

“Let’s Put on our Teaching Face”: An Investigation of Teaching Styles and their Skillsets.

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A [minor] dissertation submitted in [*partial*] fulfillment of the requirements for the award of the degree of Masters of Arts

Faculty of the Humanities

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2016

DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

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Acknowledgements

I would like to begin by acknowledging my support system, who, despite the anguish and difficulties I have faced along the way, have been my pillars of strength. My mom, for being my guide, my grounding, and for being the voice of reason when I have no reason left. My dad for giving me his genes to be able to complete this, his logic that keeps me in check, and for never letting me give up even when I wanted to. My brother, whose daily challenges, and the way he overcomes them inspires me and pushes me in whatever I do, you are my hero, Alex. And finally to my fiancé, who has put up with it all with nothing but 110% no matter what. You have all been more helpful than you could ever know, and I never would have been able to do this without all that you have done for me.

My supervisor, Dr Veronica Baxter, for your thought provoking comments and guidance in creating my academic voice.

And finally to the teachers. All the teachers. Your dedication to this occupation and your willingness to shape the minds of tomorrow are inspiring. Your persistence and passion for your learners, and your daily routines that influence them have become the model of which I attempt to aspire to in my teaching. Thank you, I salute you.

Abstract

The following dissertation analyses teaching as a performance and argues that teachers “enrole” or “put on their teaching face” when in front of their learners (Whatman, 1997:182; Dobson, 2005:334). The dissertation investigates the benefit to teachers of learning the skills of an actor such as voice, breathing and relaxation techniques, movement and use of space, presence and mindfulness and improvisation. The research argues that actor training may lead to increased effective communication with an ‘audience’ of learners in order to transmit and transact information.

The research process involved observation and analysis of 14 teachers in government schools in Cape Town, using ‘performance’ as an analytical framework for a total of 36 hours over the course of a month. Questions around the use of acting and drama training are explored, and ethnographic observation and auto-ethnography are used to further the analysis.

Trends and patterns were noted in the field using observational research methods such as video-recordings, field notes and interviews with participants. The writer’s position as researcher was adapted from outsider (interpretive ethnography) to insider (auto-ethnography) due to unforeseen circumstances.

Findings included the recognition of the predominant teaching style in schools, namely the transmissive approach, the emphasis on content learning, the lack of self-reflexive practice and acute stress due to the pressures of the job. The difficulties teachers are confronted with in their day to day operations became apparent, resulting in possible disinterest in, and lack of time, for professional development.

The researcher’s position as reflective practitioner and the ethnographic observations of teachers in schools confirmed and reinforced that teachers would benefit from actor and drama training skills such as voice, movement, improvisations and role-play.

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Chapter One: Introduction

My research focuses on teachers' instructional strategies and techniques, arguing that teachers often incorporate the notion of "putting on your teaching face" whilst in the classroom (Dobson, 2005:334). This "teaching face" reflects the role that teachers take on during their teaching 'performance' in front of a classroom of learners (the audience). The changes from their 'normal face' to their "teaching face" can include (but are not limited to) changes in voice, body language and gestures. The teachers were observed to take on a distinctly different role and projection of self from that of outside the classroom. I examine these changes and related to this, the need to incorporate more practical applications of teaching techniques and styles during the pre-service teachers' training programme. I argue that during training that teachers are guided through developing their teaching persona or identity (i.e. their "teaching face"), while developing a toolbox of strategies, skills and techniques for the start of their teaching career.

This notion of creating their teaching persona or identity whilst developing their instructional strategies, stems from my research in which drama and acting training are utilised to train actors. Much like a teacher, an actor has to remember content (their lines) and present them, in an engaging manner (depending on the style of theatre) to an audience (the classroom of learners). Table A gives examples of the similarities between actors and teachers.

The technical skills of actor training that are basic and useful to teachers are the skills and techniques that actors learn *before* learning specific acting styles (such as Stanislavski, Chekhov, and Strasberg for example). These skills are as follows: voice, breathing and relaxation techniques (Rodenburg, 1997; Whatman, 1997; Martin & Darnley, 2004; Tauber & Mester, 2007; Pogrow, 2009), movement, and use of space (Whatman, 1997; Johnstone, 1999; Tauber & Mester, 2007; Pogrow, 2009), presence and mindfulness (Rodenburg, 2007; Lemov, 2010; Pogrow, 2009; Tauber & Mester, 2007; de Bono, 1985) and improvisation (Whatman, 1997; Tauber & Mester, 2007; Pogrow, 2009).

Teachers would benefit from these basic, technical acting skills as the classroom could be regarded as a stage set. The teacher would learn to utilise the space in order to create a highly impactful learning environment (Heck and Williams in Whatman, 1997) while applying their actor skills during teaching.

A proposed practical application module would be designed for all teachers across the curriculum and phases. After completion, these teachers would hopefully be better equipped for their teaching practise from a practical point of view.

Through my training to become a drama teacher, I was introduced to this idea of practically learning the *doing* of what I needed to teach by physically applying what was taught to me theoretically. This amalgamation, between the theoretical and practical, allowed me to develop a confident mode of teaching before ever entering a classroom.

It was after this training that I began to analyse my previous teachers and their learner interaction, or lack thereof, during my schooling career. Their use of voice, body, classroom space, and audience awareness seemed to highlight an unimaginative way of teaching, and one that I was exposed to for most of my schooling. Questions such as: Did they have practical training? How were they trained? Would they have been as confident if they had experienced some depth of practicality in their training? Namely, their awareness of the voice, body, use of classroom space and audience awareness? These questions sparked the interest in this inquiry.

The next part of my research was to analyse my own training. While mine may have been unconventional, I wondered if my background in Drama and Theatre had relevance. These ideas motivated my proposed idea to incorporate Drama and acting training as a method in which to train teachers through practical modules.

This thought process further developed through my years as a drama teacher. As I watched children developing confidence, critical thinking and improvisational skills through acting, my gut-feeling honed in on the thought that applying these same lessons during teacher training or professional development may result in teachers who develop confidence, projected voices, and improvisational skills. This gut-feeling resulted in my next question: Would the act of acting and playing off an audience lead to a more aware teacher in the classroom?

This is not to say that teachers are not taught practically during their training. After analysing numerous teacher training programmes I found that South African universities offer practical training during the course of the year. Some have labelled the course as ‘professional development’ or ‘teaching in practice’ for example, while other universities, who offer a Postgraduate Certificate in Education (PGCE) tend to rely on the practical component of their training to be done in the schools. The drive to teach the learner-teachers the theories of

learning and teaching are at the forefront of such institutions. Very few of the courses apply this theory practically, relying rather on ‘teaching practice’ at their school placements.

My investigation continued focusing on the different institutions that offered Bachelor of Education Degrees (BEd), and PGCE. I interviewed teachers that I knew personally, asking them what kind of practical classes they received while at University.

Table A: Depicting the Similarities between Acting and Teaching

ACTOR	TEACHER
Learns lines and play’s context and history.	Learns content/ subject knowledge.
Audience awareness, engaging the audience and creating an imaginary world.	Acquiring learners’ attention and engaging with them.
Voice: An actor uses their voice to portray the emotions of a character and create emotional meaning in the ‘drama’ of the moment, using pace or rhythm, inflection, intonation and tone.	Voice: Teachers need to use their voice effectively. The whole class needs to be able to hear, teachers needs variety in their voice, teachers need to learn how to preserve their voice and not to strain it, their voice needs to portray the importance of what they are saying, and to portray any emotions – being serious, time to study, time to play, time to discuss).
Live performance, isolated incidents. Never the same audience.	Live performance, isolated incidents, no classes are the same, never the exact same questions, never the same order of events.
‘Putting on’ a character. To ‘en-role’ as that character.	‘Putting on’ a teaching face. To ‘en-role’ as the teacher. To ‘en-role’ as anything the child needs to advance understanding and learning.
Learning the blocking of a scene to make the space more effective.	Using the space of the classroom so that each child can feel like they are in the ‘front row’.
Actors use improvisation skills during rehearsals and devising (as well as when they might forget their lines on stage).	Teachers are in a constant state of improvisation. Questions are asked throughout lessons (whether the answer is known or not). Learners may be tired or have too much energy, and teachers need to be able to adjust their strategies in order to teach the learners no matter what the circumstances.

The University of Cape Town offers a PGCE for all phases of teaching, namely Foundation Phase, Intermediate Phase, Senior Phase and Further Education and Training Phase (Siebörger, 2013). In this one year, full time course, learners are offered one practical lesson, in which drama exercises are taught. This practical lesson is once a week over six weeks. The only other practical component mentioned in the handbook is the teaching practical done at the schools (Siebörger, 2013). These school visits are broken up into three phases. In the first school term (January/February), learner-teachers go into the field to observe teachers teaching for two weeks. In the second school term (April – June), teachers join the schools for four weeks to practice teaching and continue with observations. The final phase is in the third school term (July – September), learner-teachers are at a school for a six week visit to teach and observe once again (Siebörger, 2013).

The University of South Africa (UNISA) also offers a PGCE (UNISA, 2014). They require teachers to be placed in schools for a total of 10 weeks. In the 10 weeks teachers need to observe for five weeks, and teach a one hour lesson, once a day for the remaining five weeks under the supervision of a senior teacher. These weeks can be broken up or done in one continuous visit.

The Cape University of Technology (CPUT) offers a variety of BEd degrees ranging throughout the different phases (Nevhutalu, 2015). They also offer a PGCE. The teachers have one module for practical training in the second year of their four year degree, while any practical lessons are not formally in the curriculum. Teachers are expected to join a school for eight weeks every year to fulfil their practical requirements.

The universities rely on learner-teachers to learn how to teach when observing and teaching at their designated schools. These observations may be of teachers who have a weak voice or ‘bad’ habits that the learner-teachers may pick up on. Alternatively, they may be given the opportunity to work with teachers that help them along the way. There is no guarantee that each teacher who enters their teaching practice at their designated schools will be given the same opportunities to observe and teach. The three institutions outlined above were where the majority of the teachers I had spoken to, had trained. More detail of these will be discussed in Chapter Two.

While recently working at different schools as a drama teacher in Durban and Cape Town, I discussed the idea of including practical teaching classes at universities with various teachers who had different levels of experience and subjects. I was also able to discuss this idea with

teachers who were currently training. These conversations occurred casually during our lunch breaks. When I explained to them that I was interested in developing a purely practical module for a teacher training curriculum, the teachers unanimously agreed that learner-teachers need more practical help before entering the profession.

General impressions were that their teacher training was very theoretical and felt far removed from the practical aspects of applying the theory that they are supposed to be teaching. These concerns are discussed briefly by Feldon (2007), Korthagen and Kessels (1999), and Kagan (1992) all of whom highlight the evident divide between educational theory and how teachers use these theories in their classrooms daily.

While it is important to learn educational theories of teaching and learning, there seems to be a divide between whether teachers' subject knowledge is more important than their teaching practice (Horn, 2009; Brooks & Brooks, 1993; Morrison-Saunders & Hobson, 2013). The debate around learner-centred versus subject-centred versus teacher-centred teaching provides no conclusion whether a teacher should be a constructivist facilitator versus an expert versus a professional in their teaching practice.

Some theorists believe that the subject knowledge is the most important aspect that teachers should focus on as it allows the learners to draw from their expertise (Morrison-Saunders & Hobson, 2013). Others believe that the practical application of the knowledge lends itself to deeper learning among the learners (Brooks & Brooks, 1993). Being an expert on subject knowledge does not necessarily mean that you will be a better teacher. The communication skills required to share your knowledge as an expert may be insubstantial while attempting to facilitate a discussion with a classroom of learners.

These debates clearly discuss the oscillation between different styles of teaching. This combination of styles aims to engage with a class of learners in order for them to benefit from the process. With these debates in mind, my study incorporates these different viewpoints, negotiating their importance according to the needs of the learners as well as the learner teachers.

While the outcomes for the learners is the general goal for each teacher, my study focuses on the outcomes for the learner-teachers embarking on their journey into the profession. Equipping them with skills and exercises in their toolkit in order for the learner-teachers to feel prepared for the 'performance' of their profession.

My discussion of this practical training for learner-teachers is reflected in further detail in Chapter Four. This chapter outlined my background and how I developed my research questions. I discussed the similarities between actors and teachers and highlighted the arguments around the learner-centred, subject-centred and teacher-centred views. My goal is to discover whether teachers in current schools in Cape Town, South Africa would benefit from this combination of drama and acting training within their teaching training and professional development, and will be discussed further. In the following chapter I will review the literature related to my argument, highlighting some of the discussion around this subject matter, as well as the limitations I have faced.

Chapter Two: The Literature Review

In this, the literature review, I will discuss the literature that brought me to my topic as well as the limited research done on the issues. At the start of my research it became apparent that there was very little written about the notion of teachers as actors. With a handful of journal articles and a few books written about the comparison of teaching as acting, and the necessity for teachers to practice their ‘performance’ of teaching before entering the classroom, my scope is not as diverse as I would have originally preferred. The subject matter also presents some difficulties as an overlap between actor training and teacher training is seldom acknowledged, or researched.

My research analyses education through a constructivist lens, analysing specifically, the practical aspect of teaching. I have developed my analysis of teaching, through this lens, as I am comparing teaching to a process that is experiential, much like drama and acting. This constructivist paradigm of education, advocated by theorists such as Robinson (2006, 2010, 2013), Bruner (1977), Piaget and Vygotsky in Smith, Dockrell and Tomlinson (1997) and Kolb in Moon (2004) is apparent in drama as drama equips one with skills such as: language acquisition and fluency (Hundert, 1996; Taylor, 2000), group learning, and developing interpersonal relationships (Hundert, 1996; O’Neill, 1996; Courtney, 1966) using the imagination, and improvising situational dramas and problem-solving during role play and improvisation. These skills are pertinent in my study as my hunch advocates that teacher training should be taught through a constructivist approach, specially framed as a drama and acting training course. This constructivist approach would create a purely practical component in the teacher training curriculum, allowing learner-teachers to *experience* the practical skills needed in a classroom.

Through this lens, I have gathered texts and found evidence of passive learning during teacher training. In these texts it is explained that teachers are taught through lectures of theory followed by observations at schools during their teaching practice (Siebörger, 2013). Spielman (2007) researches this ‘disconnect’ that teachers experience when putting theory into practice. Her research analysed teachers explaining their lessons in writing, and when applying the same lesson plans in practice it became a completely different lesson. Teachers were unable to execute their ideas that were on paper as they struggled to apply their ideas practically. The research concluded that although teachers have the opportunity to learn the theory, they do not understand how to apply it (2007).

As research looks at a constructivist approach to teaching, I propose a more experiential way of training teachers in order for them to make the connection between theory and practice. This connection would allow teachers to reach the point of praxis (Freire, 1970, 1993). This experiential approach to teacher training would allow learner-teachers the opportunity to learn holistically and reflect on their practice while also theorising their process. This process, I argue, will hopefully develop more practically trained teachers before they enter the work place.

My research focuses on andragogy, as my analysis is on developing teachers, who are adult learners. As adult learners, they have knowledge constructs which might need to be shifted or practiced during training (Cawthon & Dawson, 2009). While researching the benefits of using drama, the literature focused on teaching children. These findings shaped my research and hunch around how teachers could similarly use these techniques, designed for children and adjust them for adults. My research aims to use selected dramatic strategies to train teachers, using their current curriculum/syllabus, but by adjusting the theory-heavy components to a more practical approach, demonstrating the need for a balance of techniques and styles when teaching. This balance is also needed when teaching learners. Lessons cannot be theory-rich only, as constructivists believe, learners need to apply what they are learning in order to create deeper understanding (Robinson, 2006, Bruner, 1977, Piaget and Vygotsky in Smith, Dockrell and Tomlinson, 1997, Kolb in Moon, 2004).

