongst the students. They have been given the task to complete, it is necessary for them to see how others integrate techniques so they can make judgements regarding what works for them and others, and they have a responsibility to themselves and others to commit and perform to their best ability.

This sharing means that the learning, about a specific curriculum objective, creates a sense of community where students co-operate. A feature of a classroom learning community is this interpersonal helpfulness, concern and understanding (Watkins, 2005). The building of the understanding of how to say the words the right way, when to enter or exit, when to vary volume came from the teacher's side coaching, and suggestions from the group members. There is a sense of 'we', not 'I', and this sense contributes to the overall collaborative tone of the class. As one student points out;

*I actually think we're more productive as groups 'cause one person will have an idea and they'll be like 'oh yeah, we can do that', it's like many hands make light work (Riwai, 8/03/09).*

Co-operative learning and collaboration in Drama classrooms encourages students to work with others and the teacher. In doing so they not only learn from each other about the work, they also learn clear communication, compromise and others points of view. The

collaborative nature of the Drama classroom reflects *ako*, reciprocal learning between students and between the teacher and students (Macfarlane, 2004). It is a way of working that is negotiated with the teacher. The acceptance of this way of working establishes a cultural ritual in the class which in turn is intertwined with their own cultural and social contexts (Nuthall, 2002). The Drama students interviewed were able to reflect on why working with others in their class was positive. They saw the benefit of sharing ideas, of the support they received from those they performed with, and those they received feedback from, as evident in the following comment.

*I guess when you're alone you're more self conscious 'cause you don't really have that support and it's harder when there's not someone there to sort of feed off (Riwai 8/03/09).*

A classroom learning community has developed when self reflective learning is evident (Watkins, 2005). The teacher's use of groups for independent learning, and the students' positive comments about group work suggest the interdependent nature of relational pedagogy and the students' belief in group work. If one of these were missing then the nature of the learning would shift the balance of power sharing in the classroom (Fraser et al, 2007). As it is, however, in this Drama classroom, the co-operative strategies used by the teacher, and her students' belief in the benefit of them, lead to positive classroom learning community focussed on learning. Students also value the student to student interaction as stated in this student's response.

*Now I like switching around groups, like for example there I was working with \*\* and \*\* who wouldn't be my first option, but I was like 'hey you guys want to be in a group? And they were 'yeah sure'...' 'cause I like chopping around seeing different people's things (Britney, 9/03/09).*

Drama lessons provide opportunities for students to develop ideas and share their work. Another theme emerging from the data – supportive student reflection – will now be examined.

### Supportive Student Reflection

In this Drama class there appears to be evidence that students were taught how to reflect on their work and on the work of others. It could be said that reflection is a key skill to develop as a Drama student; the ability to see and hear what you look like is an essential skill, without this skill students cannot be aware of any adjustments that they need to make to their voice or body. Coupled with this is the constant feedback given by peers in this Drama class. The purpose of feedback from others is twofold. One, it allows the teacher to use vocabulary which is part of the Drama curriculum and necessary for students to be competent in using. For example, when asked to feedback on another student's use of voice, a Drama teacher may ask students to focus on their listening, and consequently their feedback on the use of pitch, pause, emphasis and tone (features of voice use).

*A lot of it (guidance for feedback) is given from the teacher. She always starts us with the really good things and we feed off that and think of the other good things that happened (Alice, 16/03/09).*

The second purpose of feedback from others is so that peers are able to offer, through what they see and hear, support for the individual student or group of students who performed. When students share work, particularly in performances, there is an element of risk and fear of rejection (Fraser et al, 2007). This is similar to the ETP where learners are able to raise questions and where learning is problem-based and reciprocal (Bishop et al, 2007). By encouraging the observing students to focus their thoughts, and offer positive words and constructive thoughts the performers gain support.

*After each performance the students raise their hands and look at the teacher, they look at who is giving feedback and keep their hands raised, around half have their hands up. Some call over the top to affirm what a peer has said, such as 'yeah, I saw that too', or 'That was real intense that bit. The teacher starts sometimes with a leader such as 'what was good about their use of space, what did you notice about \*\*'s reaction to the news', and the students use that as their starting board to discuss the work shown (Observation, 5/03/09).*

Their work may be totally validated, or it may have some critical feedback to consider. This is still support, as it shows that their peers see the potential of the work.

Drama pedagogy is therefore able to set up a safe learning environment where students are able to try out new ideas (Fraser et al, 2007; Wright, 2005). This focus on feedback also links to culturally inclusive pedagogy which talks about the teacher's promotion and reflection on learning outcomes, and how they share this knowledge with students (Bishop et al, 2004)

This work in this classroom appeared to foster relationships as there was a sense that all were working for a common purpose (Watkins, 2005). The students were aware that they had their own responsibility to their work, but there was a collective responsibility when performing (Macfarlane et al, 2007). These Year 13 students had spent a number of years working with the model of collaboration, experimentation, feedback, performance and reflection. They valued their peers' advice and guidance in all these areas, as well as their teacher's mentoring. Relationships appeared to be fostered due to the student's awareness of the need for positive relationships if they were to learn in Drama.

*In Drama compared to other school classes you just have this close bond where you feel you can perform and you can give (Riwai, 8/03/09).*

Through encouraging regular positive and helpful feedback it appeared that these Drama students had learnt to focus on the feedback for learning. They were able to see the specifics regarding the Drama content being taught (for example, voice), and to gain confidence when performing. When we encourage students to reflect on their work and the work of others' learning for themselves and others is supported (Neelands, 2009).

In this research the Drama students worked alongside each other and negotiated challenges and reflected on these challenges and the process of overcoming them. Drama education allows a way of looking at work and reflecting on learning that encourages students

to practice life “as if” (Saxton and Miller, 2008). The students in this Year 13 Drama class seemed to be aware that group work was a necessity in their work. They were to perform a scene with more than one person in it, but they also were able to reflect and understand how important collaboration was for them to learn from others, share ideas, and relate to people. For example, as Riwai noted:

*You learn a lot about group work and how to relate to people, and also lots of group work like leading then taking and sharing of ideas (Riwai, 8/03/09).*

Relational pedagogy in the Drama class seemed to allow these students in this class to constantly take action and then reflect either with a teacher or their peers or both. The year 13 students showed in their interviews an understanding of how important supportive reflection was to their work. They spoke of how positive it was to have their work affirmed by others, and also how ideas for how to develop work came from feedback. There appeared to be an understanding that the class members had a part to play in the learning of each individual. This understanding reflects a type of social democracy, where students know they can listen to offers, gain a better sense of what they know and see what others make of their own point of view (Saxton and Miller, 2008).

In Stanislavski’s (1936) middle circle of attention the actor has to be aware of the character’s immediate surroundings, and also what their relationship is to other characters in those surroundings. This middle circle of attention was observed in this research, and the importance of the relationships with those that surrounded them was noted by students in their interviews. It was through working together that knowledge was created, and then this knowledge was implemented through experimentation.

*We do lots of stuff as a group so we can feed ideas off each other and everything, and contribute all together (Riwai 8/03/09).*



In this Drama class there appears to be evidence that students were taught how to reflect on their work and on the work of others. The fourth theme emerging from the data analysis is now discussed.

### **Opportunities to Recognise Difference**

A significant theme emerging from the data was the opportunities that the students had to recognise and appreciate difference in the classroom;

*You can see everyone's kind of story to things. You're not as judging I guess (Britney, 9/03/09)*

This research demonstrated that when these students were set up with a task which involves freedom to interpret and create then there was an opportunity given for them to learn to recognise difference. The beauty of teaching Drama for many Drama teachers is that even if they choose to use the same assessment task scripts on a yearly basis there will always be different interpretations in the performances. The acceptance of allowing different analysis of pieces of text or plays comes from the teacher acknowledging that there will be different perspectives of the same piece of work. What is taught alongside this is the development of reasoning behind the interpretation, for example, the appropriateness of Shakespeare's Romeo and Juliet being set in modern day Los Angeles.

Students learn to deal with a variety of points of view in the development of a piece of drama. As Student A explains,

*A: I guess it (group work) just gets us used to being with different people because the groups usually change quite a bit, and well working with other people really.*

*I: And how do you find that?*

*A: Frustrating at times...*

*I: What makes it frustrating?*

*A: Conflict of opinions, but I think it is quite beneficial.*

*I: What makes it beneficial?*

*A: Just learning to deal with people really because you have to compromise and see it from the other person's point of view (Student A, 10/3/09)*

The model of acceptance of difference flows from the Drama teacher to his or her students. Encouragement is given to try out ideas and listen to other points of view (Pinciotti, 1993). Evidence of a group consensus is when students perform the script to an invited audience.

*I guess you become quite perceptive because you're seeing everyone's point of view, In Drama, you're not just seeing one person's (Britney, 9/03/09).*

But this encouragement doesn't just stop with the task. When groups perform their interpretation there is an acknowledgement, encouraged by the teacher, that the performances are different. Drama teachers who make the most of these opportunities realise that the interpretations were different, how they were different, what were the different meanings drawn out were, and what were the possible motives behind the group's decisions were. Above all, especially in the interpretation of text, there has to be a rigour to the analysis. This is balanced against the freedom to interpret the script. When students are able to see difference there is more breadth and depth to the interpretation of texts. They are also learning to see how there could be different interpretations of the same piece of text and are developing their ability to see an alternative point of view. This was observed in the Year 13 class as the teacher realised different views needed to be debated in the group setting.

*They are about to go into solo work but they need to start with group work so that they learn from each other, they all bring different skills and they feed off each other's ideas. Often if you go into the start of the group work there are so many things flying around that they decide between what's needed and what's not and really get to the crux of it (Teacher interview, 12/03/09).*

Drama education allows for students to experiment with how they see a text being played out, or how they want to tell a story through devising their own drama (Hortiz, 2001). They can play with different theatre forms, and explore the power of how theatre can influence and change ideas and beliefs. I suggest the key idea here is that Drama education

allows for students to explore in and through their learning. This exploration takes place with others, the teacher and their peers. What allows this exploration is that “spaces are created where pedagogical relations...have the chance to emerge, to be nurtured and strengthened” (van Manen, 1994). What is opened up is the freedom for students to try out new ideas, with the support from their teacher and their peers.

This co-construction as presented by Bruner (1996) is the construction of new knowledge which requires using ‘others’ to present new ideas, new approaches, different perspectives. In the ETP this type of learning is described as interactive and dialogic (Bishop et al, 2007). It seems this research indicates the nature of being creative in Drama allows the ‘space’ for this to occur. It is not just co-operative learning design and structure which generates this knowledge but the opportunity to create new knowledge by synthesising the knowledge of others as in the opportunity these students were provided for collaborate group work.

I will now discuss the final theme emerging from the data.

### **Development of the Individual through Ideas, Skills and Confidence**

The tasks which are asked of a student in a Drama class develop not only their ability to perform, but also their ability to create, their confidence to perform, and their self belief to be able to do these things (Fraser et al, 2007). A task which asks students to discuss the motives of certain characters in a scene can serve many functions. For example, it will allow different ideas to be heard, and through the expressing of an idea a student may experiment with using their voice. They may find their idea is utilised by others. They may find it is refined when played with by them or others. They may get to perform their ideas and gain supportive feedback. They may see themselves on video and reflect on how their idea came across. From one task there have been many opportunities to allow the individual to develop

through ideas, skills and confidence. For example, in the Year 13 class observed, Alice was able to describe how she felt her performance was better than she remembered it:

*I didn't realise that I was clutching myself which looked really good, I wasn't aware of it at the time so it was definitely different seeing it being played back and being able to see the rest of the class, all their reactions and everything. I didn't realise how shocked they were at the end, because of course I just ran out, with my hand over my eyes trying to shield my face from everyone so yeah, that was quite cool(Alice, 16/03/09).*

Alice was able to reflect on her performance and form a positive response to what she saw. She saw how her skills allowed her to play the role as planned, and this gave her confidence to state that she thought her performance was “really good”. This was achieved through the collaborative nature of the drama task set by the teacher.

There is research which suggests that our current generation of adolescents, due to the different needs that they bring to the classroom, require more emotional and social guidance (Beamon, 2001). It is also suggested that the types of skills that students are lacking when they leave school include those associated with emotional control, meaningful collaboration and independent learning management (Beamon, 2001). It appears the data for this research demonstrates that the set tasks provided the opportunity for the development of these skills. The involvement of the teacher as a mentor and guide and the extensive use of co-operative group work seems to have provided opportunities for different attitudes and skills such as confidence in expressing ideas and performing to develop. For example in the majority of the lessons observed this type of involvement of the teacher was seen,

*The teacher shows an interest in the task. She has given an example of emotional memory to the class, she moves to each group in the space they have chosen to work in, and she links their own personal emotional memory to the script they are working on. Open body language observed from students listening to her, and her gestures towards students (Observation, 3/3/09).*

In some tasks students were required to come to a consensus as a means to move forward, this allowed them to make connections and negotiate with others. For example, when the Year 13 Drama students collaborated in small groups to interpret a text, students were able to describe how they learnt about the impact of bring emotional memory to the work.

*It (Drama) helps me to empathise with people like I sort of say, ok, this is the sort of situation they're in and then I put myself in that position and Drama has taught me to do that and so I find I'm a lot more sympathetic when people are in trouble (Alice, 16/03/09).*

Due to the value placed on relationships Drama education appears to provide an opportunity for the development of inner management. Students in today's society need to have opportunities to look at other people's perspectives, resolve impending conflicts and reflect on their own learning (Neelands, 2009). This in turn can help them develop their own integrated sense of self (Beamon, 2001). In the Year 13 Drama class observed students had to work through any issues where they may have disagreed over different interpretations of the text. There was accountability in the sense that they knew they had to perform at the end of the week. Students who have been studying Drama for some time know that there is no 'out'. Years of meeting teacher and peer expectations to perform suggests that the students in this class were aware that they had to prepare something to show, and if there was a 'conflict' it had to be resolved.

Drama education and the relational pedagogy associated with it appear to allow for the development of personal skills such as the belief in one's ideas and the confidence to express them. As Saxton and Miller explain,

*"It is in drama that we have time to uncover those other elements of social literacy, that lie in the hidden curriculum and contextualize all learning: empathy, values, identity, diversity, inclusion, intentionalities, understanding, enthusiasm, good humour and a sense of responsibility" (2008, p.3).*

Drama education allows students to see and value difference, and in doing so it opens the door for them to value themselves as evident in the following student comment:

*Drama is a subject which is more about you, and like how you use your body and, all of you, and your experiences, whereas in other subjects it's just more using your head, rather than your heart (Riwai, 8/03/09).*

This research has impacted on my understanding of the significance of positive relationships between students and teachers and between students in the classroom. I asked for nothing special to be prepared in terms of lesson content, and simply observed what took

place in a week in March 2009 in a Year 13 Drama classroom. I realised that students understand the importance of community, and that when a teacher releases the need to control, students appear to have the freedom to learn. Also, by listening to students I gained insights into gender perceptions in relation to the research question. These follow in the next section.

### **Gender Perceptions of Relationships in the Drama class**

An explicit purpose of this research was to investigate if relationships in the classroom were bound by gender, that is, did boys and girls value and describe relationships similarly or differently. Both genders perceived that the teacher had an important part to play in their learning, and that this role was characterised by the students being allowed a high degree of freedom in how their learning was structured. This is seen in student interviews which spoke positively of the freedom to interpret a text, and of the amount of student directed group work. Both genders also perceived that the relationships in the class which involved both the teacher and other students allowed them to learn about themselves and also specific aspects of the Drama curriculum.

The only difference in perceptions was found in the statement that students were allowed to work independently. The only comments made were only from female students and all of them indicated that they liked to work independently. The majority of statements from both student genders spoke of the positive role relationships had to play in their classroom, and how the relationships connected to their learning. Data from the observations which supports these statements include the following,

*Students listening to their peers when they give feedback on how to change tone of voice. Students watching peers, they look at them and keep eye contact on them (Observation, 2/3/09)*

*Students work together on a short scene either before or after the text they have been given. They offer ideas, and build on one in particular, they talk slightly over the top of each other, laughter, they keep going, they try another idea (Observation, 3/3/09).*

No account was recorded of there being any difference in the way different genders worked in class: It appears that gender did not influence student perceptions of relationships in a Drama class. Both boys and girls seemed to value the development and influence of teacher student and student to student relationships.

### **Contribution of this Research**

This research has told us that Drama pedagogy offers a way of thinking about how to develop relationships in a classroom setting. As a result of Drama pedagogy - as seen in this research - students become engaged in lessons and develop skills which reach beyond the knowledge of the specific Drama curriculum. Skills developed in particular are: creating new knowledge through the synthesis of other's ideas; the ability to recognise and appreciate difference; and a sense of accountability to those who surround you.

Although much has been written on relational pedagogy in general (van Manen 1994; Noddings 2003; Fraser et al, 2007) and on culturally inclusive pedagogy which focuses on relationships, this research highlights a gap: how powerful a teacher's non traditional, non transmission model approach can be. It also highlights how devolving power in the classroom can have positive effects on students understanding of their learning. I suggest then that greater focus be placed on the nature of Drama pedagogy in the classroom. This is not necessarily so we can use drama as a means to deliver curriculum, but look at how Drama is taught as a means to lift student achievement.