Good/Effective Teaching

With no one definition for what constitutes as a good or effective teacher, there are similarities as to what is argued and what good practice when teaching is. Cawthon and Dawson (2009) suggest that an effective teacher is able to oscillate between styles, providing a balance in teaching approaches in order to acknowledge multiple learning styles. Similarly, Pogrow (2009) argues that the best teachers can both transmit and transact information when teaching and are able to switch between the two as needed or when they feel it is appropriate. Stinson (2009) suggests that an effective teacher has higher learner engagement. This ranges from learners being attentive to showing interest and getting involved in discussions as well as actively participating in discussions and asking questions.

Tauber and Mester (2007), Bruner (1977) and Lemov (2010) agree that teachers who are enthusiastic and passionate about their lessons and content present effective teaching. Bruner (1977) goes further to discuss effective teachers as people who are open to learn and who are

not closed to criticism. Similarly, Cullingford in Whatman (1997) lists integrity, learning, organisation, communication, and humour as well as self-awareness and being open to criticism and reflection as part of an effective teacher.

Finally, Handley (1973) suggests that teaching can be subjective and that there is no one pattern of a successful teacher as teaching has multiple facets. The definition for a good teacher may be deemed as indefinable. With natural aspects discussed such as enthusiasm and passion, skills such as improvisation (changing between styles when needed), sounding enthusiastic and sincere and being able to reflect on our teaching are skills that can be learned and applied.

South African Education

While there is a vast amount of literature on South African education, it is beyond the scope of my minor dissertation. My discussion relating to South African education focuses mainly on the changes that teachers have faced over the years, indicating that there were gaps in the curriculum changes, and how this created confusion to teachers' when developing their instructional strategies as the expectations of both teachers and learners have changed over the years.

With a diverse background, the South African education system has taken on many forms over the years. These forms are namely Model C schools: a semi-private government model, Bantu Education: which widened the gaps in educational opportunities according to race, with the White schools receiving most of the funding and Black schools receiving the least. After Apartheid was abolished in 1994, the government inherited an unequal society (Jansen & Taylor, 2003). Outcomes Based Education (OBE), in Curriculum 2005 was introduced in January 1998, however, this form of syllabus proved to be confusing for teachers as they were not trained according to this new way of teaching (Jansen & Taylor, 2003). Teachers were unsure how to apply the curriculum.

OBE was soon reworked and the Revised National Curriculum Statement which was approved in 2002 and implemented in 2004 became the new curriculum. This was followed by the National Curriculum Statement which was approved in 2003 and implemented in 2006 (Western Cape Education Department [WCED], 2010). The most recent change is to the current Curriculum and Assessment Policy Statements (CAPS). (South African Government [SAG], 2015, Department of Education [DoE], 1995). The final changes resulting in the

CAPS curriculum gives teachers more direction in terms of subject content, teaching schedules and a breakdown of each outcome (WCED, 2012)

OBE represented a radical departure from previously lecture-based modes of delivery and sought to democratise classrooms in keeping with the new South Africa (DoE, 1995). It presented new learning areas for the curriculum, and sought to radically transform teaching to a more interactive and facilitative style. In addition it asked for the development of critical outcomes and assessment criteria for each stage of learning. This was formalised through an elaborate new organisation SAQA, the South African Qualifications Authority, to develop standards for quality control, and the NQF, the National Qualifications Framework, to allow for articulation between schools, colleges, universities and private institutions.

Horn researches the problems regarding OBE and argues that a central cause was “Learner-centredness” (2009:1). In OBE, a paradigm shift meant that teachers were asked to be facilitators rather than be the knowledgeable source that teaches the unknowledgeable source (McLauchlan, 2007). To some extent OBE reflects a constructivist or transactive teaching strategy. It builds upon children’s current knowledge and sees the child as entering the classroom with past experiences. Education is seen as a transaction of knowledge, being *relayed between* learner and teacher as opposed to education being a transmission of knowledge *from* teacher *to* learner. Sometimes a child’s learnt experience may be insufficient or contested, and this can cause a hurdle in their learning (Brooks & Brooks, 1993).

The change from rote learning and traditional ‘chalk and talk’ to the facilitation model that OBE demanded resulted in yet another change in the curriculum (Horn, 2009:513). Teachers, with little or no experience teaching according to OBE’s framework, were unable to teach according the expectation that education should be “learner-centred” (Horn, 2009:513). Teachers were not trained to teach in this transactive style, but were rather accustomed to instructional strategies of traditional “lecture-style” (Morrison-Saunders & Hobson, 2013:216). Teachers were not trained nor were clear instructions for lesson planning given in order for teachers to adapt to this style which resulted in the CAPS curriculum that illustrates a much more in-depth step by step guide for teachers regarding lesson plans and outcomes.

Teaching Training

In a meeting with Associate Professor Rob Siebörger in 2013, from the Education Department at the University of Cape Town (UCT), I discovered that there is a gap in the teacher-training curriculum. This gap was specifically the practice of teaching, professional

communication and the development of a teaching self (Whatman, 1997). This teaching self, or teaching identity as defined by Whatman, is the role that teachers take on in the classroom. This role or identity is generally developed once teachers are trained and working but is not harnessed or facilitated during training. In order for teachers to develop their teaching self before entering the classroom, they might benefit from facilitation during their training. This would initiate the process of developing their teaching identity.

The models of teacher training, as well as critiques of teacher training demonstrated overall that teachers learn more about others than about their own identity and role as *teacher* (Siebörger, 2013; Whatman, 1997). Their time is focused on the theories relating to teaching and learning, and the practical application of teaching is done at the schools only. At UCT, for example, learner-teachers are required to do periods of teaching practice at three different schools as discussed in Chapter One.

After the observation phase, the learner-teachers analyse and critique their observations at university. Following the observation phase learner-teachers are required to return to schools for four to five weeks for teaching and further observations. The third and final period requires learner-teachers to join schools for six weeks to teach and observe again. This structure of what is said to be the ‘teaching practice’ informed my thinking that learner-teachers need to physically teach and practice their teaching craft prior to entering schools. These practice lessons might be designed specifically for each learner-teacher and practiced during a seminar or workshop at the university with their peers. Learner-teachers could learn the basic skills needed to teach such as use of voice, movement in the space, as well as improvising strategies during these practical lessons. These practical lessons could be weekly occurrences, ensuring that teachers practice their learned instructional skills.

During email correspondence with a teacher at CPUT, which offers both a BEd as well as a PGCE, I was told that practical lessons (where learner-teachers are given the space to practice teaching at the university rather than at the schools), are not part of the syllabus. Any practical aspect of teaching is done at the schools or informally by professors.

Similarly, UNISA requires five weeks of observations and five weeks of teaching which can be spread over the year (UNISA, 2014). A colleague and friend, who did her PGCE at UNISA, explained that the 10 weeks overall could be done at any time over the course of the year. She was lucky enough to have joined a school that gave her guidance and allowed her ample opportunity to teach, over and above the one hour per day over the five weeks that was

stipulated. However, on further discussion, it was revealed that her co-learners had not been so lucky in their placements. Some teachers were allowed to teach the bare minimum of one hour per day, others were put straight to work without the initial observations, nor were they supervised. Indicating that teachers are not given adequate guidance during their teaching practice, nor is it controlled by UNISA as some learner-teachers are given more opportunities than others.

Cawthon and Dawson posit that this approach to practice during training is due to the assumption that the majority is learned “on the job” (2009:144). Bruner (1977), Pogrow (2009) and Tauber and Mester (2007) argue that in order for teachers to embody effectiveness, they need to hone in on their craft, constantly upgrading their techniques and acquiring flexibility while using a range of techniques. These skills can be acquired through experience and make learning an event in which learner-teachers can experience their learning holistically In order to generate deeper understanding (Kolb in Moon, 2004). This is theoretically, how I envision an ideal teacher training programme. If learner-teachers learn holistically and through experiential instruction supported by their learned theory, deeper understanding of the theories and content might occur, allowing teachers to experiment with their instructional strategies under the supervision of their lecturers, professors and teachers.

Not only will the learner-teachers have a better understanding of the theory, they will be able to *physically apply* the action of the theories they learn. This in turn, would allow learner-teachers to create pedagogies individually and their own teaching identities that can effectively transmit and transact information with a classroom of learners.

Should teacher training adopt this constructivist model specifically during a practical course, learner-teachers would also be given the opportunity to construct their own meanings of learning and teaching. Deeper understanding of their teaching and a bigger impact when they are learning would be obtained. The impact of the learner-teachers’ subject content knowledge should simultaneously grow exponentially, as the teachers would construct their meaning of the subjects that they will be teaching while participating in the act of teaching and reflecting. With the current issues of teacher knowledge (van der Vliet & Joseph, 2014; Bruner, 1977; Jansen, 2013), teacher evaluations have resulted in poor outcomes from teachers.

There is a need for a more in-depth training and experiential learning for the teachers reiterating my focus to train them in an experiential environment using actor training.

Teachers would be able to learn specific (acting) skills, targeting specific problems they might have i.e. their teaching *performance*. For example, should teachers have difficulty with movement or their voice, these practical classes would be put into practice in order for the learner-teachers to apply their newly learned acting skills into their teaching craft. This could be applied while practising a lesson of their choice of subject. During this ‘performance’, learner-teachers would not only be applying their new skills, they would also be practicing their teaching approach as well as their specific subject knowledge (McLauchlan, 2007).

The Teaching/Acting Parallel

Whatman discusses the parallels between acting and teaching specifically comparing the use roles and having an audience (1997). Similarly, Tauber and Mester (2007) advocate the use of acting training in a teacher training programme, as teaching is like a ‘performance’. They outline the benefits of acting training skills that can assist a teacher in their instructional techniques namely learning to come across as sincere, animation in voice, facial expression and gestures, creating a character for the classroom, how to use the classroom space effectively (blocking your space), role playing and using props and technology. Their argument draws on specific skills acquired when using acting training that can translate to skills useful for a teacher in the classroom.

Similarly, McKenzie, Da Costa and Pohl (1999) analyse the personalities of both students who are studying acting and students who are studying to become teachers. This faculty incorporates both teacher education and actor training. In their findings it was noted that teachers could learn (from acting training) to be more emotionally intelligent as both actors and teachers need to learn about other people’s personalities. Actors analyse characters in order to portray them convincingly, while teachers analyse their learners in order to be prepared for their reaction to situations and how the learners learn. Concluding that aspects of actor training could be beneficial to learner-teachers.

Pogrow (2009) advocates the use of drama during teacher training learner-teachers acquire skills useful for their instructional strategies. Examples of useful dramatic skills for teachers such as the technique pioneered by Dorothy Heathcote namely Teacher-in-role, would benefit the teacher as they learn to ‘enrole’ as a character and facilitate the lesson in the chosen character. The teacher can participate in the play as well as monitoring the learners’ experience (Morgan & Saxton, 1987:38). Pogrow describes a lesson taught by a teacher who is dressed in costume. He ‘enroles’ as a businessman who models persuasive speech in order

to acquire the attention of the class (2009). As this character he teaches the learners about persuasive speech and asks them to sell him a product. The learners are then asked to write a persuasive essay that relates back to the speech they used to sell the teacher the product.

While the example is not what is traditionally termed as “teacher-in-role” (Morgan & Saxton, 1987:38), it does require the teacher to take on a role, and stay true to this role while teaching the learners about the chosen topic. Pogrow titles these lessons, using drama as instructional techniques as “outrageous teaching” (2009:3).

This technique of taking on a role has numerous benefits during training. Firstly, the learner-teacher can enrole as a professional teacher, embodying the “teaching face” or identity they want to develop (Dobson, 2005:334). The remaining learner-teachers can also enrole as learners in a classroom during a teacher’s lesson, allowing them to embody what is interesting for that age group, and with the theories they have learnt about certain age groups, applying this as they participate in the lesson. This would allow learner-teachers a chance to create a deeper understanding as the teacher as well as the learners, while practically learning *how to teach*.

Pogrow’s intentions of using outrageous teaching stems from the resistance of American learners to concentrate (2009). High levels of disengagement are becoming more prevalent among learners due to numerous problems such as socio-economic decline and increase use of technology as well as on-demand entertainment (2009:1). His aim is to develop teaching strategies that make learners excited to learn, to enjoy what they are doing in the classroom and to enjoy what their teachers are doing simultaneously.

While not all learning can be simulated via drama exercises, and both rote learning and lectures still have their place in education (Horn, 2009), there needs to be a balance of passive and active learning throughout each day (Pogrow 2009). His analysis of teaching also draws parallels between acting and teaching and suggests that teachers should learn when to use traditional forms of instruction and when it is time to start using “outrageous” strategies (Pogrow, 2009:3).

This need for a balance when teaching learners should be reflected in teacher training. Learner-teachers are also learning and as such, need a balance in the way they are taught. If they are taught using numerous strategies that appeal to the different ways people learn, they too will learn why the balance of using different strategies is so important and they will learn how to reach the point of praxis as they apply their theory.

Drama in Teacher Training

Booth (1994), O'Neill (1996), Taylor (2000) and Wee (2009) posit that experiential learning during process drama/drama in education/applied drama, allows learners to acquire a deeper understanding of their circumstances according to their imagined reality during techniques such as role play in story dramas. Similarly, teachers might be able to develop a better understanding of their circumstance within a school or classroom environment, should they be given the opportunity to “enrole” as teacher and enact an imagined reality of teaching during their training (Whatman, 1997:182).

This is pertinent to my study, as I am focusing on the action of teaching. I am focusing specifically on teaching during instruction. With teacher training focusing on the theories around learning and school/classroom culture (Melrose, 2000; Siebörger, 2013) little is taught with regards to the practice of teaching, and how to apply the theories.

Drama techniques such as role play, improvisations and interactive games are demonstrated in various literature (Booth, 1994; O'Neill, 1996; Taylor, 2000; Wee, 2009; Monchinski, 2008; Tauber and Mester, 2007; Pogrow, 2009, Whatman, 1997, Lang, 2001; Hundert, 1996) and are not far removed from the techniques that teachers use daily in their classrooms - begging the question – why are teachers so apprehensive to develop their teaching techniques using what may be argued as a ‘natural’ way of teaching? By placing the learners in an environment that encourages reflective thinking and problem-solving, these skills are pertinent to learning.

Studies show that teachers who have no background in drama, have a negative perception of drama and are apprehensive to use it during teaching (Stinson, 2009; Hundert, 1996; McLauchlan, 2007; Wright, 1999; Lang, 2001; McCammon, O'Farrell, Saebo & Leap, 2010). Teachers express their apprehension to incorporate drama into their instructional strategies according to the following categories:

Risk

Teachers are not comfortable extending themselves beyond what they know. They may be dealing with other issues of accountability (marks to be on time, average among the learners' grades, administrative duties). They fear the risk of trying to learn a new way of teaching, not knowing if it will be effective (Lang, 2001; Cawthon & Dawson, 2009, McLauchlan, 2007), nor do they understand how similar their teaching is to drama and that of a performance.

Unversed in Drama

Perceptions of drama tend to lean towards words such as *drama queen* or *being dramatic* rather than on *interactive exercises to evoke critical analysis among learners* or *using improvisation to generate creative thinking and decision making* (Stinson, 2009). Teachers tend to judge the word drama, and if they are introverted/uncomfortable ‘acting’ in a drama class, that they will not enjoy it or they will not be good at it, nor do they believe they will take anything of value away from the training (McLauchlan, 2007).

No support therefore not sustainable

Drama as a methodology can require constant reflection and adjustment, much like a rehearsal for a performance. If a teacher does not have a support system, where he/she can reflect on what he/she has done (because no other teachers may be using drama), then he/she may lean towards their traditional instructional techniques, as they are familiar and comfortable with these strategies and can discuss them with their peers (Lang, 2001).

Time

Creating a drama lesson is timeous (Lang, 2001). Coming up with strategies can be overwhelming, especially if you are not familiar with a range of strategies. Time cannot be wasted in the limited time in which teachers have to teach.

There is a tendency, in the research, for teachers who are participants in the case studies, to advocate that drama needs to be used in a teacher training curriculum. However, when they receive the professional development training, they are hindered in continuing with this teaching technique due to the fear, time constraints, lack of support and teachers being unversed in drama.

Wright (1999) suggests that teachers’ perceptions may be skewed when discussing drama, but once teachers are actively participating, they become more comfortable with the techniques and exercises. Hundert (1996) describes the lack of teachers buy-in when introducing a professional development programme using drama, however teachers who did have a background in drama were most receptive as they knew the benefits of drama.

In Hundert’s case study, she discusses positive changes in teachers’ instructional strategies when the teachers were taught holistically during single-session, in-service training. Teachers had an increase in confidence, communication skills, interactive teaching techniques and

learner engagement. Due to the time constraints, however, teachers fell back on their transmissive approaches shortly after the training had ended (1996). Dawson, Cawthon and Baker (2011) discovered that teachers changed when using drama and applied theatre as a methodology during their professional development. Participants were taught drama-based strategies such as interactive games, improvisation and role playing during an in-service programme held at the district's university. Teachers were invited to participate in a year-long professional development programme to enhance their instructional strategies. These findings indicate that when teachers are introduced to new ways of teaching and learning, specifically with drama, there is a change in their pedagogy. However, teachers need the constant support in order to maintain the change suggesting that even though it was effective without support, it was not sustainable.

Personality and the Teacher

Dorothy Heathcote started her professional life wanting to be a professional actress (Wagner, 1976; Ackroyd-Pilkington, 2001). She trained as an actress, incorporated the skills she gained as an actor into her pedagogy as a process drama teacher/facilitator. She understood drama to be a process that should not focus on the product. Drama should rather engage the learners during the process towards the product. Another example of an actor trained teacher is discussed in Dobson's paper (2005). He analyses a professional actor turned English teacher at a high school. The teacher draws on her skills as an actor to use in her pedagogy while teaching. Finding the nuances of her class, using her storytelling skills, her "teaching face" and relating material to the relevant audience (Dobson, 2005:334).

Both examples of former actors using their acquired acting skills prove that utilising these skills during teaching were successful. The type of personality (that Heathcote, and Dobson's case study demonstrate) is drawn to the profession of acting and can therefore be perceived to have, what Bruner describes as a "drama-creating personality" (Morgan & Saxton, 1987:vi).

Bruner describes this "drama-creating personality" as teachers who are able to use the skills acquired from actor and drama training, and structure their lesson in order to both transmit and transact information with the learners while being process orientated (Morgan and Saxton, 1987:vi). O'Neill elaborates that teachers are seldom taught these skills nor given the opportunity to develop the "drama-creating personality" (Bruner in Morgan & Saxton, 1987:vi).

My research and analysis stems from the gap in teacher training where teachers are not given sufficient opportunities to develop their teaching personality with the guidance of lecturers, professors and teachers. This perceived gap, creating under-developed teachers (in terms of their teaching personalities and application of their self-sustaining teaching strategies) prompted my idea to incorporate drama and acting training in order to confront these proposed gaps in the training.

I outlined the core readings acquired during my research. I have positioned my research in a South African context and discussed literature that both supports my research, as well as highlighted the issues involved with using drama in teaching training. In the chapters that follow I discuss the research methods used when researching in the field, as well as in-depth analysis of my findings in Chapter Four.

Chapter Three: Methodology

In the previous chapter I reviewed the literature, discussing studies similar to my own and drawing ideas from theorists in the field of drama and theatre. In this chapter I will discuss my research methodology; how it was initially designed to provide the answers to my research questions and the contingency plan that I needed to create, due to lack of sustained engagement by teacher-participants. I justify my choices according to the theoretical frameworks that I have drawn from. I present a short rationale for qualitative research as my methodology and discuss critical pedagogy and constructivism as my lens. This chapter also includes the research methods chosen for my study.

Due to the nature of my study, I chose to frame my research in a qualitative research paradigm. Qualitative research is used to analyse human experience which was the objective of my study (Silverman, 2010). I was not trying to find out how many good teachers there are or to prove a hypothesis but to analyse a random sample of teachers, in similar contexts, in order to gather trends concerning teaching.

My research questions included: Can drama and acting training benefit teachers with regards to their instructional aspect of teaching? Do teachers put on a “performance face/teaching face” when teaching (Dobson, 2005:334)? What does this perceived teaching face look like and how does it differ to a teacher’s normal face? If I observe teachers, can I see any relation to it as a performance? Could a teacher’s ‘performance’ be enhanced through drama and acting training? What teaching styles do I see? What skills were used for that style and could they be taught in a purely practical class?

My Lens

I located my study in a constructivist and critical pedagogy paradigm, which I believe is the most appropriate for my argument. As Critical Pedagogy is about the relationship between theory and practice and their necessity to exist with each other as constant process of action and reflection much like the nature of teaching (Freire 1970, 1993). My study argues that teachers should have more practice of the theory that they learn when training, in order to reflect on their teaching style/s and the skills that are necessary with those styles. I suggest that part of these practical opportunities be framed as a drama and actor training class due to the similarities of performance between actors and teachers.

In order to determine which performance skills teachers might possess, or need to learn, I created a research design in order to observe and interact with teachers in their schools.

I chose this lens, as I argue that teachers need to practice their teaching constructively, in order to construct their understanding of their craft by holistically learning, - instead of through the monologue-based approach currently used. In this way, teachers practise their teaching, then reflect on their teaching. As teaching is a process, it is never stagnant and changes or adapts as our surroundings change, it requires teachers to constantly be in a process of reflection and adaption (Monchinski, 2008).

This school of thought stems from the constructivist paradigm of education, advocated by theorists such as Robinson (2010), Bruner (1977), Piaget and Vygotsky (in Smith, Dockrell & Tomlinson, 1997) and Kolb (in Moon, 2004). The constructivist viewpoint is that when we learn, we generate knowledge and meaning through interactions between experiences and ideas; in other words, the process is inductive. This process suggests that you adapt and make theory as you go along. It is only through our experiences that we can construct meaning that we can understand. Learning is ever evolving and is a process with no end result but rather focuses on the process towards a product.

Constructivist thought is centred on the learner, the learner's experience and what the learner will learn through their experience in order to develop a deeper understanding. My own research focuses on the teacher as the learner-teacher. As my analysis is on the teachers' learning, I have drawn from andragogy as adult learners enter their learning environment with knowledge constructs which might need to be shifted or practiced (Cawthon & Dawson, 2009).

As teachers are adult learners, analysing literature that focused on the act of teaching children shaped my research. The literature focused on the benefits of drama that were aimed at children: how children developed confidence, communication skills, empathy, critical thinking and improvisation skills when participating in drama. As these skills are beneficial to teachers in a classroom, it guided me to my research questions and developed my ideas around created drama and acting lessons specifically for teachers. As these techniques prove to be very beneficial when learning the application of knowledge and the construct of new knowledge, my research aims at using selected dramatic strategies to train teachers, using their current curriculum/syllabus, but by adjusting the theory heavy components to a more practical approach, demonstrating the need for a balance of techniques when teaching.

The Sample

For my study I initially approached 10 different schools in the southern suburbs of Cape Town, as they were close enough to travel to on a daily basis. I approached 10 different schools in the hopes of observing teachers in at least 20 teachers. All the schools I approached were co-education, government schools with different socio-economic backgrounds. I wanted to limit my choices to co-education schools, as working in a same sex school compared to a co-education school may have had too many variables. I also limited my choice of schools to fall under the government, rather than the private schooling systems, as this too would eliminate too many variables (considering background training, professional development and resources at hand for teachers).

Out of the 10 schools, three agreed to participate in my fieldwork, two of which were primary schools and one, a high school. Although all the schools fell under the government rather than private schooling bracket, each school presented different socio-economic and cultural diversities.

My sample was smaller than anticipated when developing my research design as I observed 14 teachers. All participating teachers were from South Africa and had different ethnic backgrounds. Although they all had diverse backgrounds, I was still able to pick up trends in their teaching, igniting questions around how teachers may need to cope in their environment. More about teachers trends are discussed in Chapter Four.

In this diverse sample, I was able to witness a range of experience and teaching styles. I was only able to interview eight of the 14 participants in order to establish their training and preferred approach to teaching; of the eight participants four had taught for between three to seven years and four had taught for over 14 years. One participant had been teaching for 39 years, being the most experienced of the eight participants.

In this sample I was able to obtain a range of viewpoints from the teachers as each had a different position, role, level and status within their school and overall in my fieldwork (Hitchcock & Hughes, 1989) as well as extract the similarities and differences of their training. More detail of the schools and the teachers will be discussed in Chapter Four.

Table B: Observation Hours per School

SCHOOLS	Number of Teachers Observed	Total Hours Observed at School
PRIMARY SCHOOL 1: A primary school in Southern Suburbs, Cape Town.	5	18,5 Hours
HIGH SCHOOL 1: A high school in Southern Suburbs, Cape Town.	3	8 Hours
PRIMARY SCHOOL 2: A primary school in Southern Suburbs, Cape Town.	6	9,5 Hours
Total Schools Observed: 3	Total Teachers Observed: 14	Total hours observed: 36 Hours

The Fieldwork

My initial research design consisted of observation of participating teachers who are referred to as the participants. Observations were followed by interviews with the participants, and analysis of what I had seen and discussed with them. This analysis was then applied when making a series of workshops, designed specifically for the participants. Finally, I concluded by encouraging feedback and reflection from the participants. These steps or phases are discussed in detail below.

In order to generate a more educated understanding of the participants' routines in addition to identifying their daily obstacles, the main purpose of my fieldwork was to locate the skills teachers need to teach their various subject content effectively within their predominant teaching style/s. This research was to be done ethnographically, by collecting data from first-hand observations (Silverman, 2010).

My first step was to approach schools in order to obtain permission from the principal and participating teachers. My interest was on the teachers rather than the learners, and it was evident that I needed to be clear of my intentions so as not to impose on the learners' privacy. Once I had received their permission, I was able to contact the Western Cape Education Department (WCED) in order to receive permission to observe, interview and work with the specific participants in the schools that I had approached (Appendix A, 'Letter for Schools').

After receiving permission from the WCED, I began my observations at the schools. Before each observation began, participants were asked to sign a contract giving me their permission to observe, record, and interview them. In the contract, I stated that, should the participants fulfil these requirements, I would show my gratitude for their involvement in my research, by teaching a drama lesson for them. (Appendix B, 'Consent Form for Teachers').

The next phase in my research design was to interview each participant; discussing what their experience, education or training entailed, identifying what skills they thought teachers needed on a daily basis as well as what skills they reflected as essential for their teaching. The interviews were not about finding out whether they thought they were acting while teaching, nor was it to find out if they thought drama would help their teaching. I did not want to lead the teachers towards the answers I wanted, but rather gave them the opportunity to discuss their days, training, strategies while teaching and background in the field.

The objective of the interview process was to discover if teachers thought critically about their pedagogies, as well as what they thought was missing from their education when training to become a teacher. These interviews allowed me to understand their background while concurrently discovering what their perception was of drama. (Appendix C, 'Interview Schedule'). The interviews also allowed me to discover whether there were trends in their backgrounds that fed into the way they taught, or if they did in fact have a drama background, if it was apparent in their teaching.

Hitchcock and Hughes suggest that during interviews, you should allow your participant to speak freely, not cutting off what they are saying, nor guiding them too strongly with what you want them to say. I had worked according to these suggestions as I did not want the teachers to hold back in any way (1989).

I had an interview schedule, but found that as they answered my questions, I needed to ask new questions or to rephrase what I was asking. I also tended to skip questions as teachers were pre-emptive in their answers. I focused on being conversational and also used precise

praise in order to gain trust and boost the teacher's confidence after allowing me to watch something as personal as their teaching. At times I noticed the teacher's discomfort when I mentioned their lesson, almost indicating their embarrassment of what I had seen. These interviews are analysed in more detail in Chapter Four.

Following the interviews, I would gauge with what was discussed. Filtering through what skills that may be related to a performance. Skills they thought they needed, and that I, as a critical observer, identified as skills needed in their lessons that may be enhanced in a drama and acting training workshop designed for the participants.

With these identified skills, I would devise the workshops that engaged the participants with their desired skills. Through analysis of my research methods, I was able to filter through what skills were needed. During this analysis, I attempted to locate trends or patterns of skills that all the participants I observed had acquired, and if gaps in their teaching styles could be taught via a drama/acting workshop.

The following phase was to create said workshops, framed as a drama and actor training lesson, combining the discovered and undiscovered skills that teachers had naturally. This workshop would have been offered to participants and would become a collaboration between myself as observer and researcher, and the participants. In this way, all the participants would have specific workshops in which to experiment with new strategies for their classrooms while acquiring or enhancing skills needed for their instructional pedagogy.

The workshops would be filmed followed by a group discussion or reflective questionnaire. The discussion or questionnaire would enable me to obtain reflections from the participants that I may include in the workshops to follow.

Ideally, I would have observed the participants again in their classrooms after the workshops. These observations would have allowed me to analyse whether any improvements may have occurred, and to offer feedback (if necessary) to participants timeously in order for new habitual behaviours to occur, reinforcing the new strategies.

After the workshops, I would have analysed the data from the video recordings, writings and discussions from the participants in order to locate trends as well as to locate what did and did not work.

My final phases would have included further observations of the participants, alternatively contacting them with a short questionnaire or survey, identifying whether a positive or

negative change occurred after the workshop and if they would recommend the workshop to fellow teachers/teachers in training, or if they had suggestions for improvements.

The participants from Primary School 2 were not able to continue in my study following the observations, due to time constraints and disinterest. Primary School 1 and High School 1 both terminated their involvement after the interview process. This left my study incomplete and contingency plans were put into place.

The Contingency Plan

Due to these unforeseen circumstances, I needed to devise a new plan in order to complete my study's validity and reliability, through triangulation (Silverman, 2010). This resulted in repositioning myself to become an insider to my own fieldwork research: a reflective practitioner. My method changed from that of an ethnographic researcher to auto-ethnographic: using my own personal experience and analysing it as I explored my own teaching experience (Ellis, Adams & Bochner, 2010). I reflected on my previous practice as a teacher, as well as my observations of the participants. From these reflections I experimented practically with the findings to become part of the research.

In order to create critical distance from my own teaching and analysis of self, I tended to write reflective daily diary entries that I could later analyse, as well as video recording my lessons in order to analyse the data at a later stage. There was a tendency to over-analyse my own teaching, generally analysing my style in a more judgemental way. My analysis tended to be less forgiving when I was watching my own teaching. In order to judge myself fairly, I referred to my field notes of the other teachers, distilling through what I was watching and looking for.

The analysis of my own teaching was, however, different to that of my teacher participants. I was experimenting with the strategies that I wanted to share with the participant teachers, so the analysis shifted to that of analysing the strategies, rather than my own teaching. I reflected on what worked and what felt like a failure and I analysed the data during these practical experiments while teaching.

These practical experiments occurred during an opportunity at Primary School 1. The school contacted me as they needed a substitute teacher. During those days I was able to experiment with my voice, my physical positioning in the classroom, different teaching strategies as well as my improvisational skills.