### **Limitations**

This case was limited to Year 13 Drama students, and to a week of their class time. It was conducted at the start of a school year, early March, when expectations for the year for both teachers and students, and commitment are traditionally high. It would be interesting to

see if these patterns were evident in Term 3 when there are pressures of a school year for example practice examinations, a heavy load of internal assessment, and extracurricular sports and cultural activities. These events may affect energy and classroom participation levels and as a consequence perhaps, relationships.

Given that the research took place in the classroom of students who had studied Drama for a number of years, a limitation may be that they were only vaguely able to recall that at some point they had been taught how to relate to others in their class, and how this may influence their learning. It would be interesting to see if these patterns occurred in more junior classrooms, and whether there were more structured means of teaching the themes which have been drawn from this research.

There are methodological limitations to this study that include data collection and analysis. One of the questions aimed to investigate if boys and girls valued and described relationships similarly or differently yet evidence gathered from observations only discussed students listening, watching and working together. There was no clear evidence related to the observation of the gender of student participants and individual participation in classroom activities. Another possible limitation also relates to the observation tool. Although this tool enabled the researcher to identify student's interactions with other classmates there was no specific focus on how power was shared (or not) between group members during collaborative group work. Data analysis also may be limited in terms of how information was recorded then analysed. It may be questionable that the tools enabled the researcher to identify individuals who dominated or were carried by others or whether students conducted critical reflections on both the relationship and task dimensions in group activities.

A final limitation of this study is that this research was contained in one classroom and although it describes the complexities of the context the findings in this particular setting



it should not be generalised across all Drama classrooms. This research does however offer a starting point for further investigation into Drama classroom and the nature of relational pedagogy in this curriculum area.

### **Implications for Future Research**

The most important implication for future research lies in whether the Drama pedagogy used to develop relationships in this Year 13 Drama class are able to be used across year levels and curriculum areas to enhance learning relationships. It would be useful and worthwhile, especially as a means to understand how to teach the development of these themes, to examine firstly whether they are evident in junior secondary school Drama classrooms, and secondly, if they are, how the teacher structures the teaching of such skills as group work, recognising difference, and self reflection on work. When these have been identified over different levels of Drama teaching, and possibly over a longer period of time in a classroom, the sequence of how they are taught, and how they are developed can be understood.

As a consequence Drama pedagogy could also be used to then investigate how it could increase the opportunities for relationships to develop in classrooms other than the Drama classroom. In other curriculum areas where group work is used already there may be the opportunity to look at how the Drama pedagogical approaches of positive teacher involvement, collaboration through involvement in tasks, supportive student reflection, and opportunities to recognise difference translate across different learning areas.

Furthermore, this research has not touched on examining the impact of these strategies on student engagement. It would be interesting to take further how the level of co-operation with the teacher and support to one another impacted on student engagement in

class activities, and whether there were any flow over effects to participation in school life in general.

Further research in Year 13 Drama might observe future classes that move the students into the role of the teacher. It would be interesting to investigate whether having students direct and move into a leadership role would develop or break down power relationships in the classroom. This is given that students indicated throughout the research that seeing the teacher as an equal and beside them in their learning was important.

Lastly, I hypothesised at the very start of the thesis that the basis for specific strategies that could help foster and develop positive working relationships in a classroom were based on:

- the nature of relationships in the classroom, whether it is between the teacher and the student or between peers will affect their learning; and
- that care is a legitimate feature of the pedagogical relationships in the classroom.

Although this research demonstrates that the nature of relationships does affect what students understand about their learning there was no data which was able to be strongly linked to the pedagogical responsibility to care. In order to ascertain how care can be present in a classroom a future research project would need to have this as its focus when developing the methodological tools to collect more relevant and specific data pertinent to the topic.

## Conclusion

It appears the nature of Drama teaching enhances the development of relationships within the classroom. These relationships in turn have a positive impact on learning in the classroom, and on the development of student's self belief in their abilities.

A key feature of relational pedagogy in the Year 13 Drama classroom that was the focus of this study is the positive involvement of the teacher in the class's activities. The way the subject is taught, through trial, experimentation and feedback shows the teacher has an important role to play in the relational development of his or her students. The nature of how Drama is taught, through demonstration of a skill or attitude, through watching, listening and offering feedback, and through involvement, shows that there is a range of learning interactions created by the teacher. These all offer the opportunity for a positive working relationship to develop between the teacher and the student, and between students.

The involvement of the teacher as a mentor and guide, and the extensive use of co-operative group work provide opportunities for different student attitudes and skills - such as confidence - to develop. Tasks are designed so that there is talk about opportunities to explore ideas to be developed in a performance. This also allows for the expression of different points of view, through the students sharing of their work, whether it is an idea, or a performance.

Through setting up co-operative tasks the Drama teacher can allow students a mechanism to play with the integration of Drama techniques and receive feedback from their peers. Learning is shared amongst the students and this sharing means that the learning creates a sense of community where students co-operate. The co-operative strategies used by the teacher and the students' belief in the benefit of them leads to a positive classroom learning community focussed on learning.

In this study the pedagogy of drama and relationships appear to develop a safe learning environment where students were able to try out new ideas and, as a result, foster new relationships. The students are aware that they had their own responsibility to their work but that there was a collective responsibility to the drama work as a whole, especially when performing.

Drama students appeared to work alongside others and negotiate challenges and difficulties which then offered them the opportunity to reflect on these challenges, and in doing so, practice for real life. This model of acceptance appeared to flow from the Drama teacher to her students. Encouragement was given to try out ideas and listen to other points of view. When students were able to see difference there was more breadth and depth to the interpretation of texts. They also seemed to learn to see how there could be different points of view about the same pieces of text. As a consequence Drama education allowed students to see and value difference, and in doing so it appeared to open the door for them to value themselves.

Drama education allowed these students to explore in and through their learning. This exploration took place with others; their teacher and their peers. Further research in this area is needed to strengthen the role this powerful subject has to play in providing a quality education for our young people.

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**List of Appendices**

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Appendix 2: Researcher memos

Appendix 3: Observation Schedule

Appendix 4: Outline of procedure for student interviews

Appendix 5: Structure of video clips used for interviews

Appendix 6: Researcher memo and questions for teacher interview

Appendix 7: Level 3 Analysis Chart

## Consent Forms



### TITLE OF PROJECT

Relational Pedagogy in a New Zealand Secondary School Drama Classroom

### INFORMATION SHEET FOR PRINCIPALS

Kia ora

This sheet gives you some information about this research project. Please read the information below before you decide whether you would like your college to participate in the project. Thank you for considering this request.

#### Who is doing the research?

##### Researcher:

Caroline Wallis, BA (Hons), Dip Tchg  
Student of EDUC 594 'Professional Practice Thesis', for completion of Master of Education  
Victoria University School of Primary and Secondary Education  
P O Box 17310  
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##### Supervisor:

Delia Baskerville MED (Hons), Dip Tchg, ATCL (Speech and Drama)  
Secondary Drama Lecturer and Facilitator TPD  
Victoria University School of Primary and Secondary Education  
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Email: [delia.baskerville@vuw.ac.nz](mailto:delia.baskerville@vuw.ac.nz)

#### What is the aim of this project?

I (the researcher) will carry out this project which is designed to investigate pedagogical strategies used to strengthen relationships in New Zealand classrooms. The aim of the research is to investigate what happens between a teacher and students, students and students, and when students work individually in a Year 13 Drama classroom. This research project will involve students in a Year 13 Drama class, their classroom teacher, and myself.

Your consent for your college to participate in the research is voluntary, and you will be required to sign a written consent form. The project has been approved by the Victoria University of Wellington Faculty of Education Ethics Committee.

**What will I (the researcher) ask students and the teacher to do?**

- Be observed working in five drama classes, one of which will be filmed.
- Write the ideas gained through watching a video of students and the teacher working during a Drama class.
- Be available for an interview after the Drama class.

I will take notes during my observation of a Year 13 Drama class about what I see happening.

**What data or information will be collected, and what use will be made of it?**

Data will be collected from observations of students in four different lessons, a video will be taken of one lesson, notes from six self-selected students will be made about their impressions of the videoed lesson, and interviews will be conducted individually with the six students and their classroom teacher.

The data collected during this research project will be strictly confidential. I will not identify your school, you, or your students when the research is used in future course work, findings are written up to be presented at future conferences and/or as papers for publication in academic journals. You will choose another name for the college to be used instead. The taped interviews will be wiped at the conclusion of the project. Transcribed interviews, observation sheets and journal entries will be retained in secure storage (protected by password) for five years after which they will be destroyed. The analysis of the findings is expected to contribute to knowledge about building positive relationships in New Zealand classrooms.