During this adopted reflective practitioner role, I was able to reflect-in-action and analyse my own teaching (Neelands in Ackroyd, 2006:18). I was engaged with adapting my previously planned techniques throughout the lessons I was teaching, much like the teachers I had observed. This allowed me to put into practise the ideas I had for the workshops into my own teaching in order to discover whether my strategies might work, or how they needed to be adjusted.

These ‘results’ weren’t necessarily accurate as I was a ‘new’ teacher dealing with new obstacles as opposed to the teachers I had watched, and I was also trained as an actor and in using transactive teaching styles. This was a compromise, but still generated documentation of my processes, as I attempted some of the ideas I wanted to use in the participants’ workshop. While some techniques proved to be successful and easy to execute, I was inundated with obstacles that I did not foresee in my planning. These findings will be discussed in more detail in Chapter Four.

My methodology eventually took on the “Methodological Triangulation” (Mason in Silverman, 2013: 136) as it took on multiple approaches including interviews with participants, consulting relevant secondary sources, and observations as well as my own reflective teaching. This ensured that any interpretation I had was supported and qualified by the data and was not embellished to suit my needs or intended outcomes (Winston in Ackroyd, 2006:47). This rendered my research as valid and reliable as qualitative research (Silverman, 2010).

My Role as Researcher

My position as researcher fluctuated between insider and outsider (Neelands in Ackroyd, 2006; Hitchcock & Hughes, 1989). This insider positioning and outsider positioning was interchangeable as my role changed between researcher and substitute teacher throughout the days of observation. As outsider I was generating data through ethnographic observation, and interpreting data as I observed.

During the interview process with Primary School 1 and High School 1 I was able to create a more personal and trusting relationship with the participants. I reflected on what I had seen during their teaching and provided personalised feedback as an outsider as well as an insider (as I knew, partially, what they were going through with their learners).

My observation interchanged between direct observation of participants (Yin in Ackroyd, 2006) and participant observation (Cohen & Manion, in Ackroyd, 2006). During participant observations, the researcher may become a participant during their observations, shifting their role from passively observing, to actively engaging with their participants. It was during my observation at Primary School 1 and High School 1, that I was able to fluctuate between observer and participation observation.

After the interviews, I was invited back to Primary School 1 to teach lessons independently. The participants also encouraged me to join lessons while observing. In this way I became an insider, gathering data according to observations, my own participation, as well as creating intimate and collegial relationships with a select group of teachers that I observed.

This participatory observation enabled me to experience what the teachers I had observed were experiencing with their classes on a daily basis. This experience gave me a deeper understanding of their needs and the challenges that they face throughout the year. Following this experience I was able to analyse my observations in situ, rather than judging their choices from a removed position (Gallagher in Ackroyd, 2006). Before my participation, my subjectivity influenced my observation; after my position changed to teacher, so too did my understanding of the participants' experiences (Hitchcock & Hughes, 1989).

This interchangeable repositioning from external researcher to reflective practitioner gave me practical opportunities to apply the instructional strategies and teaching styles that I had researched in theory but was never able to transfer into praxis. I was asked by teachers to teach some of the concepts during their lessons. These findings were to be expanded on during the workshop in order to develop their -- and to some extent, my own -- praxis.

Research Methods

During observations I employed video recording whenever appropriate. I asked each participants' permission individually and only recorded after receiving permission from them. Some teachers were not receptive to the video camera as they were either uncomfortable with being filmed, or concerned that it would be a disruption in their classroom. This did not dissuade me nor did it give me reason to negatively judge them, as once they started teaching I took field notes diligently throughout every lesson, and was soon aware that the teachers knew their learners better than I did. Their concerns about the camera being a distraction were warranted as just my presence in the classroom could be a distraction to the learners.

This made me more diligent in my note taking, regardless of whether the video camera was in use or not. I did not want to rely on the camera when I could actively analyse while the action was taking place. At times the video camera battery did not last as long as the lessons. When this occurred I was able to record on my cellular telephone and transfer the data to my laptop in order to keep the material in a sequence.

During the interview phase, I interviewed eight of the 14 teachers. Five teachers from Primary School 1 and three teachers from High School 1. Throughout the interviews, I tried to create a comfortable environment and decided to do voice recordings so that my attention could be focused on the teacher and not on writing or typing while they spoke to me.

My interviewing strategies took shape according to David Silverman (2010) and Hitchcock and Hughes's (1989) suggestions for interviewing successfully. While Silverman encouraged a more relaxed and unrushed interview technique, Hitchcock and Hughes suggested a more strategic approach to the interview process. They suggest that researchers should employ a planned schedule in order to have a guide when interviewing and not lose focus. Both were taken into consideration during my interviewing.

Working from Hammersley's literature, I was able to draw ideas from case studies that were specifically done in classroom settings, filtering through strategies about appropriate reactions to have, how to observe and situate myself in the classroom (1986). I was respectful and aware of what I was watching, rather than going in blind and looking for a blanket of observations. While some writings encourage researchers not to pre-empt what you want to see, I made sure that I was focused on the teacher, while trying to also observe the learner engagement and the relationship between the teacher and learners (Silverman, 2010; Hitchcock & Hughes, 1989; Hammersley, 1986; Ackroyd, 2006).

I had chosen my research instruments as a form of data collection due to the possibility that it would allow me to analyse data later as well as in the moment. The video recordings allowed me to refer back and see if I missed anything, in order to document any specific examples. In a classroom, there are multiple things happening, and part of my observation was the realisation that, for instance, a lot can be missed due to where the teacher positions themselves physically in the classroom, and how the learners are seated.

Ethical Considerations

The use of a video camera was my primary ethical consideration and I needed to make sure that the learners were not the focus of the recordings. I set up my video camera in order to focus on the teachers and was able to find a position that did not record many learners. While some learners were recorded, their actions were not the focus of my study and were discarded. My intention was to apply what I had seen in the classrooms into a workshop, incorporating certain strategies and techniques observed. New skills and techniques would also be included in the workshops.

What was Accomplished?

The fieldwork that I completed consisted of the following:

Within a three week period I was permitted to observe 14 teachers at three different schools in the Southern Suburbs of Cape Town. A table of my observation times are depicted below.

Due to this small sample size at each survey site, and overall as a study, any conclusions and trends relate only in this isolated study and are regarded as conditional (McCammon, O'Farrell, Saebo & Heap, 2010). Therefore, my fieldwork is analysed as specific to these three schools and the 14 participants. The findings are not representational of all schools and my analysis discusses the findings are specific to this study.

Limitations

My limitations included both the time limitations of my observations of each teacher as well as the dismissal of my workshop phase (by the schools). The times observing were dictated to me by the schools and I accepted. My observations focused on what a normal school day consists of, what challenges teachers face daily and how teaching may be analysed as a performance.

The limitation of my final workshops resulted in the absence of markers of change. I can only account for where I, myself, initiated change in my teaching experience which was successful. The fact that the teachers were not able to and/or did not have time and/or were not willing to engage with the workshop is also an indicator that they were resistant to change and/or that teachers are saturated from their own workload. This research finding indicates the reluctance of the teachers to engage with their own practices, and with the implication that after all this, there may be more to learn.

Table C: Approximate Times Observing

PRIMARY SCHOOL	<i>Primary School 1</i>	<i>Primary School 2</i>
Grade 4	2 Hours	1 hour
Grade 4	N/A	2 Hours
Grade 5	4 Hours	1 Hour
Grade 5	4 Hours	1.5 Hours
Grade 6	4 Hours	2 Hours
Grade 6	N/A	2 Hours
Grade 7	4.5 Hours	N/A
Grade 7	N/A	N/A
Total Primary School:		
Teachers	5 Teachers	6 Teachers
Hours	18,5	9,5
HIGH SCHOOL	<i>HIGH SCHOOL 1</i>	
TEACHER 1	2 Hours	
TEACHER 2	3 Hours	
TEACHER 3	3 Hours	
Total High School:		
Teachers	3 Teachers	
Hours	8	
Total Hours Observing:	36	
Total Teacher Observed:	14	

At first I requested three workshops dates of 90 minutes each. When teachers were not responding to this request I then asked for two workshop dates of one hour each. Finally, as teachers did not seem interested in the two workshops, I asked for just one workshop date of one hour at their convenience.

Regardless of my willingness to decrease the times, the schools declined one by one. The first school was Primary School 2. I was sent an email by a 'representative' after my observations to tell me that they are too busy to do interviews and would also not participate in the workshops. This was the final communication I received from the school.

The next school, High School 1, informed me that they would not be participating further. The principal sent me an email explaining that he did not want his teachers to burn out and feared that by participating in my workshop, his teachers would not cope with the workload that they had. The headmaster possibly made this call to allow him to be the 'bad' guy as my discussions with the teachers tended to conclude with their fascination of doing the workshop and their enthusiasm to learn more. By allowing the headmaster to make the final decision, it allowed the teachers to avoid appearing resistant and allowed them to distance themselves from making the decision.

I had emailed all the teachers involved as well as the Principal and Vice Principal of the school. Once the headmaster had sent me the email (including a teacher I observed and the vice principal) it was never spoken about again. I had a continued relationship with the school as I was directing a play for them (in exchange for their teachers participating in my research). When I went to rehearsals and saw the teachers in question, their lack of participation was a topic that was avoided. This could perhaps indicate that the teachers were not interested in the workshops at all and were insinuating that they were to satisfy my own ego or that they were just interested when discussing it. When it became a reality, the fear may have settled as just the **idea** of a workshop is stressful and embedded in request for them to participate in a workshop is an assumption that their teaching is lacking something, that they are deficient in some way.

In Primary School 1: Initially, Jane, the Head of Department (HOD) for the Intermediate Phase booked one workshop session for me in April 2014. Due to Public holidays and workload, the teachers needed to reschedule for the third term which never materialised. I remained in contact with the school and taught drama lessons as well as becoming a locum for their Grade 6 teacher which will be discussed further in the following chapter.

The indicator of disengagement with the workshop could be interpreted in several ways. Teachers may not have wished to 'lose face' by participating in a drama workshop, because of their associations with drama as a 'playful' way of working. Alternatively teachers may have been disinterested in *another* workshop due to their previous experiences of workshops in the past. Jane, from Primary School 1, described her experience in their last drama workshop held by the WCED. CAPS was being introduced into the schooling system and all the teachers needed to participate in workshops for their subjects.

In our conversation I tried to follow up questions with deeper explanations from her, but she did not remember the purpose of the games and activities, nor did she remember how to use them when teaching. Indicating her lack of learning via these workshops or perhaps her disinterest in the workshop overall.

Further investigation resulted in reactions to my workshops as being 'fear'. This fear could be initiated by the prospect of taking risks, or even of doing drama. Many teachers alluded to time constraints, as well as the overall perception that they may be incapable of believing they can change, or perhaps that they may not want to change.

Prior to the workshops, during my interviews with each teacher, it was noticeable how the teachers lacked critical reflection. I gave examples of aspects of the teaching I had observed which I liked for each teacher. I further explained, reflectively, why I perceived it to be a success in the lesson.

I wanted to provide the teachers with positive reinforcement instead of giving critical feedback as this was what I wanted to address in the workshops. The level of feedback I gave may have inadvertently been enough for the teachers so that they did not feel the need to participate in a workshop as nothing needed to improve. My intention for these explanations was to gain trust and to allow the teachers to relax during the interview.

As discussed, my research methods, the participants in my research and the difficulties of completing my intended fieldwork phases resulted in a change in my position as researcher and my research took on a different direction. The following chapter will analyse and discuss both the schools and the participants, drawing comparisons to teaching as a performance and my own experience as a teacher.

Chapter Four: Analysis

My initial research design was amended due to lack of involvement from the teachers. Possible reasons ranging from teachers being inundated with work, and thinking about their teaching styles was too much with the pressure they may be under. Teachers may have resented the possibility that my role of observer from a University indicated that I be deemed as an 'expert'. That I may be judging the teachers that I was observing. Alternatively, the teachers may have felt that I did not understand the school system and curriculum sufficiently to help them. Or that no priority is placed on the aspects I had initially identified in my observation, i.e. use of voice, movement and physical location in the classroom, the teachers' presence, design of space, and improvisation techniques. Further speculation resulted in the principal's role in their decision that they may have been forbidden to do anything extra. Other observations were that it may have been a race issue, where I was coming in as a white woman, therefore seen as meddling. The disinterest in involvement began before my observations in Primary School 2, abruptly ending any communications shortly after my last day at the school. While Primary School 1 and High School 1 seemed enthusiastic about my research, they apologetically declined any further involvement following their interviews.

In this chapter I will discuss any findings as they emerged. Trends and inconsistencies will be highlighted and extra findings which were not prevalent in my design but that had an impact on my findings will also be discussed. Initially, the focus and aim of my fieldwork was to observe teachers and compare teaching to a performance. This comparison would then allow me to extract skills that drama and acting training develop within participants, supporting my notion that drama and acting skills would be beneficial to teachers. My fieldwork resulted in the observation of the problems face on a daily basis, which resulted in a detour from my initial plan. The problems that teachers face seemed more important than what my research was focusing on. However, while I discuss my findings, I have compared the act of teaching to that of acting when appropriate, and discussed my other observations, locating trends and reasons for their existence.

Observing Teachers as Actors

As a Caucasian female with experience in acting and drama teaching and no professional training as a classroom or subject teacher, the aim of my observations was to understand the process and challenges teachers go through on a day to day basis. Through these observations, I wanted to gauge whether my hunch, that acting and drama training may assist

teachers when developing their teaching ‘performance’ skills, would come to fruition, and to assess whether teaching can be analysed as a performance.

Through observations and interactions with teachers, I also aimed to acquire personal perceptions of the different teachers’ training experiences. Analysing my observations according to the information they would give me in their interviews as well as the research and experience I had of teaching.

During my observations, I attempted to analyse each teacher’s lessons as a performance. This concept of performance, “the performance of everyday life” (Schechner, 2003: ix) consists of embodied behaviour, that the person is performing the many different roles that they may acquire according to their job and daily life. The act of teaching being such a performance. I conceptualised my observations through Tauber and Mester’s (2007) and Pogrow’s (2009) notion that teachers may enhance their teaching by participating in acting training. Through this training, teachers would be exposed to exercises that may develop and train their ability to empathise, use their voice and body to communicate effectively, as well as become aware of their learners as an audience in the classroom space. They would also become aware of their own placement within this space, learn improvisations skills as well as how to “en-role” as the teacher (Whatman, 1997:182).

This need for better communication skills, awareness of the body, the necessity to use multiple strategies and the ability to empathise was evident in my observations. With issues such as heterogeneity and cultural contexts that determine how different cultures read non-verbal communication or vocal signals, teachers need to be made aware of their voice and body, especially according to their learners.

While my focus is on the use of voice and body are used instrumentally, these aspects of teaching need to be developed in order to be effective. Teachers tended to repeat the same strategies even if they did not prove to be effective. The voice of teachers tended to have a higher pitch and the use of rising inflection was predominant in the teachers. Teachers also favoured certain areas in their classroom which made their ‘performance’ stagnant and uninteresting to watch. More detail of these observations will follow throughout this chapter.

I simultaneously refined my analysis through Pogrow (2009) and Morrison’s (2008) arguments that humour be used in classrooms. Humour, they argue, encourages engagement and participation from the learners. This analysis was generated during my observations at Primary School 1. During these observations I noticed the complete absence of humour in the

different classrooms. It was through this absence that I noticed the importance of humour in a learning environment as humour helps to reduce tension while also playing a role in building relationships between the teacher and learners (Morrison, 2008).

My observations also included the analysis of the teachers' 'personalities'. I compared their personalities when teachers were in the classroom and when they were in the staffroom or talking to me one on one. While this analysis was not included in my initial research, it became noticeable that the teachers were 'enroled' as the teacher, and 'deroled' once they were not teaching -- the noticeable differences ranging from the change of their voice, their body language and general mood. The teachers' body language also changed, looking less natural in their gestures and more mechanical or habitual when trying to emphasise a point by using larger arm gestures and raise their pitch and volume.