**What if I have any questions?**

If you have any questions about the research project, either now or in the future, please do not hesitate to contact me or my supervisor. Our details are listed above.

Best wishes

Caroline Wallis  
Victoria University of Wellington  
P O Box 17 310  
WELLINGTON



**TITLE OF PROJECT:**

Relational Pedagogy in a New Zealand Secondary School Drama Classroom

**CONSENT FORM**

**School Principal**

Please read the following and place a tick in each box if you agree with it.

- I have had time to read the information, talk to Caroline and ask questions to help me understand this research project.
- I understand that Caroline will keep my identity and the identity of the school secret.
- I understand that participation in this project is entirely voluntary.
- I understand there is no payment for our college's participation.
- I understand that as part of the investigating what happens in a Year 13 Drama Class at our college, that six selfselected students will be observed during class time; that Caroline will take notes about what students do, that students record in a journal (provided by Caroline) what students notice in a video of an observed lesson; and that the six students and the classroom teacher will be individually interviewed by Caroline, during and after watching the video.
- I understand that I am free to withdraw from the research project prior to data analysis.
- I understand that the interview tapes will be destroyed at the end of the project, and that any transcribed interviews and journal entries will be retained in secure storage (protected by password) for five years, after which they will be destroyed.
- I understand that this research may be used to contribute to future teacher training, conference papers and/or publications in academic journals.

Your name: \_\_\_\_\_

Date: \_\_\_\_\_

Your signature: \_\_\_\_\_

The ethical procedures outlined for this project have been reviewed and approved by Victoria University of Wellington, Faculty of Education Ethics Committee



### TITLE OF PROJECT

Relational Pedagogy in a New Zealand Secondary School Drama Classroom

### INFORMATION SHEET FOR FAMILIES

Kia ora

This sheet gives you some information about this research project. Please read the information below before you decide whether you would like your child to participate in the project. Thank you for considering this request.

#### Who is doing the research?

##### Researcher:

Caroline Wallis, BA (Hons), Dip Tchg  
Student of EDUC 594 'Professional Practice Thesis', for completion of Master of Education  
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P O Box 17310  
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##### Supervisor:

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Secondary Drama Lecturer and Facilitator TPD  
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#### What is the aim of this project?

I (the researcher) will carry out this project which is designed to investigate pedagogical strategies used to strengthen relationships in New Zealand classrooms. The aim of the research is to investigate what happens between a teacher and students, students and students, and when students work individually in a Year 13 Drama Classroom. This research project will involve students in a Year 13 Drama Class, their classroom teacher, and myself.

Your consent for your child to participate in the research is voluntary, and you and your child will be required to sign a written consent form. The project has been approved by the Victoria University of Wellington Faculty of Education Ethics Committee.

**What will I (the researcher) ask your child and the teacher to do?**

- Be observed working in five drama classes, one of which is filmed.
- Write the ideas gained through watching a video of her/himself and the teacher working during a drama class.
- Be available for an interview after the drama class.

I will take notes during my observation of a Year 13 Drama Class about what I see happening.

**What data or information will be collected, and what use will be made of it?**

Data will be collected from observations of a class, a video will be taken of one class, notes from students will be made about their impressions of the videoed lesson, and interviews will be conducted individually with six students and their classroom teacher.

The data collected during this research project will be strictly confidential. I will not use your child's name when the research is used in future course work, findings are written up to be presented at future conferences and/or as papers for publication in academic journals. S/he will choose another name to be used instead. The taped interviews will be wiped at the conclusion of the project. Transcribed interviews, observation sheets and journal entries will be retained in secure storage protected by password for five years after which they will be destroyed. The analysis of the findings is expected to contribute to knowledge about building positive relationships in New Zealand classrooms.

**Can I change my mind and withdraw from the project?**

Your child has the choice to withdraw at any time prior to data analysis. If s/he withdraws any data that has been supplied will be destroyed.

**What if I have any questions?**

If you have any questions about the research project, either now or in the future, please do not hesitate to contact me or my supervisor. Our details are listed above.

Best wishes

Caroline Wallis  
Victoria University of Wellington  
P O Box 17 310  
WELLINGTON



**TITLE OF PROJECT:**

Relational Pedagogy in a New Zealand Secondary School Drama Classroom

**CONSENT FORM**

**Families**

Please read the following and place a tick in each box if you agree with it.

- I have had time to read the information, talk to Caroline and ask questions to help me understand this research project.
- I understand that Caroline will keep my child's identity secret.
- I understand that participation in this project is entirely voluntary.
- I understand there is no payment for my child's participation.
- I understand that as part of the investigation into what happens in the year 13 drama class my child is in, s/he will be observed during class time; that Caroline will be taking notes about what s/he does; that my child will record in a journal (provided by Caroline) what s/he notices in a video of an observed lesson; and that s/he will be interviewed by Caroline, during and after watching the video.
- I understand that my child will be given an opportunity to check the final interview transcript and make changes if s/he wants to.
- I understand that my child is free to withdraw from the research project prior to data analysis.
- I understand that the interview tapes will be destroyed at the end of the project, and that transcribed interviews and journal entries will be retained in secure storage (protected by password) for five years, after which they will be destroyed.
- I understand that this research may be used to contribute to future teacher training, conference papers and/or publications in academic journals.

Your name: \_\_\_\_\_ Date: \_\_\_\_\_

Your signature: \_\_\_\_\_

The ethical procedures outlined for this project have been reviewed and approved by Victoria University of Wellington, Faculty of Education Ethics Committee





## TITLE OF PROJECT

Relational Pedagogy in a New Zealand Secondary School Drama Classroom

## INFORMATION SHEET FOR TEACHER

Kia ora

This sheet gives you some information about this research project. Please read the information below before you decide whether you would like to participate in the project. Thank you for considering this request.

### Who is doing the research?

#### Researcher:

Caroline Wallis, BA (Hons), Dip Tchg  
Student of EDUC 594 'Professional Practice Thesis', for completion of Master of Education  
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#### Supervisor:

Delia Baskerville MED (Hons), Dip Tchg, ATCL (Speech and Drama)  
Secondary Drama Lecturer and Facilitator TPD  
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Home 04 463 9639  
Email: [delia.baskerville@vuw.ac.nz](mailto:delia.baskerville@vuw.ac.nz)

### What is the aim of this project?

I (the researcher) will carry out this project which is designed to investigate pedagogical strategies used to strengthen relationships in New Zealand classrooms. The aim of the research is to investigate what happens between a teacher and students, students and students, and when students work individually in a Year 13 Drama classroom. This research project will involve students in a Year 13 Drama class, you, and myself.

Your participation in the research is voluntary, and you will be required to sign a written consent form. The project has been approved by the Victoria University of Wellington Faculty of Education Ethics Committee.

**What will I (the researcher) ask students and you to do?**

- Be observed working in five drama classes, one of which will be filmed.
- Write the ideas gained through watching a video you and your students working during a Drama class.
- Be available for an interview after the Drama class.

I will take notes during my observation of a Year 13 Drama class about what I see happening.

**What data or information will be collected, and what use will be made of it?**

Data will be collected from observations of a class, a video will be taken of one class, notes from six self-selected students will be made about their impressions of the videoed lesson, and interviews will be conducted individually with six students and yourself.

The data collected during this research project will be strictly confidential. I will not use your name when the research is used in future course work, findings are written up to be presented at future conferences and/or as papers for publication in academic journals. You will choose another name to be used instead. The taped interviews will be wiped at the conclusion of the project. Transcribed interviews, observation sheets and journal entries will be retained in secure storage for five years after which they will be destroyed. The analysis of the findings is expected to contribute to knowledge about building positive relationships in New Zealand classrooms.

**Can I change my mind and withdraw from the project?**

You have the choice to withdraw at any time prior to data analysis. If you withdraw any data you have supplied to the project or that has been supplied about you will be destroyed.

**What if I have any questions?**

If you have any questions about the research project, either now or in the future, please do not hesitate to contact me or my supervisor. Our details are listed above.

Best wishes

Caroline Wallis  
Victoria University of Wellington  
P O Box 17 310  
WELLINGTON



**TITLE OF PROJECT:**

Relational Pedagogy in a New Zealand Secondary School Drama Classroom

**CONSENT FORM**

**Teacher**

Please read the following and place a tick in each box if you agree with it.

- I have had time to read the information, talk to Caroline and ask questions to help me understand this research project.
- I understand that Caroline will keep my identity secret.
- I understand that participation in this project is entirely voluntary.
- I understand there is no payment for my participation.
- I understand that as part of the investigation into what happens in our drama class, I will be observed during class time; that Caroline will be taking notes about what students and I do, that students will record in a journal (provided by Caroline) what they notice in a video of an observed lesson; and that I will be interviewed by Caroline, during and after watching the video.
- I understand that I will be given an opportunity to check my final interview transcript and make changes if I want to.
- I understand that I am free to withdraw from the research project prior to data analysis.
- I understand that the interview tapes will be destroyed at the end of the project, and that my transcribed interviews and my journal will be retained in secure storage (protected by password) for five years, after which they will be destroyed.
- I understand that this research may be used to contribute to future teacher training, conference papers and/or publications in academic journals.