This specific observation of teachers "en-roleing" as a teacher is discussed by both Jennifer Whatman (1997:182) and Darrell Dobson (2005). Whatman (1997) argues that there is a parallel between actors and teachers, where teachers perform daily, in front of their learners and are not showing them self, but rather their teaching self. This was evident in my observations in Primary School 1 as I noticed that the teachers' personalities changed from what I saw privately, as opposed to what I saw in the classroom.

Teachers were not as relaxed in their classroom as they were in the staffroom. Their faces often frowned when speaking in the classroom as opposed to a smiling and relaxed face in the staffroom. Whereas in High School 1, the teachers personalities in the staffroom were not far removed from that of the classroom, which made the lessons easier to watch and more engaging as it felt friendly and sincere. Unfortunately, I was not as accepted in Primary School 2 in the staffroom and often sat by myself, waiting for the breaks to end. More reflection of this will be discussed later.

In Dobson's (2005) case study, he facilitates the reflexive engagement of his participant. Dobson's participant is a teacher with a background as a trained, professional actress who became an English teacher. The pedagogical analysis in Dobson's research led to definitions, constructed by the teacher-participant, as she analysed her teaching in terms of a performance or, as she termed, "being on" (2005:334). It is the discussion she evokes with experienced teachers where teaching is defined as putting on your "performance face" (2005: 334). "Being on" and "putting on your teaching face" (Dobson, 2005:334) are used concurrently by

teachers as they need to both be aware constantly during teaching, while also embodying the teacher that guides the learners through their lessons.

Through this definition, I was able to identify further notions that teachers put on their “performance face” (Dobson, 2005:334) or “en-role” as a teacher as Jennifer Whatman posits in her paper (1997:182). Whatman defines teaching as a performance. Her analysis suggests that teachers’ personalities and their ability to communicate effectively, while maintaining a level of reflective self-awareness, is the combination for a successful teacher and is relative to acting (1997). Actors are constantly reflecting on their characters and on people around them in order to portray characters naturally or sincerely. Their voice and body changes according to the character they need to portray - in this same way teachers need to speak differently if they are to engage with an entire classroom of learners. Their voice needs to vary in volume, in order for an entire class to hear, their pace may need to have range, as well as their emphasis while maintaining a level of sincerity.

Teachers are required to reflect on their teaching practices in order to be aware of what they are doing, and discover how effective or ineffective they are being. Whatman discusses that teachers with a background in performing, tend to adopt roles that are required as a teacher more readily than those who have not, as they have been taught the process of taking on a role (1997:174). These adoptive roles may include disciplinarian, authoritarian, guide or mentor, educator, caregiver, leader as well as learner. She advocates the benefits of using acting and drama in a teacher training programme across the phases and subjects as it would equip teachers with these role taking skills needed which in turn would create an effective teacher (by her definition).

Whatman proposes that teaching be reconsidered as a performing art, and should be taught as such during teacher training programs. The role taking that teachers need to adopt was evident during my interviews with the teachers at Primary School 1. It was discussed during these interviews, specifically, that teachers are required to take on roles such as “a social worker, a parent or caregiver, a doctor, and a visionary (for example)” (Interviews March, 2014). During the interviews the teachers who mentioned the need to take on these multiple roles said that it was part of the job; that you have to come to terms with it and accept it, whether you are equipped to deal with it or not.

These multiple roles and the role taking that learner-teachers would encounter during acting training, could be beneficial to learner-teachers. The learner-teachers would begin to

understand the multiple roles that they need to take on during their work as a teacher. While teachers' primary role is that of educator, when you spend the majority of your day with your learners, you may tend to take on multiple roles. These roles can certainly be out of the teachers' control, but are also up to the teacher.

Due to a variety of personalities, some teachers may be prone to take on the role as caregiver due to their level of empathy, while others may avoid situations where they may be put in the position as caregiver. Other teachers may enrol as the authoritarian, distancing themselves from the personal relationships they might acquire with their learners while maintaining a professional relationship between teacher and learner. Teachers might become better equipped to "en-role" as a teacher figure, maintaining a professional distance while also learning to be sincere in the process (Whatman, 1997:182).

Pogrow (2009) advocates that learner-teachers and working teachers be exposed to drama and acting training as well as the teacher trainers. This argument assists the focus of my study as I am interested in the education of the teacher, their outcomes and progression, as well as the very people who are educating the teachers. Teacher trainers need the ability to practise what it is they are advocating in education. If teachers in the classroom need to teach using a plethora of strategies and techniques on a daily basis, they should experience the variety first hand during training.

I also utilised Philip Taylor's (2003:74) notion of a "critically reflective practitioner". Taylor defines the skills needed to be a critically reflective practitioner (in accordance to applied theatre), which relate to the skills needed in order to be an effective teacher. These similarities include critical thinking, risk taking, being flexible, collaborative and a storyteller; all skills that can benefit a teacher.

In Primary School 1, there as very little critically reflection by the teachers as they were not versed in this. While the three teachers in High School 1 were very aware of being reflective. All three did have a background in academics beyond an Honours degree and were able to analyse their teaching. While they were not aware of the specific terminology relating directly to teaching, there was a definite awareness of being reflective.

The skills outlined by Taylor are advocated similarly by Whatman (1997) who states that teachers would benefit from drama and acting training as it would not only enhance teachers' communicative ability, but would simultaneously motivate self-awareness and reflection. This reflective teacher would, in turn, be better equipped with techniques that could be

reflected on in order to be as effective as possible. Giving teachers the skills to analyse how they teach, and to experiment with different strategies to make their lessons more effective.

Teaching Styles - The Research

Through research, I had come across the notion that there are two predominant teaching styles as suggested by Tauber and Mester in McLauchlan (2007). These styles fall under transmissive and transactive approaches. McLauchlan (2007:123) explains that the “Transmissive Approach” includes transmitting facts, skills and values from a knowledgeable source (the teacher) to an unknowledgeable source (the learner/s). The transmissive method allows the teacher to dominate the classroom and be in firm control of the knowledge and the learners. The learners then show their attainment of knowledge through some form of assessment (the teacher asks the learners a question about the facts she has just taught – informal testing, or a written a test/exam). The learners are then expected to retain an increasing amount of information in order to make the transmissive approach effective.

This transmissive approach, i.e. the lecture mode (often known as chalk and talk), is deemed to be the least effective approach to teaching, according to proponents of a transactive approach. Teachers tend to ask learners closed questions, use rote learning, are instructional, authoritarian and induce passivity on the part of the learner.

While the transmissive approach is deemed the least effective, Irmhild Horn (2009) posits that rote learning is an essential part of education, as learners need automaticity in basic knowledge and skills especially in the foundation of writing, arithmetic and reading (the three R’s). This automaticity in basic knowledge such as reading for example, then allows the learner to decode information automatically and effortlessly in order to focus their attention to the meaning of the reading as a whole (Hornig in Horn, 2009).

Automaticity allows the brain to use very little conscious effort so that it may be actively used for new knowledge. Therefore, while rote learning is deemed to be the least effective form of *teaching*, it has its place in *learning* as its use is imperative in order to achieve a level of habit, and therefore learners need to practice extensively or “drill and kill” (Horn, 2009: 519).

Further research by Rogers, (2009) and Jones, (2007) in Morrison-Saunders and Hobson (2013) explain the ineffective nature of lectures, “a lecture has the least knowledge retention characteristics of learning activities [as] attention spans are notoriously low in this passive

environment situation” (p.218) and Ken Robinson (2010) argues that people are the most stimulated that they have ever been in the history of mankind. This emphasises the need to re-evaluate how we teach, and to engage in the shift to a more constructivist paradigm.

A Paradigm Shift

On the other end of the spectrum, is the transactive approach. Transactional approaches include active learning, rather than passive, as they place the learner at the centre of learning. Learners make sense as they progress and form their own opinions around the subject being taught. This constructivist idea that learning is an active and shared cultural process (Wells & Chang-Wells in McLauchlan, 2007; Morrison-Saunders & Hobson, 2013) emphasises that teachers are not walking text books and learners are not sponges but that both teachers and learners are participants in a classroom and are both in an active process of learning (Hagström in Morrison-Saunders & Hobson, 2013:147).

This link between transactive teaching and social constructivists’ perspective on pedagogy stems from the belief that learners understand the world through interaction and use existing cognitive frameworks in order to make sense of their new perceptions and experience. Constructivists assume that when a learner is in an appropriate environment, they will be motivated and able to construct new knowledge regarding that environment. The self-discovery attained during this process promotes optimal understanding (McLauchlan, 2007). In this way, the transactive approach mirrors Process Drama’s¹ (O’Neill, 1996) objectives where the teacher facilitates a lesson in which the learners take the lead, using existing knowledge as well as constructing new knowledge.²

While each style might have differences in their approach, both approaches require teachers to use:

Their Voice:

Both styles require teachers to speak. While the transmissive approach may require more speaking from the teacher, both styles require a competent level of volume (projection), clarity (pronunciation and articulation), pace, pitch and tone, in order to be heard and understood by the learners (Rodenburg, 1997; Martin & Darnley, 2004).

¹ Process Drama was once known as Drama-In-Education but is also known as Classroom Drama (Taylor, 2003), Story Drama (Booth, 1994) and Applied Drama (Prendergast and Saxton, 2013).

² Knowledge is a subjective construction of reality (you create your own construct as you go along).

As Martin and Darnley posit that both the teacher and the actor use their voices in the same way (2004:17) and as such should train their voice as it is a physical instrument. When training the voice both actors and teachers need to be aware of their posture and breathing in order to use their voice for as long as is necessary without any strain.

Breathing and Relaxation:

Both teachers and actors need to learn how to breathe effectively in order to use their voice properly as well as to relax (Martin & Darnley, 2004; Rodenburg, 1997). Rodenburg's vocal training (with actors) starts with relaxation techniques followed by breathing exercises and ends with the voice (1997:x). Much like actors, teachers need to learn relaxation techniques (not only as their job may be demanding and stressful, but because in order to breathe and speak without strain, you need to relax the muscles and correct your posture in order to do so).

The Teacher's Presence and Physical Placement within the Classroom (Movement):

While being in the front of the classroom may indicate authority and leadership, moving around the classroom can give you more control over the work the learners are doing (as you can spot who is being distracted). The notion of presence, discussed by Patsy Rodenburg (2007) can be simplified to the energy of three circles. The first circle which is energy that is directed inwards and using energy that is given to you from others. The third circle that is energy released outwards, with no particular focus or direction and the second circle which directs its energy with purpose (Rodenburg, 2007). Rodenburg describes how good teaching comes from the second circle, as you are focusing your energy on either a particular target or with a purpose (2007). She elaborates by discussing that when you are in second circle while teaching, you can activate deeper learning when your learners are also in second circle as there is an unspoken agreement between your energy, and it is the most productive state of being (2007).

Rodenburg discusses that teachers usually use third circle as it is a way of giving out information, but it has no purpose (2007). Similar to the notion of the Second Circle is the notion of sincerity. In Second Circle, I would assume that your intentions are from a place of sincerity, rather than to get through the content for the lesson. This relates to Dobson's participant who analyses her own teaching as being sincere, much like acting (2005).

If you are acting (teaching), but you are not being sincere, it becomes obvious to the audience (class of learners) that you may not believe what you are saying, or that what you are saying is not of importance as you are not being sincere about it (Dobson, 2005).

Teachers need movement in training to improve their own physical vocabulary/expressivity. They need to be alert of the learners and the learners' body language and posture, range of movement and difficulties that emerge through the use of body, for example being able to 'read' aggression. Actors read people all the time in order to recreate for characterisations (McKenzie, Da Costa & Pohl, 1999). They learn the subtleties of what people do and how both their body and face react to situations as well as how their voice is used according to their behaviour (Dobson, 2005). Teachers need this skill as a social skill in the classroom wellbeing.

Lateral Thinking and Improvisation Skills:

Both transmissive and transactive teaching need to be planned, however, we cannot always account for what may happen in the classroom when teaching. In my own experience, as well as in general discussions with teachers, the consensus is that 'it never goes as planned'. Due to this uncertainty, teachers need the ability to improvise, as well as think about different ways in which to teach the same concept (de Bono, 1985).

Not all learners learn the same way, and as such, need to be taught in different ways in order to reach the variety within the class. During my observations, I assumed that I would witness clear styles, instead I learned that teachers are constantly adapting according to their class's needs and their own needs or goals. Teaching seems to be eclectic, while teachers tend to be predominantly transmissive, regardless of experience, subject or whether they are a primary or high school teacher.

Teaching Styles – The Observations

The analysis of my observations are aimed at how the learners reacted to the different styles in order to argue the effectiveness of the teaching styles. While both styles, as discussed previously, use skills such as range of voice, the teachers' physicality and use of space, lateral thinking and improvisation skills that may be compared to skills used by an actor, the execution and usage of the teaching styles is being analysed.

It became clear that teachers constantly demanded control as learners lost concentration fairly quickly. Attention spans ranged from five minutes to 15 minutes, with the lowest level of

concentration in the primary schools. If teachers wanted to encourage discussions and critical thinking, they switched to transactive teaching switching back to the transmissive approach in order to regain control. This resulted in the majority of the lessons being taught transmissively.

In the primary schools, teachers constantly repeated themselves. They repeated instructions, answers and discipline requirements throughout the lesson. The repetition almost seemed to be a necessity for the learners. It became apparent that this was due to how the learners listened on their own terms, i.e. they may lose focus or be distracted by a peer or just merely stop listening when the teacher is talking. Other reasons for not listening were examples such as learners doing a previous exercise and not stopping while the teacher is talking or trying to finish the task (in order to avoid doing it for homework). The learners would typically give the teacher their attention on *their* terms, not necessarily when the teacher asked for it. The noise and lack of concentration resulted in teachers merely speaking over learners, ignoring the disruptions in order to get through the lesson. Learners would also do work that they wanted to do or would draw in their books or on spare paper while the teacher was talking.

While the transmissive style was predominant, teachers did use certain opportunities to teach transactively. During the transactive teaching moments, learners got almost *too* involved during the exercise which resulted in loss of control during the lesson. The loss of control seemed to occur as the transactive teaching was not the norm, and as a result, seemed to be more fun for the learners. The boundaries did not seem to be set in place by the teachers when teaching transactively. Control would be regained as the teachers reverted back to the transmissive style and not through facilitation in the transactive approach.

This trend indicated that the predominant teaching style is in fact the transmissive approach. It also however indicated that teachers are experimenting with teaching styles, while they may revert back to what seems comfortable and familiar, they are attempting to use transactive approaches in the classroom, regardless of how unsuccessful their execution of the style might be.

This finding suggests that teacher may be open to using alternate styles when teaching, but are not equipped with the skills needed to execute the transactive style effectively or to execute it for the entirety of an exercise. Their experience with the transactive style is that of losing control, and so they might merely need practical lessons to practice how to maintain

control during transactive teaching (rather than attempting to execute this style when there are time pressures and objectives to accomplish during lesson time).

This was the first gap I found when observing the teachers that may be filled when incorporating drama and acting training during teacher training. The opportunity to facilitate transactive approaches while training via a purely practical module in which teachers are able to practice the different styles and how to facilitate them effectively.

General Summary of each School

The following summaries are general observations of each school, comparing and contrasting any similarities or differences that were evident (and are generally my first impression of the schools).

Primary School 1:

This school had one class per grade, however, due to high demand, they extended their Grade 5 class into two separate classes. Each teacher taught the majority of the subjects to their classes, including but not limited to: Mathematics, English, Afrikaans, Social Science, Natural Science and Drama. The subjects that they did not teach were Technology, Dance and Physical Education. These were taught by specialist teachers.

Each classroom had projectors and computers, but technology was not used in their lessons. The computers were prioritised for administrative duties and to check any emails from the faculty or parents.

The learners were majority isiXhosa speaking, and came from disadvantaged backgrounds where survival and ‘gangsterism’ is rife (Interviews with teachers, 2014). The learners generally spoke to each other in isiXhosa³ rather than English (which is the home language of most of the teachers), talking continuously to each other in most of the lessons. Although I do not speak the language fluently, it was clear that the learners would taunt each other, or bully each other. It was clear because as the conversations grew longer, one learner would eventually react physically or raise their voice when reacting.

Teachers would then raise their voices and separate learners in order to regain control. This was something that happened continuously in the Grade 6 class specifically. While in Grade 4 and Grade 5, the learners were less likely to speak out of turn. In Grade 7, the learners

³ This is one of the 11 national languages of South Africa.

would also talk continuously. I also witnessed a similar situation in the Grade 7 class where a learner began crying from something someone said to them in isiXhosa. However, it was never explained what had gone wrong.

Primary School 2:

This school differed to that of Primary School 1. Firstly, they had two separate classes per grade. Teachers were able to repeat their lessons, teaching a specific subject once to their first class, and repeated the same lesson with the other class in the same grade i.e. if the teacher in Grade 4 taught Mathematics to her first class, she would also teach Mathematics to the other Grade 4 class.

The other Grade 4 teacher might, for example, teach Afrikaans to her first class, repeating the same lesson with the other Grade 4 class. This repetition of teaching the same lesson may imply a decreased amount of lesson planning necessary as the teachers would only need to prepare, for example, four subjects as opposed to eight. With this repetition of teaching specific subjects, teachers could be more specialised with less subjects, and were able to ‘test’ their lesson plan on the first class, enabling them to adapt it to the second class they taught if necessary.

While the implications of repeated lessons may have indicated less time-consuming planning, it was evident that lessons were prepared. This school also had projectors and computers in each classroom, and both were used in some classes. The learners also specialised lessons for tablet use with a dedicated teacher who was in charge of the tablets.

High School 1

The teachers in this school utilised the technology that was available to them in every lesson. The use of PowerPoint and videos was a predominant technique as well as the use of the white board. This did not result in merely passive learning as teachers mostly generated discussions and were engaged during the use of the PowerPoint and videos.

The majority of the faculty consisted of younger teachers. The school, also reflecting a ‘younger age’ was only six years old during my time observing. During a staffroom discussion with the HOD, I was informed of the different hierarchies that occurred in the school. The superiority amongst faculty was dictated according to the subject and phase they taught (for e.g. Grade 8 – 10 teachers are seen as inferior to Grade 10-12 teachers). This

hierarchy, illustrated that teachers who taught the senior grades (Grade 10-12) had superior roles such as the HOD, Head of Grade, and Vice Principal.

Within that hierarchy there was another tier according to which subject you taught within that phase. For example, the Science subject teachers are seen as superior as opposed to the Humanities subject teachers. This was not evident, in my opinion, when I watched the teachers, but it was another comment made by the HOD during our staffroom chats.

In my discussions with the teachers, it was explained that teachers are encouraged to lecture or explain for 10 – 15 minutes of the lesson, which is followed by questions from learners. The remainder of the lesson should conclude with the application of the work by the learners. However, teachers said that they tend to talk for the entire 30 minute lesson, if it is a single period. (Interview with teachers at High School 1, March 2014.) Indicating that teachers have a lot of content to get through, which might result in rushing through it. It could also be an indicator of control, depending on the teacher.

The classrooms were more spacious compared to Primary School 1 and Primary School 2. The classrooms could easily fit 36 high school learners at any one time, with some classrooms easily fitting 40 learners. This made it easier for teachers to walk around the classroom comfortably, without instructing the children to move their bags. Learners were also given more space around them, not having to group together as opposed to the limited space Primary School 1 had.

According to the responses by the teachers in their interviews, I discovered that Primary School 1 and High School 1 have similar socio-economic and cultural backgrounds and similar issues that accompany these backgrounds such as hunger, transport, literacy, English as second language and lack of resources. High School 1 had more resources, working White boards and wifi for all to use on their smart phones or on the school computers, while Primary School 1 also had white boards that I later discovered did not always work.

The Participants

The following section discusses all 14 participants, however, more detail is given for the eight teachers that were both observed and interviewed. Each teacher has been given a pseudonym to protect their privacy. I have discussed each teacher according to their school and grade and will discuss similarities and differences of the participants. Teachers from Primary School 2 are not discussed as in depth as I was not given the opportunity to interview

them. Their attributes are discussed according to my observations and corridor conversations that I may have had with them throughout my visit to their school. As discussed earlier, I was not as warmly received at this school. Some teachers did make an effort to speak to me after I observed them, but the general mood from the school was that I was a nuisance. And as such, I kept to myself and tried not to be a bother during my time there.

The following discussion is aimed at giving the reader an insight as to who I was analysing. Due to the absence of one school's interviews, my analysis is incomplete for six of the 14 teachers, and as such, requires my analysis to be conditional according to each participant, including my time analysing their teaching, with or without obtaining background knowledge.

The following tables represent the teachers from Primary School 1, High School 1 and Primary School 2. I have ordered them in this way as I observed the schools in this order. I have listed their pseudonyms followed by their age, gender, ethnic group, teaching experience in years, their qualifications and year of completion of studies as well as the subject or Grade they are currently teaching. Table D represents Primary School 1, Table E represents High School 1 and Table F represents Primary School 2. Trends from interviews with the teachers are outlined below each table according to the schools. The following analysis will highlight the trends discovered in each school.

Primary School 1: Interview Analysis

When asked what their training lacked, four of the five teachers mentioned that they did not have enough practical training during their studies and were disappointed that they were not better prepared when entering the work environment. When asked what skills are needed as a teacher, three of the five teachers responded that teachers are requested to become numerous roles such a doctor, parent, psychologist, social worker.

Three of the five teachers discussed the lack of enthusiasm for their jobs (without being asked). During the interview, which became a conversation, they offered this information and it seemed as though they wanted to be heard. Two of the five teachers said that they became a teacher because there was no other option for them as they received funding to attend teaching college and had no money to study what they wanted (such as Law and Sports Management specifically). Three of the five teachers said that they wanted to become teachers because they love children. None of the teachers had any formal drama training during their teacher training.

High School 1: Interview Analysis

All three teachers have a degree in the subjects they teach and it was evident during their teaching that they knew their subject content. None did a four year teaching degree, they all had PGCE's from UCT. All three teachers thought that they needed to improve their time management and organisation skills as they do not feel that they can do everything that they need to do timeously and effectively. One teacher has an Honours Degree, the other two have Master's Degree.

All three teachers portrayed critical thinking skills about their pedagogy during their interview and analysed their teaching in depth, discussing how they could improve. All three teachers said that their teacher training was very academic but do not discuss whether they think it was helpful or not. All three teachers said that more practice is needed during the PGCE. Both Kerry and Amy had participated in drama training during their studies and enjoyed it. Kerry had drama training during her PGCE for FET at UCT. Amy did drama in High School and had drama as a subject during her undergraduate degree.

Similarities Overall

As my analysis of the observations does not specifically discuss the teaching as a performance, I would like to highlight the similarities overall at each school. As this is a reflection of trends over the three schools, it is not isolated to any specific teacher and offers an insight to what the teachers do on a daily basis. The teaching presented habitual behaviour and coping mechanisms rather than teaching strategies. While my intention was to observe and analyse the teaching as a performance, what I did observe were teachers who were unenthusiastic or inspiring, and who used ineffective techniques regardless of their outcomes.

Evidence of habitual behaviour such as rising inflection, monotone tendencies and emphasis on certain words, for example, "five PLUS five EQUALS ten", were most common amongst the teachers in question. This similarity occurred in every lesson for all 14 teachers, regardless of experience or whether the teachers had a background in the dramatic arts field or not.

Table D: Primary School 1

Primary School 1	Gender / Age	Ethnic Group	Language /s	Teaching Experience	Teaching Qualifications/ Year of completion of Studies	Currently Teaching
NINA	Female/ 25	Coloured ⁴	English	3 Years	Bachelor of Education: Intermediate Phase/ 2008	Grade 4
CASEY	Female/ 39	Coloured	English	14 Years	Cape Town College of Education: Foundation Phase and Intermediate Phase/ 1999	Grade 5
JANE	Female/ 57	Coloured	English and Afrikaans	40 Years	St. Augustine's College/ not disclosed. University of Western Cape/ not disclosed	Grade 5
VICKY	Female/ 50	Indian ⁵	English, Afrikaans and Tamil	27 Years	Springfield College: Foundation Phase: 1984	Grade 6
MATT	Male/ 47	Coloured	English and Afrikaans	23 Years	University of Western Cape: Bachelor of Arts/ 1990	Grade 7

⁴ The term 'Coloured' referring to a person of mixed race. I have used the term 'Coloured' for every participant who answered with 'Coloured' when asked ethnic group they belonged to.

⁵ I have used this term as this is the answer the participant(s) gave when asked what ethnic group they belonged to.

Table E: High School 1

High School 1	Gender/ Age	Race	Language/s	Teaching Experience	Teaching Qualifications/ Year of completion of Studies	Currently Teaching
AMY	Female/ 27	Black ⁶	English, isiZulu and IsiXhosa	3 Years	Rhodes University: Master's Degree/ 2010	English
GREG	Male/ 28	White ⁷	English and Afrikaans	7 Years	Stellenbosch University: Honours in Social Science/ 2008	Physical Science
KELLY	Female/ 31	White	English	7 Years	WITS University: Honours and PGCE at UCT/ 2011	English and History

Table F: Primary School 2

Primary School 2	Gender	Race	Currently Teaching
NATALIE	Female	White	Grade 4
SARAH	Female	Coloured	Grade 4
PENNY	Female	Coloured	Grade 5
RICHARD	Male	Coloured	Grade 5
HAYLEY	Female	White	Grade 6
WALTER	Male	Coloured	Grade 6

⁶ The term 'Black' referring to a person of colour, also known as 'African'. I have used the term 'Black' for every participant who answered with 'Black' when asked ethnic group they belonged to.

⁷ The term 'White' is also known as 'Caucasian'. I have used the term 'White' for every participant who answered with 'White' when asked ethnic group they belonged to.

This finding could indicate that teachers develop habits in order to cope during their lessons. These habits might be an attempt to assess whether the whole class is engaged or listening. Teachers tended to use rising inflection in an unfinished sentence to encourage the learners to finish their sentence. While it proved to be ineffective, it was a predominant vocal technique for the Grade 4 teacher at Primary School 1.

In my observation of her class, teaching prefixes and suffixes, she asked the class to repeat the sentence, “Prefixes go **be...**” And the learners yelled out “**...fore** the word”. Then when she asked a learner for an example, she gave the word, “fair” and asked the learner to give the prefix. The learner said “fairly”. The teacher responded by repeating, “No, remember the prefix goes **be...**” and the learners all said “**...fore** the word”. When she asked the second learner for an example, he made the same error as the first. This was repeated four times until she gave them the correct answer (“unfair”). She then moved on to suffixes. This proved to also be an unsuccessful attempt to use rising inflection. The learners kept giving examples of prefixes even though they completed the mantra, “suffixes **go...**”, “**.... After** the word”.

If the volume of the class was loud enough, indicating that the majority of the class was saying the correct answer, the teacher would assume that the learners were listening and understanding, resulting in the teacher moving on with the lesson.

However, the learners would then ask questions about the very topic that the rising inflection had induced, disproving that they all understood. The use of rising inflection was more predominant in the primary schools and steered my analysis towards assuming that this habitual behaviour is created in this phase of schooling.

As the predominant style is transmissive, it requires the teacher to lead the lesson, using their voice and utilising a ‘lecture mode’ (Morrison-Saunders and Hobson, 2013). Using a rising inflection allows teachers to stop talking while simultaneously assessing whether the learners are listening (not specifically understanding) by completing the sentence. However, due to the similarities between all the teachers, this finding may indicate that a habit is picked up through observations in their school career or in University. This habit may seem effective, but it does not indicate understanding, and rather, that the learners are aware that they must listen once the teacher’s voice rises.

The second similarity throughout the schools was the lack of space. While High School 1 had bigger classrooms, it also had larger numbers in the class. This resulted in the teachers’ classroom position to remain static in a general area (normally at the front of the classroom).

Teachers were unable to move around freely in order to keep up with the learners' level of engagement.

This unavoidable classroom design tended to result in lack of engagement by numerous learners who were near the back (where I was sitting). I noticed that learners made mistakes, or did not engage with the work and were not held accountable, due to lack of visibility for the teacher. This, in turn, resulted in a continuous stream of mistakes, which could have possibly been avoided if the teacher was aware of the problem as it was happening. However, a teacher may never be able to be in the right position at all times.

Finally, I found that Primary School 1 lacked any form of enthusiasm or optimism in their day to day routine, especially when in the classroom, or when interacting with learners. This lack of enthusiasm was explained by one teacher in Primary School 1 who said teaching was "not fun anymore" (Interview with Grade 7 teacher at Primary School 1, March 2014).

Due to the constant strain of classroom management, time management and pressures from the Education Department to pass learners, which were discussed during the interviews with the teachers, I concluded that teachers are no longer able to develop their teaching self, but are rather pressured to fill out forms and keep paper trails⁸ in order to appear efficient while the actual act of teaching becomes a secondary concern.

While these examples of habitual behaviour and ineffective techniques were predominant in each school, I could extract skills that are learnt during drama and acting training that could prove to be effective and helpful for all the teachers. Specific 'faults' in their teaching such as the rising inflection, ineffective use of space and lack of enthusiasm could be targeted during practical drama classes. A lesson that targeted those three examples could be created, much like actors who need voice work, need to be directed in terms of blocking and who need to analyse their situation to make it more sincere.

Specific Findings Overall – The Teaching

The following findings are trends that occurred in either all the schools, or are specific to certain classes within the schools. As I discuss the findings, I will compare the strategies to

⁸ These paper trails ranged from registers, detention slips, letters to parents, lesson plans, creating worksheets, drafting tests and exams, replying to emails from parents and the principle, collecting money for raffles and fundraisers, keeping track of learners who did not have the correct uniform on, organising extra-mural activities (that the teacher is in charge of), marking homework/tests/exams, following up with who owes school fees as well as handing in quarterly evidence of work to the Education Department for moderation.

that of skills useful from drama and acting, and will also discuss the teaching styles that were predominant in different subjects – indicating trends according to content.

Teachers are always required to be “on” (Dobson, 2005:334) and aware. This state is needed regardless of whether they are teaching passively, i.e. by dictating instructions, handing out worksheets, or whether engaging in discussion. The teachers had to always be aware of their learners, their needs and if they are on track. This notion of being “on” (Dobson, 2005:334) and being present (Rodenburg, 2007:21), reflects the notion of acting on stage. Regardless of whether you are the main character speaking, the extra or a supporting actor with one line, if you are on stage, you need to be ‘on’, meaning, you need to be in character, focused on your surroundings (the actors onstage with you, the lines being spoken, the audience and their reactions). If the audience is laughing, for example, you need to wait before your line, regardless of how you rehearsed it. You need to be aware the audience.

While all the observed teachers tended to mix transmissive and transactive styles of teaching throughout the day, a noticeable trend occurred according to the subject content in the lessons. The teachers allowed the subject content to guide the style of teaching, for example, Mathematics, Natural Science, and Physical Science were taught predominantly using the transmissive approach. While there were interactive attempts during these subjects, none presented effective outcomes as the learners would become disruptive or disengage if they were not allocated a time to participate individually. If the learners had to watch others get a turn to write something on the board, or were called up to present something, once the second or third child had a turn the class would become disruptive as they all wanted their own turn. If they did not get a turn they would lose interest.