Your name: \_\_\_\_\_

Date: \_\_\_\_\_

Your signature: \_\_\_\_\_

The ethical procedures outlined for this project have been reviewed and approved by Victoria University of Wellington, Faculty of Education Ethics Committee



### TITLE OF PROJECT

Relational Pedagogy in a New Zealand Secondary School Drama Classroom

### INFORMATION SHEET FOR STUDENT PARTICIPANTS

Kia ora

This sheet gives you some information about this research project. Please read the information below before you decide whether you would like to participate in the project. Thank you for considering this request.

#### Who is doing the research?

##### Researcher:

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##### Supervisor:

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Secondary Drama Lecturer and Facilitator TPD  
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Wellington  
New Zealand  
Home 04 463 9639  
Email: [delia.baskerville@vuw.ac.nz](mailto:delia.baskerville@vuw.ac.nz)

#### What is the aim of this project?

I (the researcher) will carry out this project which is designed to investigate pedagogical strategies used to strengthen relationships in New Zealand classrooms. The aim of the research is to investigate what happens between a teacher and students, students and students, and when students work individually in a Year 13 Drama classroom. This research project will involve students in a Year 13 Drama class, their classroom teacher, and myself.

Your participation in the research is voluntary, and you will be required to sign a written consent form. The project has been approved by the Victoria University of Wellington College of Education Ethics Committee.

**What will I (the researcher) ask you and your teacher to do?**

- Be observed working in five drama classes, one of which will be filmed.
- Write the ideas gained through watching a video of you, your peers and your teacher working during a Drama class.
- Be available for an interview after the Drama class.

I will take notes during my observation of a Year 13 Drama class about what I see happening.

**What data or information will be collected, and what use will be made of it?**

Data will be collected from observations of your class, a video will be taken of one class, notes from six self-selected students will be made about their impressions of the videoed lesson, and interviews will be conducted individually with six students and their classroom teacher.

The data collected during this research project will be strictly confidential. I will not use your name when the research is used in future course work, findings are written up to be presented at future conferences and/or as papers for publication in academic journals. You will choose another name to be used instead. The taped interviews will be wiped at the conclusion of the project. Your transcribed interviews, observation sheets and journal entries will be retained in secure storage for five years after which they will be destroyed. The analysis of the findings is expected to contribute to knowledge about building positive relationships in New Zealand classrooms.

**Can I change my mind and withdraw from the project?**

You have the choice to withdraw at any time prior to data analysis. If you withdraw any data you have supplied to the project or that has been supplied about you will be destroyed.

**What if I have any questions?**

If you have any questions about the research project, either now or in the future, please do not hesitate to contact me or my supervisor. Our details are listed above.

Best wishes

Caroline Wallis  
Victoria University of Wellington  
P O Box 17 310  
WELLINGTON



**TITLE OF PROJECT:**

Relational Pedagogy in a New Zealand Secondary School Drama Classroom

**CONSENT FORM**

**Student participants**

Please read the following and place a tick in each box if you agree with it.

- I have had time to read the information, talk to Caroline and ask questions to help me understand this research project.
- I understand that Caroline will keep my identity secret.
- I understand that participation in this project is entirely voluntary.
- I understand there is no payment for my participation.
- I understand that as part of the investigation into what happens in our drama class, I will be observed during class time; that Caroline will be taking notes about what students do, that I record in a journal (provided by Caroline) what I notice in a video of an observed lesson; and that I will be interviewed by Caroline, during and after watching the video.
- I understand that I will be given an opportunity to check my final interview transcript and make changes if I want to.
- I understand that I am free to withdraw from the research project prior to data analysis.
- I understand that the interview tapes will be destroyed at the end of the project, and that my transcribed interviews and my journal will be retained in secure storage (protected by password) for five years, after which they will be destroyed.
- I understand that this research may be used to contribute to future teacher training, conference papers and/or publications in academic journals.

Your name: \_\_\_\_\_

Date: \_\_\_\_\_

Your signature: \_\_\_\_\_

The ethical procedures outlined for this project have been reviewed and approved by Victoria University of Wellington, Faculty of Education Ethics Committee

## Appendix 2

**Researcher memos****Observations****Purpose:**

To gather data that will help answer question one of the investigation:

- What aspects of relational pedagogy are evident in a New Zealand secondary school Drama Classroom?

**Setting/s:**

A Year 13 Drama class

**Tools:**

- Observation schedule, photocopied six times for six different students.
- Researcher's own field notes journal.

**Procedure:**

1. Gain school and relevant teacher's permission for research in a year 13 Drama Class.
2. Arrive at class for the first lesson and introduce myself as teacher and researcher who is undertaking an investigation into different types of interactions in a drama class. Ask for six student volunteers to be participants in the study and leave the room for the classroom teacher to allow discussion. When I reappear if more than six participants have volunteered, the teacher and I will discuss the options and select for gender balance and ethnic diversity. When the participants have been identified I will explain to them the procedure for observations and interviews and give out permission forms.
3. When permission forms have been returned I will attend the Drama class over three lessons.
  - Sit to the side and do not disrupt any proceedings.
  - Make a note of time of day, context of lesson and any other factors that help explain the nature of the environment being observed e.g. temperature.
  - Politely refuse any requests to engage in what's happening as purpose is to observe.
  - Each lesson the researcher observes two of the six students who have given permission to be part of the study. Write notes on observation schedules photocopied for each student.
4. Make any notes in researcher's field notes journal of what the teacher says to the class or to the researcher informally about what is happening in the class at that time.

**Researcher Memo: Stimulated Recall Video for Interviews****Purpose:**

To gather data that will help answer question two of this investigation:

- In what ways do relationships within the Drama classroom impact on student understanding of themselves and others, and their learning in and of Drama?

**Setting/s:**

- A Year 13 Drama Class

**Tools:**

- Video camera, video tape for an hour's lesson and a tripod.
- Researcher's field notes journal.

**Procedure:**

1. After observing the class for four lessons (one general observation, three to observe six students) the fifth lesson will be videoed. The following process will be followed:
  - a. Check that permission is given for all the six student participants and the teacher. These are to be the focus of the video.
  - b. Prior to the day of filming the filming equipment, and the tape will be trialled in the specialist drama space so as to identify any logistical issues e.g. lighting, ability to pan and zoom in the space.
  - c. On scheduled day of filming, set up the camera and tripod to one side of the class, and make sure spare tapes and batteries are on-site.
  - d. Several protocols have been designed to ensure that the filming is unobtrusive: masking tape is to be put over the camera's red 'filming' light; camera set up in a corner to allow coverage of whole space whilst still the ability to zoom in where necessary; researcher is to be seated away from the camera; eye contact between the researcher and the participants is avoided; and all questions referred back to the teacher.
  - e. As the purpose of videoing the lesson is to stimulate thoughts on how the selected students interact with their teacher and with each other, filming will be of the following:
    - The start of the lesson and how the teacher introduces the work for that day, and sets up tasks;



- How the teacher speaks to students when either in a whole class, when they work in groups; or in a one on one context;
- How selected students work on the tasks. This could be filming them whilst they work independently, or when they work in group. If the selected students are far away from the established camera then the camera will be moved closer. The participant researcher will endeavour to not disrupt what the group or student is doing, or draw attention to the movement of camera. Again the researcher will move away from the camera after it is relocated.
  - f. Given the purpose of the video, to stimulate thoughts on interactions in the class, not all activity in the lesson will be filmed. In total there may be around half an hour of filmed material for the students to watch, made up of short segments of filmed activity covering the above mentioned moments.
  - g. At the conclusion of the lesson turn off camera and make sure safely packed away. As soon as practical a backup copy of the tape will be made.

**Researcher memo: Student Interviews****Purpose:**

To gather data that will help answer question two of this investigation:

- In what ways do relationships within the Drama classroom impact on student understanding of themselves and others, and their learning in and of Drama?
  - What are the similarities and differences in the way that students of different genders view relationships in their Drama class?

**Setting/s:**

- A Year 13 Drama Class
- A neutral space at the selected college where the interview can be conducted with no interruption. That is, it is not a shared office space or has multiple uses.

**Tools:**

- Video camera, video tape for an hour's lesson and a tripod.
- A TV to play back the videoed lesson.
- Hand held voice recorder.
- Researcher's field notes journal.
- Writing material (paper, pens) for participants

**Procedure:**

1. After observing the class for four lessons (one general observation, three to observe six students) the fifth lesson will be videoed (see above).
2. An interview schedule of who is to be interviewed the following day, when and where, will be drawn up after the class. All six students are to be included on the schedule.
3. The next day all equipment will be checked that it is in working order.
4. As each student enters according to the schedule the procedure of the interview (steps 5 - 10) will be outlined to them, and they will be given the chance to ask any questions about that procedure.
5. The student will be asked verbal interview questions, and s/he will be asked to recall, in a small amount of reflection time, his/her responses (in relation to the lesson observed) on

the paper provided. This will help alleviate participants being influenced negatively by how they initially see themselves on video.

6. Around 5 – 10 minutes will be taken at this point for what Pirie calls 'giggle-time'(1996, p. 7). This allows time for the student participants to adjust to seeing themselves on the video.
7. The student will then be asked for a pseudonym that s/he wish to use. The student will be informed that the voice recording will begin, and a statement made at the start of the tape regarding date, time, and place of interview as well as who is in attendance (including using the student's pseudonym).
8. Segments of the video of the lesson will be shown to the student. For example, a section shows the teacher talking with students, a segment showing the student working with others, a segment showing the student individually working on a task.
9. After each segment the student will then be asked a series of questions about interactions are occurring during that lesson. In line with the previous stated literature on stimulated recall this line of questioning will be focussed on their thinking and feeling at the time of the lesson. (See informal line of questioning for student interviews in Appendix B).
10. At the conclusion of discussion of different video segments the student will then be asked if they have anything else they wish to add pertaining to the material raised by the video or by the interview. This will allow for any reflections which have been generated from the stimulated recall interview.
11. Information regarding when transcription will take place is given. Each student will be given an opportunity to review his /her interview transcript, and change these if desired.
12. The student will then be thanked and the interview will conclude.
13. The video will be rewound and voice data saved onto researcher's laptop.
14. The procedure will then continue with the next student.
15. It is anticipated that the interviews will be around half an hour each.

**Observation Schedule (developed from Te Kotahitanga literature, Bishops and Berryman, 2006)**

**Classroom Observation – Relationship Pedagogy – March 2009**

School: ..... Teacher/subject: ..... Class level: ..... No. of students:      Girls .....      Boys: ..... .....	Teacher: ..... Date of observation: ..... Lesson topic: .....
<p><b>ROOM ENVIRONMENT</b></p> <p>Indicate teacher position in relation to students in the initial instructions. Record classroom changes and/or comments regarding teacher position and movement. <b>Codes:</b>                      T = Teacher    S = Student    O = Observer</p>	
<p><b>Time:</b></p>	<p><b>TIME:</b></p>
<p><b>Time:</b></p>	<p><b>TIME:</b></p>

**LESSON NARRATIVES (FIRST 5 MINUTES):** Describe how the teacher meets and greets students. How are curriculum and behavioural expectations set?

Describe how the teacher links the learning with the students own experiences:

**LESSON NARRATIVES (LAST 5 MINUTES):** Describe how the teacher concludes the lesson, checks for understandings of learning outcomes, brings together the curriculum focus of the lesson, the teacher's interactions with students as they prepare to leave. Include evidence of care in pronouncing student names throughout the lesson.

**RELATIONSHIP PEDAGOGY EXAMPLES IN THE DRAMA CLASSROOM: Teacher**

- |   |
|---|
| <p>1. Knowledge of students, where they are in their learning and need to go next: <i>teacher effectively manages high expectations &amp; structuring interesting activities for students. Classroom routines established: circle &amp; smooth transitions between tasks. Clear explicit instructions with exemplars. Warm ups linked to activities &amp; meet student abilities</i></p>        |
| <p>2. Respect and care for student as a learner: <i>Lesson relaxed pace, encouraging feedback, strategies to scaffold learning observable, foreshadow questions and learning,. No put downs or ridicule. If present, addressed straight away. Students confident to share. Students take risks in their learning – verbalise thoughts openly.</i></p>   |
| <p>3. Provision of a safe space for students to participate: <i>no put downs, rituals and routines established. Learning intentions clear. Respectful behaviours. No inappropriate touching. Bags in set place. No one touching anyone else’s property. There is order.</i></p>   |
| <p>4. Provision of learning opportunities for students to play, explore and learn: <i>Laughter, students play and enjoy their work. Clear set tasks. Meaningful context for learning. Students feel comfortable with the creative process, and behaviours appropriate to the different stages of the process. Teacher is a confident leader. Teacher comfortable in this role.</i></p>          |
| <p>5. Teacher models patience and humour and is committed to a reciprocal learning relationship: <i>Fairness. Teacher responds to student questions, addresses inappropriate behaviour, shows good humour, sees the lighter side of things, gives students the opportunity to do something funny and is an attentive listener. Teacher has positive ways of managing student behaviour.</i></p> |

**After each 10 minute observation period, tick relevant boxes for each type observed during the previous 10 minutes**

Observation sheet design based on literature from Kaupapa Maori and Pedagogy of care (Macfarlane, 2004)

<b>Atmosphere and interactions in the classroom</b>	<b>10 minutes</b>	<b>10 minutes</b>	<b>10 minutes</b>	<b>10 minutes</b>	<b>10 minutes</b>	<b>10 minutes</b>
<p><b>Knowledge of students, where they are in their learning and need to go next:</b> Individual learning needs of students are acknowledged and addressed.</p> <ul style="list-style-type: none"> <li>• Teacher takes time to get to know all students</li> <li>• pronounces their names correctly</li> <li>• Listens attentively</li> <li>• Questions</li> <li>• Uses positive tone of voice</li> <li>• Shows an interest in the student's learning.</li> </ul>						
<p><b>Respect and care for student as a learner:</b></p> <ul style="list-style-type: none"> <li>• Side coaching individuals</li> <li>• Scaffolding learning.</li> <li>• Teacher models kindness, encouragement and praise to build the inner</li> </ul>						

<p>resources of the child.</p> <ul style="list-style-type: none"> <li>• Takes time to build trust</li> <li>• Offers open invitations to contribute ideas</li> <li>• Issues of disrespect are addressed.</li> </ul>						
<p><b>Provision of a safe space for students to participate</b></p> <ul style="list-style-type: none"> <li>• Teacher works at slow pace</li> <li>• Teacher has open body language</li> <li>• Teacher has open gestures.</li> <li>• Students have sufficient, individual body space.</li> <li>• Students listen attentively</li> <li>• Students collaborate.</li> </ul>						
<p><b>Provision of learning opportunities for students to play, explore and learn:</b></p> <ul style="list-style-type: none"> <li>• Teacher expectations clear</li> <li>• Teacher models kindness</li> <li>• Teacher encourages</li> <li>• Teacher praises students</li> </ul>						



<ul style="list-style-type: none"> <li>• Task given whilst students are doing (side coaching)</li> <li>• Pair, group class scaffolding to performance.</li> <li>• Students are taught to give feedback.</li> </ul>						
<p><b>Teacher models patience and humour and is committed to a reciprocal learning relationship:</b></p> <ul style="list-style-type: none"> <li>• Teacher listens attentively</li> <li>• Teacher responds sensitively</li> <li>• Teacher gives positive feedback</li> <li>• Students' prior knowledge is acknowledged.</li> <li>• Teacher creates experts in the room</li> <li>• Teacher acknowledges student expertise</li> </ul>						

**After each 10 minute observation period, tick relevant boxes for each type observed during the previous 10 minutes: Student**

Observation sheet designed from Stanislavski's (1936) circles of attention.

1. Stanislavski's Inner circle of attention: Student interactions with space, and form	10 minutes	10 minutes	10 minutes	10 minutes	10 minutes	10 minutes
<ul style="list-style-type: none"> <li>• Student's awareness and ability to follow class rituals and routines at the beginning of class</li>   <li>• Student's level of comfortability in an inclusive, cohesive learning community:                             <ul style="list-style-type: none"> <li>- open body language,</li> <li>- eye contact</li> <li>- ability to follow established routines.</li> </ul> </li>   <li>• Student engagement in opportunities for him / her to play, explore and learn</li>   <li>• Student asks questions</li>   <li>• Actively listening</li>   <li>• Contributing ideas,</li>   <li>• Participating.</li> </ul>						

<p>2. <b>Middle circle of attention: Student's interaction with other group members</b></p> <ul style="list-style-type: none"> <li>• Working co-operatively with peers</li> <li>• Giving and accepting offers</li> <li>• Giving feedback</li> <li>• Listening, talking one at a time</li> <li>• Works collaboratively to move on together</li> <li>• Inclusive body language</li> <li>• Positive facial expression</li> <li>• Knowledge of and interest in other students</li> <li>• Affirming other ideas</li> <li>• Building on others ideas</li> </ul>						
<p>3. <b>Outer circle: Student's interactions with the teacher and other students</b></p> <ul style="list-style-type: none"> <li>• Student's awareness of teacher's attitudes of interest, respect love and care of him / her eg student's positive response to feedback, proximity</li> <li>• Smiles and friendly facial expressions used when responding to others</li> <li>• Open body language</li> <li>• Power sharing seen in co-construction of tasks</li> <li>• Teacher praise of work</li> </ul>						

<ul style="list-style-type: none"><li>• Feedback taken on and incorporated into work</li><li>• Student's feeding ff others ideas</li><li>• Students doing tasks and completing them within a time frame.</li><li>• Students managing self</li><li>• Students making decisions</li></ul>						
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## Appendix 4

**Student Interviews:**

Sequences of informal questions to be used and different segments of video to be shown:

*Video of teacher giving out tasks in groups, and one on one, talking to students as a class, in groups, one on one*

- What did you notice about the way your teacher is interacting with you during whole class interactions?
- What did you notice about the way your teacher is interacting with you during small group time?
- What did you notice about the way your teacher is interacting with you during time given to work on individual tasks?
- Which tasks are you engaging with? Why do you think this is the case?
- Which tasks are you not engaging with? Why do you think you made that decision?

*Video of selected students working with other students*

- What tasks were you allocated to work with your peers? What possible explanation would you give for this?
- How are you working in relation to your peers? What's your attitude towards your peers whilst you are working with them? Describe what the group dynamics appear to be like. Why you think the dynamics are like this?

*Video of selected students working independently*

- What do you feel you are learning in this lesson about Drama?
- What skills have you learnt in Drama?
- What tasks, if any, are connected to what you are learning about Drama?
- What do you feel you are learning in this lesson about yourself? What tasks, if any, are connected to what you are learning about yourself?

*General question for reflection*

- What skills do you think you have learnt from taking drama?
- What are your successes and struggles when you work alone?
- What have you learnt about your relationships with your teacher and fellow students from watching and reflecting on this video?

**Structure of Video clips used for Interviews**

**Student Interviews:**

EDUC 594: Professional Practice Thesis: Student interview (pseudonym)\_\_\_\_\_

**Clip 1: Teacher outlines the lesson, class warm up**

- What did you notice about the way your teacher is interacting with you during whole class interactions?

**Clip 2: Student feedback on use of emotional memory/intent**

- What did you notice about the way your teacher is interacting with you during time given to work on individual tasks, for example, when asked to feedback individually to the class?
- Which tasks are you engaging with? Why do you think this is the case?
- Which tasks are you not engaging with? Why do you think you made that decision?

**Clip 3, 4, 5 (Different students working together): Video of selected students working with other students, teacher moving around groups and monitoring and giving feedback**

- What did you notice about the way your teacher is interacting with you during small group time? (Where this occurs for the student: if not captured on film, recall the time and what feedback they received from the teacher)
- What tasks were you allocated to work with your peers? What possible explanation would you give for this?
- How are you working in relation to your peers? What's your attitude towards your peers whilst you are working with them? Describe what the group dynamics appear to be like. Why you think the dynamics are like this?

**Clip 6: Video of selected students working independently**

**Use for when giving individual feedback to the groups who have performed**

- *What is going on in your mind when watching other groups perform?*
- What do you feel you are learning *in this lesson* about Drama?
- What tasks, if any, are connected to what you are learning about Drama?
- What do you feel you are learning in this lesson about yourself? What tasks, if any, are connected to what you are learning about yourself?

*General question for reflection*

- What skills do you think you have learnt from taking Drama?
- What are your successes and struggles when you work alone?
- What have you learnt about your relationships with your teacher and fellow students from watching and reflecting on this video?

**Researcher Memo and Questions for Teacher Interview****Purpose:**

To gather data that will help answer both questions of this investigation:

- What aspects of relational pedagogy are evident in a New Zealand secondary school Drama classroom?
- In what ways do relationships within the Drama classroom impact on student understanding of themselves and others, and their learning in and of Drama?

**Setting/s:**

- Video of a year 13 Drama class (previously used for student interviews)
- A neutral space at the selected college where the interview can be conducted with no interruption. That is, it is not a shared office space.

**Tools:**

- The video taped lesson of a Year 13 Drama Class
- A TV to play back the videoed lesson.
- Hand held voice recorder.
- Researcher's field notes journal.

**Procedure:**

1. After the student interviews have been completed time will be set aside the next day to interview the teacher of the Year 13 Drama Class.
2. At the start of the teacher interview the procedure will be explained and opportunity given for any questions about the interview process. The teacher will then be asked for a pseudonym that they wish to be used. The teacher will be informed that the voice recording will begin, and a statement made at the start of recording as to date, time, and place of interview as well as who is in attendance (including using the teacher's pseudonym).
3. Segments of the video of the lesson will be shown to the teacher. For example, a section showing the teacher talking with students, a segment showing the selected students working with others, a segment showing the selected student individually working on a task.
4. After each segment the teacher will then be asked questions about their interactions occurring during that lesson. In line with the previous stated literature on stimulated recall



this line of questioning will be focussed on their thinking and feeling at the time of the lesson. (See informal line of questioning for student interviews in Appendix B).

5. At the conclusion of discussion around the different segments of the video the student will then be asked if they have anything else they wish to add pertaining to the material raised by the video or by the interview. This will allow for any reflections which have been generated from the stimulated recall interview.
6. The teacher will then be asked if they have anything else they wish to add pertaining to the material raised by the video or by the interview.
7. Information regarding when transcription will take place and when s/he will be given an opportunity to review interview transcript, and change these if desired.
8. The teacher will then be thanked and the interview will conclude.
9. It is anticipated that the interview will be up to a 45 minutes.

### **Interview**

Sequences of informal questions to be used and different segments of video to be shown:

*Video shown of teacher interacting with class, groups and one on one*

- How would you describe your relationships with students in your class? Is there any evidence from the video that generates this response?
- How have you establishing working relationships in this class? Pairs? Groups?
- What do you notice about those decisions in this lesson?

*Video shown of students working on groups and as individuals*

- What different tasks are you using in this lesson?
- Is there a reason for using these specific tasks?
- What did you want the students to learn this lesson? What context did you use? What skills, knowledge and understandings were you trying to build?
- What did you notice about students' interactions in regards to this proposed learning?

*General question for reflection*

- What do you notice about student learning when students work alone? What evidence do you feel supports this?
- What do you notice students learning about others when working in a group? What evidence do you feel supports this?
- What changes (if any) do you notice in student relationships when working in a group? What evidence do you feel supports this?
- What did you notice about student proximity, dialogue, and gesture when working on a task?
- What conclusions do you draw about your students from this data?
- What have you learnt about your relationships with these students from watching and reflecting on this video?

## Appendix 7

**Level 3 Analysis Chart**
Teacher relationship with the class/students

Statements highlighted are unique to the student point of view (not covered in the open coding)

Category	% of total responses	Data from each category	Relevant theme from open coding
Teacher allows different interpretations of a script	12%	BR25 Script interpreted lots of different ways AL17 No set answer in Drama AL18 Teacher lets us go GI24 Let's students ideas come out JA30 Teacher lets us think outside your box AL37 Gave a different interpretation of the script to others GI13 Thought there was a difference in script interpretation A6 Teacher doesn't tell you what to do, room given for students to figure it out JA25 Different interpretations of one script JA33 Get more ideas from own interpretations AL48 Create work out of own life AL38 Own opinions sought BR26 Teacher encourages student interpretations of script A13 Compromise on how script interpreted JA6 Drama is your own interpretation AL26 Different interpretations of the script came out RI18 Lots of different interpretations of script BR27 own interpretation allowed of script RI19 teacher allowed freedom of interpretation A16 Different interpretations of the same script	Respect for student ideas/work 5/99  Student ideas validated 9/99  Respect for all ideas 2/99  Students independant/self managing 1/99

Students are allowed to work independently	7%	BR 17 Teacher had already seen their work and so knew they were ok BR 16 Student understood the task, minimal monitoring from teacher BR 15 Is confident with the subject matter when it is explained AL47 Teacher shows them what they can do BR11 Expectations from the teacher clear AL11 Teacher leaves student to work on a task AL 16 Working independently occurred more from year 11 AL13 Spent time on task with no teacher involvement RI15 Drama teachers teach to self direct RI11 Can ask teacher if they have a question R19 Close environment comes from 'contract' RI 12 Students understood what to do and when A8 Students understood the task	Students independent/self managing 1/99 Teacher talk limited 4/99 Understanding student's learning process 1/99 Trust 3/99 Modelling 4/99 Belief in student's ability 2/99	180
Students value their relationship with their teacher	6%	R18 Close bond in Drama different to other classes AL10 Can talk to her as a peer whilst respecting her as a teacher AL50 Teacher supportive GI23 Great teacher is able to connect to students A21 relationship with teacher important AL12 Can always go to teacher for help BR6 Strong relationship with drama teacher AL 23 Don't want to disappoint teacher AL5 Can have good relationship with other teachers, but mainly in Drama JA 37 Respectful relationship needed between teacher and	Facilitation/side coaching 4/99	

		student JA36 Teacher's role mainly inspiration		181
Characteristics of the teacher are based on care, humour and understanding	6%	A5 Teacher's enthusiasm generates class engagement BR2 Teacher is casual AL2 Teacher like a friend AL3 Comfortable with teacher AL7 Teacher beside you makes you feel comfortable JA8 Drama teachers mostly inspiring BR1 Teacher is kind BR5 Drama people are funny characters R14 teacher is approachable BR4 Drama teachers are cool A25 Needs supportive teacher	Empathy 2/99 One on one communication 6/99	
Teacher positive in one on one discussions	3.8%	JA14 Teacher was focussing on me AL8 Talking one on one is comfortable, can be honest G14 Teacher looks at you when talking BR34 Teacher listens to me which influences relationship JA11 One on one conversations give more to work on R15 positive reinforcement when talking one on one is reassuring	One on one communication 6/99 Open body language 4/99 Listening 5/99 One on one conversations 6/99 Positive speech (T) 11/99	
Class environment is built by the teacher	3%	A26 Friendly class atmosphere is provided by the teacher BR9 Drama class allows risks to be taken through acceptance and encouragement BR8 Trust activities in class JA7 Need an inspiring teacher if going to be inspired	Trust and trust exercises 3/99	
Negative experiences with Drama teachers affect learning	2.7%	G121 Different drama teacher had a short fuse JA4 Learn different things from different drama teachers G122 Mutual 'sick of each other' with previous teacher JA9 Didn't like the activity filmed but still did it A22 Disrespect for teacher means you won't listen to them		

Teacher is knowledgeable	1.6%	A4 Teacher passionate and knowledgeable A1 Teacher knowledgeable A17 Teacher plans and build the work	Scaffolding 2/65
Equal status between teachers and students	1.6%	G12 Drama teacher is like one of you R116 Felt on equal footing in the group BR33 In Drama you are working with teacher and students as an ensemble	Equality 3/99
No put downs allowed in class	1%	BR10 No put downs generated from teacher AL44 Laughing with not at	Respect for all ideas 2/99
Explanations short	1%	R13 Explanations concise and understandable G13 Only says things once	Teacher talk limited 4/99
Teacher noticed class energy	1%	R11 Teacher noticed the class was tired AL1 Teacher recognised low class energy	Empathy 2/99
Class usually does tasks	.05%	A2 Class usually does tasks set	
Teacher had eye contact with students	.05%	BR12 Teacher had eye contact with students	Body language 2/99
Teacher involvement		JA1 Teacher is involving AL teacher getting involved is important AL6 Important that teacher joins in GI Teacher joins in activity A23 Teacher shares in activity	Modelling 4/99
Learn different things from different drama teachers		JA3 Learn different things from different Drama teachers JA32 Another drama teacher allowed student interpretation of script	

Student's relationship with each other

Category	% of total responses	Data from each category	Relevant theme from open coding
Learn from working with other in Drama	15%	<p>JA34 Drama class opens your mind to other ideas</p> <p>A9 Students get used to working with different people</p> <p>A12 See things from other's points of view</p> <p>A11 Conflict of ideas in groups can be frustrating</p> <p>RI20 Learnt the class brings a range of emotional experiences to the class/work</p> <p>R124 Groups more productive</p> <p>RI21 The type of group work in drama involves leading, taking and sharing ideas</p> <p>JA When people are dedicated everyone will join in</p> <p>JA5 Make your own style from many</p> <p>JA 35 Performance is not just about yourself</p> <p>G110 What's similar is working with different people</p> <p>G16 Learn to work with different types of people</p> <p>G15 Working in a group means dealing with different ideas</p> <p>G18 Groups allow you to share ideas</p> <p>AL19 Interact with lots of different people</p> <p>AL20 Working with different people allows you to develop friendships</p> <p>AL14 Gets along well with person working with</p> <p>BR20 Can work with a variety of people</p> <p>BR21 Openness to who to work with came from years in Drama class</p> <p>AL15 Working independently is unique to Drama, as opposed to strict control of teacher</p>	<p>Acceptance of others 1/99</p> <p>Resolution seeking 1/99</p> <p>Co-construction 6/99</p> <p>Co-construction 6/99</p> <p>Resolution seeking 1/99</p> <p>Co-construction 6/99</p> <p>Acceptance of others 1/99</p> <p>Self management 2/99</p> <p>Experimentation 5/99</p> <p>Acceptance of others 1/99</p>

		<p>AL32 Ask peers what they thought</p> <p>BR18 Group work in Drama is different from other subjects</p> <p>BR24 Everyone brings something different</p> <p>BR19 Group work in Drama gives you something you don't get in other classes</p> <p>BR28 Seeing difference gives more ideas as to how to work in Drama</p> <p>BR 29 Drama allows you to see other's perspectives</p> <p>BR22 Learn more from being with different people</p>	184
Drama class is warm and friendly	5.5%	<p>RI10 Class contributes together</p> <p>BR7 Get on with drama teacher and students in that class</p> <p>AL43 Drama class is supportive</p> <p>RI14 Positive helping environment</p> <p>GI15 Class is friendly</p> <p>JA31 Friends made through drama performance</p> <p>AL45 Classmates like family</p> <p>BR32 Content of drama lesson brings people closer</p> <p>BR31 Drama class brings people closer together</p> <p>BR 30 Class relationships are strong</p>	
Feedback between students is encouraged	5%	<p>AL30 Teacher prompts feedback</p> <p>AL33 Positive or constructive feedback in the class</p> <p>AL29 Feedback often given in class</p> <p>AL34 Positive feedback or safe constructive feedback allows student to feel comfortable</p> <p>AL31 Student give feedback</p> <p>BR13 Teacher encouraging during feedback</p> <p>JA 13 Likes getting advice</p> <p>A15 Feedback encouraged</p> <p>GI16 Criticism is helpful</p>	<p>Peer feedback 1/99</p> <p>Peer feedback 1/99</p> <p>Positive speech (T) 11/99</p>
Year 13's have worked together over the	2%	<p>AL28 Year 13's give good performances which allows</p>	



years		feedback RI13 People co-operate together by the time you are in Year 13 AL46 Performance last year a uniting factor	185
Students like to talk in class	2%	AL4 Don't have to listen all the time GI11 What's different in drama is the level of talk GI12 Drama the subject you can talk in AL22 Balance between work and talk	Talk 1/99
Group work not unique to Drama	2%	A10 Group work not unique to Drama but more of it in Drama A7 Group work not unique to drama G19 Group work found in other subjects	

#### Students' relationship with the subject

Category	% of total responses	Data from each category	Relevant theme from open coding
Awareness of own and other's performances	5%	AL25 Feeding off other performances as well as listening to own AL35 Unaware of how she looked on the stage AL36 Didn't realise class reactions BR23 Compares own work to others when watching a performance GI14 Focussed on performances when they were happening AL27 People feed off other people's performances AL24 Watching performance whilst thinking of her own JA24 Focussing on own emotions when watching performance RI17 Performances provoke thought about own performance	Growth in student's self awareness 3/99 Co-construction 6/99 Growth in student's self awareness 3/99

Finding emotions and empathy through Drama	4%	JA23 Drama helps people deal with situations RI23 In Drama it's about you and your heart, rather than your head AL41 Drama encourages empathy for other people and situations A14 Still felt performance when finished JA27 Example of where he was in role JA17 Context like finding your emotions isn't found in other subjects JA22 Learn to bring out emotions in certain situations JA27 Learnt about putting emotions into performance	Empathy 2/99	186
Learn specific aspects of Drama curriculum	4%	GI20 Cool to learn how to act A20 learn about focus JA21 Learn more about Drama GI19 Learnt voice projection GI17 Learnt about context re: use of voice G17 Learn different types of plays RI22 Learn Drama curriculum A18 Learnt use of space, tone of voice		
Non-contextual learning from Drama such as growth in confidence	2.7%	AL39 Drama teaches people confidence AL40 Learn to laugh at yourself GI18 Learnt self control A24 Can be hard to 'let go' in Drama A19 Learn self confidence		
Drama is about conveying messages	1%	JA26 What the audience believes is important JA28 Learn a lot from Drama, mainly getting a message across		
Drama lets you be someone else		JA18 Drama lets you be someone else AL42 Drama acts as an escape JA19 It's a pleasure to be someone else		