The amount of content that was covered during these content-dense subjects also diminished when teachers attempted to teach transactively. Too much time was spent on ‘setting up’ the proposed strategy, explaining to the learners how they were going to do things that lesson. The teacher also needed to answer any questions if learners did not understand, as this may be a new way of doing something for them. The time taking up by setting up the strategy and answering questions resulted in more homework for the learners when tasks were not completed during class time. Therefore due to the density and vastness of the content, more transactive approaches seemed to be less effective.

Social Science, Life Skills, Afrikaans and English (all humanities subjects) were taught predominantly using transactive approaches. Teachers would shift between the transmissive

and transactive styles of teaching, with a tendency to switch to the transmissive approach when they were losing control of the class or if they did not know how to facilitate further discussions. This tendency shows that the teachers might be more comfortable being the knowledgeable source, who know all the answers, and need to increase their lateral thinking skills (de Bono, 1985).

During the humanities subjects there was a faster pace as learners portrayed understanding by answering questions, and recapping on previous lessons. This in turn allowed time for discussions and critical engagement while still covering the required content. This level of understanding in the humanities subjects might suggest that due to application and discussions, learners were able to acquire a deeper understanding of the content due to the application of the content learned. Teachers were able to employ a constructivist approach in these subjects as there are opportunities for discussions and less margins for 'right and wrong' whereas science subjects such as Natural Science, Mathematics and Physical Science require rote learning as you need to remember the basics or foundations in order to move forward in content (Horn, 2009).

Finally, interacting with the teachers in the staffroom as opposed to the classroom differed vastly. Their 'normal face' was more relaxed and friendly than their "teaching face" (Dobson, 2005:334). 12 of the 14 teachers had completely different personalities in classroom to that of the staffroom, some portraying the 'disciplinarian' or 'the friend' with the learners. Two teachers (namely Amy and Kelly from High School 1) had similar personalities in the classroom to that of the staffroom, which Dobson (2005) suggests may be a marker of sincerity. In addition, these two teachers were the most enjoyable to observe and seemed to have the most respect or attention from their learners as they portrayed excellent communication and relationships with the learners.

Dobson discusses this notion of sincerity and how both good teaching and good acting need one to be both "on" and "sincere" (2005:334). As much as good acting isn't false, neither is good teaching. He discusses that both being "on" and being "sincere" are interrelated as they both come from a place of authenticity; that both teaching and acting are not about pretending to be what you are not, but is a state of being aware and responding to the moment. When you are not in the moment (feeling present) and are merely pretending to be, there is a sense of alienation, as you are not giving what you are doing our full attention (Miller in Dobson, 2005: 335; Rodenburg, 2007).

This sincerity while being “on” and in the moment was clear with the two teachers (Dobson, 2005:334). Their complete attention was on their task at hand, but mainly on their learners; whether the learners were attentive, understanding and engaged, regardless of what style of teaching they were using.

These lessons were enjoyable due to many factors. The pace of the lesson was fast enough to get through the content, but slow enough so that all the learners seemed to understand. The teachers did not raise the pitch of their voice and asked direct questions, rather than using rising inflection. Learners were engaged as the teachers constantly asked questions and directed their questions to specific learners rather than opening the question to the floor. This technique is known as “Cold-Calling” (Lemov, 2010:99) and encourages learners to listen as you never know if you will be called to answer a question.

This simple technique was mentioned by the teachers as they studied teaching techniques in an attempt to become more effective teachers. This simple act of self-study indicated that the teachers not only were reflective about their teaching, but they constantly strived to become more effective. They are constantly learning about new techniques that improve their pedagogy.

The learners were also the least distracted and seldom spoke while these teachers were speaking. The teachers moved around the room constantly and moved to the front of the room when they needed to either change a Power Point slide on the computer, or if they wanted to quieten the class down. The teachers also spoke loudly enough to hear from the back (where I was sitting) without sounding like they were screaming.

The learners seemed to respect these teachers as they were given a few minutes to do work, or catch up work and were allowed to listen to music and talk softly. The learners did so without blaring music, or speaking loudly to one another. The teachers asked the learners to quieten down slightly twice in a space of 20 minutes which was merely to remind them not to all speak to each other all the time.

I would go as far as to say that both these teachers were the most effective, according to the reaction of their learners during lessons. With both having a background in drama, it was encouraging to see that both utilised their voice and body effectively, while being aware of the space and the learners throughout their lessons. All these techniques could be taught in a practical lesson designed for teachers.

The Contingency Plan – My Own Teaching

The workshop phase aimed at engaging teachers with dramatic and acting techniques, was not fulfilled. As such, I was unable to interact with teachers and workshop ideas around ‘performance skills’ for a teacher. I was able to teach drama for Primary School 1⁹. I was also requested to substitute for Vicky in Primary School 1 who had taken ill. In this position I was able to attempt strategies that I had included in my workshop with the participants. The following section will discuss my own teaching experience during my research. It will also analyse the reaction of the learners, as their reaction is the basis of whether techniques were effective or not.

The Drama Lessons

When I returned to Primary School 1, there was much excitement and anticipation from both the teachers and learners. Each grade had an allotted time for drama, and I arrived at the school on these days ready to facilitate a lesson. My aim was to teach the drama lesson while continuously engaging with the teacher, asking them if they enjoyed the exercises I had done, and keeping myself open to any questions they might have had during the lesson. It was during these drama lessons that I saw a change in the teachers. The teachers seemed to allow themselves to have fun, rather than remaining in the ‘role’ of the teacher. They seemed to enrol as a ‘learner’ as I was now in the position of ‘teacher’.

For the lessons I had prepared a variety of games that did not require too much ‘acting’ but rather games that had end results to work towards. I sent all my lesson plans with objectives to the teachers, as well as an outline of theatre games that were used.

The lessons started with simple games where the learners were taught the rules of the drama lesson. They were to move around the space as certain characters or as themselves. This technique – to set the rules at the beginning and practise them so that it is embedded in the learners was effective, and could be translated to a classroom situation. Teachers struggled with control, and simple control mechanisms needed to be put in place. This example was a practical way to show them how to do it.

⁹ These drama lessons were part of my contract with the schools as part of a ‘repayment’ for allowing me to observe and interview the teachers. Although teachers did not fulfil all my requirements i.e. the workshop, I continued to teach their classes drama in an attempt to show the teachers what might be done in a lesson, should they wish to have a workshop. It was also an opportunity to share my resources as a drama teacher as none had proper drama training and asked for some ideas regarding drama as a subject.

The learners enjoyed making noise and freezing when I gave them the signal. The teachers seemed to struggle with this in the beginning as they did not want the learners to ‘act out’ in front of me. Perhaps they thought the learners’ behaviour was a reflection of them? This is merely an observation. It may have triggered the ‘disciplinarian’ role of the teacher as I was encouraging noise – quite opposite to their usual expectations.

Once the control was put into place, the lesson moved on to individual scenarios that were to be acted out (O’Neill, Lambert, Linnell & Warr-Wood, 1976). The learners were given instructions to keep to themselves, not touch one another, nor act with anyone. Once they understood the rules it was explained that there scenario would have a complication and they would need to react accordingly.

For example, the learners had to pretend that they are walking on the beach. They could be talking on their cell phone, listening to music or singing. When they hear a signal they are to stand on something. It could be bubble-gum, glass, dog faeces or a treasure box. Through their reactions and words, I would need to figure out if they were happy about what they stood on, or sad/angry. Then they were to freeze when I gave the signal. They would also need to react and talk continuously without screaming or yelling.

This type of exercise was repeated three or four of times incorporating different scenes and occurrences. It encouraged learners to speak in full sentences and no learner is ‘spotlighted’ or asked to perform alone, so even the shy learners can join in without feeling like someone is watching. This technique would be useful when training teachers as it is a good ice breaker that allows teachers to relax and enjoy themselves without being judged. It is also a good way to practice talking continuously about a subject that you may want to teach, and encourages multiple sentence flow that sounds more natural when you speak.

In my role as the teacher for this exercise, my purpose was to encourage and enhance learners’ communication and performance skills. As my role as a model for the teachers, my portrayal included only positive feedback and ensuring that all the learners understood what they needed to do. As they were performing I would walk around commenting positively on what I was seeing.

The following exercise required the group to be silent, changing their body posture according to the animal/character given to them. In between these changes, learners were requested to gather into groups of a certain number in order to make an object together. In this exercise, teachers are able to locate the leaders and cooperative or rebellious followers as well as who

works well in a group together. This is a helpful exercise as you discover which learners to group together for assessments in all their subjects.

If I was able to use this exercise with teachers during training, it would encourage teachers to think outside the box and to think on their feet about working together to achieve their goal (to make the object). While these games seem simple, it would allow teachers to embody their thought process (For e.g. “How do we make a giraffe with seven people??”) and will allow the teachers to use their bodies in different ways, in order to become aware of their body.

The two examples I have explained had very positive involvement. The teachers also started walking around when I walked around, rather than sitting in the corner. This became a positive indication of involvement from the teachers as they participated in the drama lesson, even though it was created for the learners. The lessons were not substantial in the research as I was unable to get feedback from the teachers in the weeks that followed.

The examples were also not exactly what I would want to do with the teachers. My explanations are merely a simplified reasoning regarding the effectiveness of drama exercises and how it can relate to benefiting teachers.

Teaching as a Locum:

During my opportunity to teach the Grade 6 class at Primary School 1, I found that my perceptions of teaching changed as the days progressed. I became aware of the hardships teachers face in the classrooms. Lack of respect and discipline issues that were rife in this particular classroom. I also realised that it is not as easy to be the teacher in the front of a classroom, as it is being the observer and analysing the teacher.

I attempted to reflect critically on my teaching throughout the day, analysing my teaching as a performance, drawing on similarities to performing in front of an audience. It became noticeable that my strong, modulated voice and my physical positioning in the classroom was invaluable. As the classroom was so small and there was minimal amount of space for a teacher to walk around, the learners needed to move their desks in order for me to walk around (albeit uncomfortably). While walking around I started to reflect on this as a performer. Each time I moved in front of or closer to a learner, the more attention I received from them, similarly to that of an audience in the front row.

My back was also facing learners at any point of the lesson which resulted in my increased voice projection in an attempt to be heard by learners I had my back to. Though the classroom was small, my voice needed to carry my instructions loudly enough for everyone to hear (over any chatter at the time). I also needed to preserve my voice as the day drew to the end, resulting in different ways of communicating and use of my body language.

As I moved around, speaking and checking on what the learners were doing, I was able to attend to problems as they arose. The learners became more vigilant as they did not know where I was going to next, nor could they misbehave for too long as I would move towards learners that needed less space between them and the teacher.

I also came to appreciate my experience with improvisation, as I used it constantly. Lesson plans had been created, strategies had been devised and extra ideas were put into place before arriving at the school. None of it went according to plan. I was able to improvise different ways to keep the learners' attention. I oscillated between numerous instructional techniques in order for the learners to understand and pay attention. I also attempted explaining the same concept in many different ways in order to reach all the learners' level of interest.

In my instructional approaches, I would explain concepts according to the text book. If the learners were not responding I would change my strategy and ask them questions to get to know what they liked and disliked. I was getting to know my audience. This gained their attention as they were excited to share their interests. Once I had an overall idea of their interests (for example, Soccer) I would relate the topic to soccer. In Natural Science, the learners were learning about rain and water filters. I would discuss why rain might be useful for the soccer pitch and the difference between playing on a grass pitch that was healthy and watered, as opposed to a dry pitch where the grass was dying.

I then had to move on, as not every learner liked soccer, and made my teaching a 'performance'. I changed my body language by using bigger gestures, and changing my position in the classroom, moving levels while walking around, or I would 'act out' the concept. I would embody germs or parasites, pretending to be a villain and explaining the ways in which I could infect the water. The learners would laugh as they may have been shocked by my change in character, but I was able to maintain engagement.

When that strategy became too distracting, I changed my voice. I used different levels of projection and pitch in my voice in order to experiment which combination was most appealing for the learners. I found that a deeper pitch and medium volume, projecting only

one level higher than my average voice, was the most comfortable for the class, and got the most attention. Anything too high tended to be ignored.

I would warm up my voice in the beginning of the day as I was not used to projecting for long periods of time. This proved to be invaluable as I noticed the strain my voice was taking. In order to conserve my voice I used a range of voices. I would speak in my normal voice without strain when the class was quiet and only projected my voice if someone was not able to hear me or if the class was talking.

The majority of my lessons were spent on repeating instructions, and disciplining the learners. The monotony of repeating instructions and disciplining the same guilty learners continuously began to affect my teaching. I began by transmitting information in order to get through the content. Once I realised that I was merely transmitting information, I decided to alternate my techniques. I attempted different strategies to see what might work and move on from what was failing. The discipline took on a new shape for the learners as I attempted to facilitate a discussion around the bullying that was taking place. This concluded with the realisation that the learners do not think that it is bad to go to jail. Their reasoning stemmed from the idea that you can become part of a gang which in turn offers protection. While this is not a focus of my research, I believe that it is important to raise this issue as it is a part of their daily context and one that affects the learners' perceptions of school in its entirety.

The learners only took notice of me when I raised my voice and showed superiority and authority, and they were constantly pushing boundaries with me. As I had taught them drama once, they would always ask if we could play the games we played in the drama lesson. They would interrupt me while I was instructing them to take out their books. A few learners would also get up and walk to their friend's desk to ask them something. Some would talk and throw paper at each other, while others hit each other while I was talking. I had to remain consistent and strong throughout the day, 'en-roleing' myself as a disciplinarian that was harsher than normal (Whatman, 1997:182).

On my final day as a locum, I was unable to maintain the harsh exterior that I used to cope in the classroom. I dropped the 'act' in front of the learners. It was at this time that the class went very still. They saw the effect they had on me as a person and not as a teacher. Many apologies were given and the learners who were bullying each other were taken out of the classroom. This finding relates to that of the need for sincerity on behalf of the teacher

(Dobson, 2005). Once the learners witnessed my sincere emotions around their behaviour, they reacted seriously.

While this was an unpleasant turn of events for the learners, for myself as a researcher, and as a person who has a passion for teaching, it did not dissuade me from my research. It helped me further reflect on my ignorance, and critically engage with what can be done in future scenarios, should they be similar. This incident also assisted in my perception of teachers and how they themselves may be coping from day to day. How teachers remain in this 'survival mode' while trying to get through all the expectations from external factors such as their Principal, the learners' parents, the Education Department and their own expectations.

The most pertinent reflection from my experience referred to my wealth of research and lack of practice. Even though I had done the research on teaching, the do's and don'ts and the techniques that are suggested, I could not execute it as I have had no practice. As an actor, you have years of learning *how* to perform. You learn about vocal skills and movement skills. Then you apply them until you have mastered them, with some learners being more able than others. The skills take rehearsal; you have to *practice*. Much like my argument, teachers should have more opportunities to acquire the skills, then 'rehearse' the skills and techniques that they read and write about at University.

This would allow teachers to learn the (acting) skills needed as a teacher while being able to practice (rehearse) the teaching styles (transmissive and transactive). Bringing both the basic skills and applying in a teaching and learning context.

Concluding Summary of Trends and Experiences

I had a hunch that I could use drama and acting training to either enhance teaching styles or to engage teachers in the possibility of diversifying their styles. However, further analysis proved that, through my own teaching that you not only need to learn the skills from drama and acting, but you also need to create opportunities to *rehearse* your teaching. Practising your learned skills before entering the classroom. During my time observing schools in Cape Town, I was confronted by the dynamic use of styles that teachers currently possess in their pedagogy as well as the ineffective trends that they depend on.

Teachers seemed eager to diversify their teaching skills and styles but need assistance with identifying them. These skills could be practiced during drama and acting workshops designed to teach skills and techniques practically. Examples of useful drama exercises such

as role play, improvisations, hot seating, vocal and physical exercises and ice breakers would be beneficial to teachers when training. These exercises would focus on the teacher and their learners (i.e. the actor/audience relationship).

During my observations the following trends emerged:

- Interviewed teachers unanimously advocated that teachers need more practical training before entering the classroom.
- The majority of the teachers had a noticeable difference in their persona from the staffroom to the classroom.
- The most engaging teachers had the least difference in persona from the staffroom to their classrooms. The learners were more engaged when the teachers were sincere which resulted in better behaviour by the learners.
- Primary school teachers tend to use rising inflection more than high school teachers.
- The most interesting teachers to watch were the two teachers in High School 1 (Kerry and Amy) who had both had previous drama training during their studies.

The following chapter will conclude my experience and reflection.

Chapter Five: Conclusion

Over the course of this research, not only has my research focus and lens developed, so too have my perceptions of teaching as well as my own teaching changed, for the better. This was done through practice, using skills I acquired during my actor training, and utilising them while practising my teaching approaches. I have discussed the parallel between acting and teaching and looked at teaching specifically as a ‘performance’.

I discussed the benefits of using basic actor training in order to acquire skills such as voice, breathing and relaxation techniques, improvisation and movement as well as sincerity and being “on” (Dobson, 2005:334). These skills could be taught in a practical teaching and learning context designed for teachers who are entering the profession as well as teachers who are currently teaching.

Ideas around generating a practical-based module for teachers have been discussed¹⁰ and issues around teachers’ perceptions of drama, lack of time for in-service training, or lack of sustainable, long-term training have been discussed. Complications in my fieldwork such as lack of teacher buy-in and lack of participation suggested that teachers are under continuous pressure with little or no time to develop their teaching skills and their teaching identity.

Possible changes to the research design might have assisted in acquiring teacher involvement. Changes such as working full time in a school as a teaching assistant may have allowed me to generate better relationships with teachers. Creating a better buy-in from teachers to get actively involved in my research. Another approach may have been to do a single case study, however, due to the reasoning for lack of participation in my fieldwork, I feel that a single case study may not have been successful. Reasons for disinterest were not singular, but as a group.

While this research design was flawed and the indicators are not absolute, there were patterns and trends in Cape Town based teacher education, and teacher skills levels that I observed. With a majority of teachers relying on the transmissive approach to teaching, while some teachers, with drama training, experimented with more transactive approaches. Indicating that teachers with drama experience may be more likely to experiment with technique and are more likely to adapt to their learners’ needs.

¹⁰ Ideas for names might be, “Let’s Put on our Teaching Face”: A PrACTical Guide to Teaching.

Reflections

With a background in theatre, acting and drama as well as directing, scriptwriting and producing, the job as a teacher is by far the most time consuming and heart-consuming. What I mean by heart-consuming, from my personal experience, is that it takes a lot of emotional resilience to teach (McKenzie, Da Costa, & Pohl, 1999).

In Primary School 1, the teachers I observed did not represent teachers who were inspiring, nor did they look like teachers who loved their job. They looked like people who were just trying to do a job under difficult circumstance, according to the expectations given by their superiors and moderators.

While teaching is a job, it does not necessarily need to feel like one. With the notion that acting and teaching draw comparisons, my idea to include the acting and drama training into the teaching curriculum might also benefit teachers as they would be encouraged to find the joy in their job. When your life is easier, you tend to enjoy it more. You feel in control and effective. While challenges keep us on our toes, it becomes exhausting to be constantly under pressure.

The idea of teaching teachers how to perform would essentially teach them how to make their job easier, equipping them with multiple tools useful for teaching.

Recommendations

Much thought has gone into furthering this study. I have asked myself what I might have done differently, or wondered what I wished I had done that I never had the opportunity to do.

Further study might involve a case study of pre-service teachers. Ideally I would want to study a group of volunteer participants who were studying their PGCE at UCT, as well as at CPUT and UNISA. I would track their progress, analyse their lectures and teaching practical while documenting what I would learn in the process. Due to lack of participation of in-service teachers, I would want to assess whether pre-service teachers were more susceptible to participating as they are in the process of learning.

I would randomly split each group from each university (essentially having six groups in total), half of which would receive no acting training designed for teachers, and the other half who would participate in the acting training for teachers.

This would be documented using reflective diaries from participants, field notes, videotaping of the acting training as well as the teaching that the learner-teachers would do in their allotted schools. Questionnaires and interviews would be utilised to gain background information from learner-teachers as well as feedback that could be discussed throughout the course of the year.

Conclusion

Though the teaching profession has its flaws, and teachers feel the pressure of their job, I found an openness in teachers that *want* to learn more, but are not in the position to allow themselves the pleasure of learning.

To frame a teacher training module, that is designed specifically for teachers, could include multiple instructional strategies for both transmissive and transactive approaches. I may need to give the module a different title so that the word ‘drama’, with all its connotations, do not foreclose its necessity among the profession of teaching (as it is a performance).

My own experience of my research has been a rollercoaster at best. With the limited research done in this field, there were times when I wanted to change my research completely. The failure of my fieldwork began to affect me tremendously as I entered the field with so much hope and was in awe of teachers before I began.

With the disappointment came wisdom and growth. I no longer feel disappointed by the experience as it forced me to confront the reality of education in this country. It also forced me to analyse the experience as an improvisation (which is exactly how it happened!) It just reiterated that the skills I have acquired in the drama and acting fields really do lend themselves to the field of teaching, as you can never really know what it going to happen on a daily basis. This research suggests that teacher education needs to develop an emotionally resilient, flexible, sincere and interactive ‘teaching face’.

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APPENDIX A: Letter for Schools



Department of Drama
Dr Veronica Baxter

Hiddingh campus, 32-37 Orange Street,
Gardens, Cape Town, South Africa
8001

Tel: +27 (0) 21 4807125
E-mail: veronica.baxter@uct.ac.za
Internet: www.drama.uct.ac.za

14 January 2014

Dear Sir/Madam

Ms Krystle Marrier d'Unienville has completed her first year of a Master of Arts degree. She is now moving on to do a fieldwork research residency and her final dissertation, on the art of teaching, provisionally titled, *"Let's Put on our Teaching Face": An Investigation of Teaching Styles and their Skillsets*.

Ms d'Unienville will be asking you for an opportunity to spend time in class with various teachers at your school, with the particular purpose of researching teaching styles used by teachers across the subjects and grades in the school. She would hope to observe teachers working as a "fly on the wall", and also administer structured interviews. She would like to feed back her research findings in the form of workshops offered to the teachers she has observed (and others). Her fieldwork should be completed by August at the latest.

This research is supervised by me, and will be conducted according to UCT ethics guidelines, and a signed release will be needed for the participation of teachers. It is important to know that she will *not* be researching the pupils, and nor will she be evaluating the quality of teaching. She is trying to discover the diversity of teaching styles between so-called 'transmissive' and 'transactive' used by teachers, and what the skills are that underpin these teaching styles. Her longer-term objective is to be of assistance to pre-service and in-service teacher training curricula.

We are aware that schools are often approached as research environments, and that this can be taxing on the good will. Ms d'Unienville is prepared to offer some of her own time and skills to reciprocate for her research access, by offering limited classes in drama/public speaking/presentation, to pupils or teachers during her stay. She is a very accomplished teacher, with 8 years of experience at all levels.

Please do contact me via email should you have further queries about this project, or on the landline above after the 20th January 2014.

Yours faithfully

A handwritten signature in black ink, which is partially obscured by a grey rectangular box containing the word "Signed" in a bold, sans-serif font.

Dr Veronica Baxter
Senior Lecturer

APPENDIX B: Consent Form for Teachers

University of Cape Town

Faculty of Humanities

Consent Form

Title of research project:

“Let’s Put on our Teaching Face”: An Investigation of Teaching Styles and their Skillsets.

Name of Principal Researcher:

Krystle Marrier d’Unienville (KMD)

Department/research group address:

Hiddingh campus, 32-37 Orange Street, Gardens, Cape Town, South Africa 8001

Telephone:

+27 (0)72 345 0874

Email:

mrrkry001@myuct.ac.za

Name of Supervisor:

Dr Veronica Baxter

Telephone:

+27 (0) 21 4807125

Email:

veronica.baxter@uct.ac.za

Name of participant:**Nature of the research:**

- In the first semester of 2014, each participant will be observed by Krystle Marrier d'Unienville (KMD) for one school day as part of her Masters in Arts Degree.
- The observations will in no way evaluate the quality of teaching.
- When signing this form, the participant is hereby giving KMD permission to observe how said participant operates in the classroom during a regular school day.
- During the course of KMD's visit at your school, she will request your time for a short recorded interview as part of her research.
- The research conducted will raise questions surrounding participants' opinions of their teaching, their background and their self-reported classroom practices.
- Once KMD has watched all the participants, analysed her data and identified her core research findings, she will create a workshop using drama, to feed back her findings.
- In-service volunteer teachers (such as yourself) as well as others will be invited to participate in these workshops.
- After the workshops participants may be requested to assist KMD with any feedback on each workshop either through focus groups or questionnaires.

Researcher's Profile:

- KMD has a Bachelor of Arts Degree, an Honours in Arts Degree and is currently in her second year of her Masters in Arts Degree.
- KMD has a background in Drama, Acting and Education, and is combining this experience in her research.
- She is working with a hunch that requires her to observe and document teachers at work.

Participant's Involvement:

Participation:

- ❖ Involvement is organised with your principal and is completely voluntary.
- ❖ Participants can stop involvement at any time during the interviews.
- ❖ Participants can stop at any other time if they do not wish to continue.

Observation:

- ❖ If you decide to take part in this project, you will be giving KMD permission to observe you teaching, while recording you on video and documenting throughout the lessons.

Interviews:

- ❖ You will also be permitting KMD to conduct a recorded interview which will include questions about your experience in education as well as your opinion on your teaching.
- ❖ You will not however be required to answer all the questions should you not wish to.

Workshops:

- ❖ After the observation and interview process, you will then be invited to participate in the workshop and feedback sessions that will be conducted sometime between the months of May and August 2014.
- ❖ Participation will be voluntary.

Risks:

Recording Observations and Interviews:

- ❖ All recordings of lessons and interviews will remain under lock and key.
- ❖ The only people who will have access to the recording is KMD and Dr. Veronica Baxter.
- ❖ The identity of each and every participant will be protected and rendered anonymous.
- ❖ Any documentation through note taking, video recording or voice recording are purely for later referral.
- ❖ Any recording will be aimed at the participant and will be purely relayed to assessing the each participant and not to evaluate pupils or to explore pupils in any way.
- ❖ Once the final dissertation is complete, any raw data will be destroyed safely.
- ❖ The identity of the schools and participants will remain anonymous in the dissertation as well as any drafts.

Observation:

- ❖ Any information gathered during the study will not be used outside of the brief of research.
- ❖ The objective of the study is not to evaluate quality of teachers, nor the pupils' response or interaction within the classroom.

Interviews:

- ❖ Participants may stop the interview at any time.
- ❖ All information gathered from the interviews will be kept anonymous and any participant's identity will be identified in terms of characteristics.

Workshops:

- ❖ KMD is sensitive to the fact that teachers may be apprehensive about doing any form of drama or "acting".
- ❖ No one will be required to participate in anything with which they are not comfortable and there will be judgement or evaluative assessment of the participant's effectiveness in teaching.
- ❖ The workshops will be easy and fun and not aimed at excluding any participants.

Benefits:

- ❖ KMD has over 8 years drama teaching experience, and as such will be eager to offer her services as a drama teacher to any teacher/school that participates.
- ❖ KMD is willing to do one drama lesson per teacher that agrees to participate and will be available to teach in the second, third and/or fourth school term with the permission of the principal.
- ❖ This will be one of her acts of gratitude for any participants, giving each teacher a deserved free period in the school day.
- ❖ Participants will also be able to experience a fun and relaxed environment where they will be required to be themselves and discuss their craft as teachers in the workshops.

Duration of Study:

- ❖ The first phase of the study will consist of observations and interviews which will end in April 2014.
- ❖ The second phase of the study will consist of a workshop which will be developed by KMD and will end in August 2014.

Results:

- ❖ The information from the observation, interviews, workshops and feedback sessions will be reviewed by KMD.
- ❖ This will all be a part of KMD's Masters Dissertation and will be lodged at the UCT library.
- ❖ KMD has the right to use the information gathered from this study in her research in the future.
- ❖ Any information regarding participants and school will remain anonymous.
- ❖ KMD will be able to feedback any information that you may be interested in, but ensuring the anonymity of the participants.
- ❖ Your name as well as your school's name will never appear on any records or reports or publications.

Review:

- ❖ The research ethics clearance document has been lodged with the Department of Drama Research Ethics Committees at the University of Cape Town, which is there to protect the rights of participants.
- ❖ Ethical clearance is devolved to the department.

Queries:

- ❖ The person to contact should you have any questions regarding this research is:
 - Krystle Marrier d'Unienville.
Contact details: 0723450874
Email: mrrkry001@myuct.ac.za.
Dr. Veronica Baxter
Telephone: 021 480 7125
Email: veronica.baxter@uct.ac.za.

- I agree to participate in this research project.
- I have read this consent form and the information it contains and had the opportunity to ask questions about them.
- I agree to my responses being used for education and research on condition my anonymity is respected, subject to the following:
 - I understand that I am under no obligation to take part in this project.
 - I understand I have the right to withdraw from this project at any stage.
 - I understand that this research might be published in a research journal or book. In the case of dissertation research, the document will be available to readers in a university library in printed form, and possibly in electronic form as well.

Signature of Participant: _____

Name of Participant: _____

Signature of person who sought consent: _____

Name of person who sought consent: _____

Signatures of principal researchers:

_____ (name)

Date: _____

APPENDIX C: Interview Schedule

- This interview is conducted as part of Krystle Marrier d'Unienville's (KMD) research and as such is interested in the teacher's opinion of their teaching, and their self-reported classroom practices.
- The interviewee understands that his/her identity will be protected in the writing of KMD's dissertation, as will the school's name.
- The Interviewee also understands that this information will not be used for anything other than the above mentioned dissertation.
- The interviewee agrees to the recording of this interview.

Signed: _____ Date: _____

Location: _____ Time: _____

General:

1. Name/Pseudonym
2. Age
3. Gender
4. Ethnicity
5. Ethnicity dominant in school
6. Language(s)

Education:

7. Where did you study?
8. What did you/have you studied?
9. When did you study?
10. Why did you want to become a teacher?
11. DID you always want to be a teacher?
12. What kind of teacher did you think you would be?
13. Did you have a teacher who was an influence on you growing up? What was s/he like?
14. At college/university what do you think that trainee teachers need more of? Less of?
15. What do you remember about your studies? Positive and/or negative?
16. Do you like the teacher you have become? Or In an ideal world what would you change about the way you teach?

Current Position:

17. How long have you been teaching for?
18. What do you teach currently?
19. What have you taught?
20. What are your strengths as a teacher in a lesson?
21. What do you think you could do differently? What would need to change for you to do something differently?

22. What kind of teaching style do you think you use?
23. What skills do you think you need to be a teacher?
24. Is there a skill you would like to develop as a teacher?
25. Explain a typical lesson/day in the classroom.

Drama:

26. Have you participated in a drama workshop before?
27. Would you consider doing a drama workshop?
28. Have you worked with masks before? Would you?

Any other comments from the teacher: