



MONASH University

Performing “The Teacher”: an investigation into the efficacy of using actors’ performative identity methodologies in a pedagogic context.

Peter Christopher White
BA (Hon), M.Ed.

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Abstract

This qualitative study investigated the experiences of eight pre-service teachers (PSTs) undertaking a series of six fortnightly workshops in actors' characterisation techniques. It sought to examine how an understanding and exploration of these techniques might be utilised by the PSTs in the development of their teacher identities and the expression of these in the context of their teaching environments.

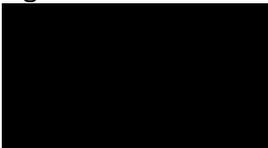
Constructivist Grounded Theory was the methodological approach for this project (Charmaz, 2005, 2006, 2014). The flexibility of a grounded theory methodology allowed for the data to influence the trajectory of the study, with the PSTs' responses to each workshop being used to inform the focus of the subsequent one. The major findings of this study were in the areas of embodied and situative learning, and in the development of a theoretical understanding of what constitutes a Performative Identity. Understandings of the nature of the Performative Identity changed significantly over the course of the study.

Conceptualisations shifted from seeing it as a constructed persona that teachers could create and adopt in order to facilitate engagement with their students, to a dynamic and fluid expression of multiple identities that could be performed in an improvisational manner depending on contextual changes within the teaching space. Within a constructivist grounded theory approach, I suggest that Performative Identity Theory has emerged as a substantive theory and praxis that has the potential to provide pre-service teachers with greater levels of confidence and agency prior to them entering the profession. While further research is needed, the overall findings indicate that pre-service and in-service teachers would benefit significantly from the application of this praxis.

Declaration

This thesis contains no material which has been accepted for the award of any other degree or diploma at any university or equivalent institution and that, to the best of my knowledge and belief, this thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

Signature:



Print Name: Peter Christopher White

Date:

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Part One – Establishing the Parameters of the Study

Chapter 1. Introduction

Professional identity has always been a prominent concept for teacher educators. Teachers tend to see their profession as more than simply a category of employment, but rather a chosen field to which they have been drawn (Beijaard, Meijer, & Verloop, 2004). The development of an individual's teacher identity is seen by most teacher educators as a key facet in the evolution of that person becoming an effective teacher (Britzman, 2003; Danielewicz, 2001; Olson, 2008; Watters & Diezmann, 2012; Zembylas, 2003). The formation of teacher identity is a critical issue for pre-service teachers (PSTs) as they negotiate choices about who they are and who they wish to become. Teachers need to be informed about the forces that shape them and aware of the effects they can have. Yet PSTs often struggle with a conflict between their role as 'student' and their role as 'teacher', a struggle which can result in a confused and confusing clash between these two identities. On top of this, PSTs must negotiate a range of emotional, intellectual, and perceptive changes which can profoundly alter their perceptions of their professional identity. In order to negotiate the dissonance between personal and professional expectations, PSTs can benefit from processes that enable critical reflection.

This project is premised on the idea that PSTs need to be able to interrogate, deconstruct, and analyse what they mean or think it means to be a teacher, as well as to apply the same process to the social, theoretical, and institutional conceptions of 'teacher' which inform their own representations. They need to be able to embody and enact these conceptions in ways which facilitate their expression, and to explore these differing conceptions in a context in which they can adapt their representations of the performative role of 'teacher' – basically, to rehearse the part. In undertaking this process, they can find the embodiment, or perhaps a range of embodiments, that express and actualise their own ideal, their own idea of what kind of teacher they want to become. They need to develop the ability to authentically act the role of 'the teacher'.

1.1 Why This Research: A personal Account

When I was in primary and intermediate school – from the ages of five to thirteen – my teachers were in every case, just my teachers. There were a few who stood out – sometimes for all the wrong

reasons – but by and large, I never saw them as anything else, and I certainly never considered that they had a life outside the school. When I entered college my perceptions were changed, interestingly enough, in a deliberate and demonstrative way by the teachers themselves. I was fortunate enough to be enrolled in a high-school, Glenfield College in Auckland, New Zealand, that took an experimental approach to education; one where the teachers were open to challenging the stereotypical teacher/student relationship.

At the very first morning assembly of my first year – only the second year of the school's operation – a group of teachers who had formed an acapella choir, including several head teachers and the senior mistress, performed a rousing rendition of "Oklahoma" for the assembled students. It was the first time in my life that I had seen teachers do anything like that and also the first time that I realised teachers were people as well as teachers; that they had a life outside the classroom which they were prepared to share to a limited degree with their students. At Glenfield this extended to their teaching spaces, where the walls were often decorated with posters that contained specific political or social commentary and critique. This was certainly something that had never occurred in my earlier schooling, and sometime after I had left high-school I discovered that some parents had been quite critical of the practice – a small number even removed their children from the school as a result.

Teaching methodologies were also very different from those I had experienced before. The long sessions of dictation – where a teacher read from a book or wrote out its contents on the blackboard while we faithfully copied it all down – became a thing of the past, as did the repetitive, rote-learning chants of arithmetical calculations. We were encouraged to think for ourselves, to do our own research and investigation, and generally to be independent learners, albeit with a clear primary intention of passing our exams, although even this aspect of school life was slightly different. Mine was the first school in New Zealand to introduce assessments of students' year-long activities as part of their overall mark, as opposed to placing the bulk (if not all) of the emphasis on exam results. In those days – the early 1970s – this was a radical departure from the norm.

What I most clearly remember from those years are the personalities of my teachers. Almost all of them were – or rather seemed to be to me – natural performers, though at the time I did not fully appreciate this aspect of their teaching. To me, they were just interesting and engaging in ways most of my earlier teachers had not been. For example, Miss Holly, (typing and secretarial) who always wore a black leather miniskirt, and who came back after one Christmas break as Mrs Parvarti,

wearing brightly coloured Saris and a bindi; Mr Allan (Geography/geology) who was Welsh and removed most of the desks from his room, replacing them with armchairs, couches and coffee tables, at which we sat and discussed our individual and group research projects; Mr Mark (music), the Goons-loving leader of the a capella choir (which I joined) who had a truly mad sense of humour and an encyclopaedic knowledge of erotic songs from the Middle-ages and the Renaissance; Mr Chester (art) who was a professional potter as well as a teacher and who would take us out into the surrounding bush to get ingredients for our glazes.

While all of these and the many other teachers I remember from those four years had strong and often eccentric personalities, they all performed those personalities to a greater or lesser degree while they taught. The four mentioned above were those whom I met in later life, after I had become an actor. What struck me at those later meetings was that, in a non-school context, their behaviours were markedly different. They were obviously more socially engaged and relaxed, but they were also noticeably less intense in their behaviour, more inquisitive and contemplative, more willing to share their thoughts and ideas; in short, they were more transparently themselves. This made me profoundly aware of the degree to which their teacher identities – at least, the ones I had seen displayed in their classrooms – had been to a greater or lesser extent, masks; constructed, performed identities adopted purely for the purposes of teaching. What my knowledge of acting had uncovered for me was that what had appeared to me as a school student to be a natural flair for teaching was in fact – at least in the cases of these particular teachers – as much a shaped performance as anything that I brought to the stage. This is the aspect of teacher education – the development and enactment of this performative element of a teacher’s identity – which I wanted to investigate through this research project.

My interest in researching the connection between teaching and acting has been inspired largely by my own experience of studying the methodologies of teaching and by conversations with working teachers, as well as by my own observation of teachers throughout my schooling and in later years. My background is in acting; specifically in the theatre, where I was a professional actor for 30 years. After completing my BA, I undertook a Masters in TESOL and was immediately struck by the similarities between teaching and acting; both are professions in which individuals are required to present a body of carefully prepared material to a group of other individuals in a largely artificial and specifically constructed context. Moreover, in both situations, the presenter is expected to engage intellectually, psychologically and to a greater or lesser extent emotionally with their ‘audience’.

It was during study for my Masters that I first fully engaged with postmodern and poststructuralist concepts of identity theory. As an actor, the concept of identity being a fluid and malleable quality, rather than a fixed and enduring one, was something with which I was already familiar. The development and enactment of characterisation is a practice that all professional actors employ on a daily basis. However, while I was familiar with the concepts of character development and expression from the point of view of theatrical performance theory, until that point I had not been familiar with theorists such as Erving Goffman (1959, 1970) who transposed this performative characteristic onto the behaviour of people in non-theatrical contexts. This sparked my interest into an investigation of how the methods used by actors to develop, embody, enact, and present characters on stage – an actor’s performative identity – could be adapted for and utilised by teachers in their classrooms.

1.2 The Research Question

This study was guided the question:

In what ways can actors’ characterisation techniques be used by pre-service teachers to develop and enact Performative Teacher Identities?

Three significant sub-questions arise from this enquiry:

- What is a Performative Teacher Identity?
- Can the dynamic and changeable nature of identity be harnessed by teachers using actors’ characterisation skills?
- What is the most effective methodology for teaching characterisation skills to non-actors?

1.3 Significance of this research

As noted earlier, a number of studies into teacher identity emphasise the influence of past experiences and practices and of idealised or at least imagined concepts of what it means to be a teacher on teachers’ views of themselves and their presentation/presence in the classroom

(Chapman, 2002; Davies, 1996; Klein, 1998; Pendergast & McWilliam, 1999; Weber & Mitchell, 1995). These studies suggest that teachers must reflexively interrogate these experiences and subjectivities in order to foster personal agency in both their teaching and their lives outside the classroom. Only by developing such agency, the ability to exercise and act upon their own judgments in particular situations, can they embody and enact their own theoretically derived concepts of 'the teacher'. In doing so, they can also hopefully empower their students to embody their own ideals (Wales, 2009).

The view that we can only improve the lives of others by making positive personal changes to ourselves reflects a growing discourse in teacher education research questioning the idea that all learning contexts should be centred on students. Research suggests that placing teachers at the heart of teacher education studies can provide a means of examining their personal subjectivities, allowing them to resist, subvert and change the discourses that they may – perhaps unknowingly – hold about teaching and about themselves (Chapman, 2002; Davies, 1996; McWilliam, 1999; Pendergast & McWilliam, 1999; Wales, 2009). Part of the importance of examining teachers' experiences in teacher education in this way is that "...much of the work of teachers is about how they express their identities and personalities in the classroom" (Wales, 2009, p. 263). The work that teachers engage in often involves the presentation of their personalities in the teaching space and the subsequent relationships they forge with their students. Educational researchers and commentators such as Chapman (2002) have pointed out the influence of teachers' subjectivities on their classroom activity. Chapman urges teachers and others to resist

our learned tendency to "swarm" out as colonizers/disciplinary mechanisms [...], in order to articulate on to others' bodies the same techniques of power and discourse which constructed us. This is especially crucial when we are in power relations like teaching. (p. 45)

Klein (1998) suggests that teachers' subjectivities affect their functionality and performance, both in the classroom and society. She proposes that, by learning to understand their own processes of subjectification, they can come to recognise the types and range of discourses that can affect their interactions with their students. Klein argues that teachers need agency, but that, as they are constituted through past discourses, they can end up perpetuating a cycle of unsuccessful learning rather than moving forward with new pedagogical methodologies. It is my contention that learning the reflective and analytical processes required to develop a performative identity will work towards allowing teachers just such agency.

Exercises that are taught in acting programs not only develop an individual's ability to act but also profoundly affect an individual's way of being in the world. Such programs aim to develop an individual physically, emotionally and intellectually in order to help the individual learn to ground her- or himself. Practitioners must develop the skills and abilities to continuously ask themselves deeply reflective questions that heighten their self-awareness, emotions and skills of observation, as well as to centre their physical and emotional energies in the body. When individuals with this kind of training come to teaching they bring with them observational and reflective abilities that can enhance their teaching and their engagement with students. In the same way that the process of becoming an actor is one of personal growth, so is the process of becoming a teacher. This study was intended to investigate how that process might be furthered by the employment of the consciously controlled and manipulated development, embodiment and enactment of a teacher identity. The beginning years of teaching are often marked by demanding emotional identity work, and yet new and early career teachers are often left to attend to these personal/professional concerns by themselves (Olson, 2008). This research was intended to provide a means whereby teachers can be empowered to experiment with a range of identity expressions that could enhance the effectiveness of their teaching, while at the same time giving them a personal sense of stability and control over the formation of their teaching identities. While the application and implementation of mechanistic actor techniques is now more widely recognised in the context of education generally, the application of methods of identity development used by actors is one area that appears to have had little or no attention paid to it. It is on this specific range of skills and understanding that my research is focussed.

1.4 Born to Teach?

Numerous studies indicate that the majority of teachers enter their period of teacher education with the assumption that they are "born to teach" (Abbott-Chapman, 2005; Britzman, [1991] 2003; Day & Gu, 2010; May, 1999; Watt et al, 2012). These studies suggest that most prospective teachers believe that the social and personal skills that make one a good teacher are inherent, that the pre-placement educational period is primarily for the process of learning the theory of education along with a series of possible strategies for imparting knowledge, and that the 'real' business of learning the necessary practical skills happens 'on the job', once placements have commenced. Given that so many people entering the teaching profession feel that they are natural teachers who just need extra knowledges and skills in order to enter the profession, the reality of the school situation must

come as a profound shock for many. The idealised concepts of what makes a 'good teacher' are severely tested in the environment in which most early-career teachers find themselves, and it is no surprise that a large number find their initial idealised visions suffering serious damage when faced with unruly students, limited facilities, and unsupportive and/or emotionally distant colleagues. Adoniou (2013) notes that: "New teachers are very often disillusioned with what they find when they get into schools, and disappointed with the support they receive. Too often, good teachers leave because they care too much to stay" (Why good teachers leave teaching. *The Conversation*, December 16th, 2013). While it is assumed that teacher education courses do their best to provide their students with appropriate coping strategies prior to them entering the profession, the studies and commentary above suggest that more needs to be done in this area. This indicates that PSTs need a way of developing robust professional attributes that will help them to respond creatively and positively to these testing environments. It is my contention that the development of a Performative Identity – one that can positively contribute to a teacher's confidence, student engagement, and class management – would be a significant factor in helping pre-service teachers to develop such attributes. Thus, the present study was predicated on the assumption that these attributes are not, in fact, inherent, but that they can be learned and applied by anyone.

1.6 Teaching as a Performing Art.

The integration of acting methodologies into the education of teachers has been discussed and to some degree implemented since at least the 1980s (Hart, 2007; Özmen, 2011). The use of actors' practices such as vocal technique, non-verbal communication skills, manipulation of the environment and atmosphere, and improvisation have been integrated into some teacher education courses to a greater or lesser extent, and with varying degrees of success. Similarly, the use of performance related methodologies, such as role-play, script-writing, and characterisation have become useable and useful techniques for teachers and educators in many educational contexts. However, the exploitation of these skills has to date, not been a major feature of teacher education. Despite the work of theorists and researchers such as Hart (2007), Özmen (2011), Sarason (1999), Sawyer (2011), and Tauber and Mester (2007), the introduction of performance-skills into teacher education courses is still seen as something of a fringe element. As a result, the research that has been done into the effectiveness of these techniques has been until relatively recently, largely neglected.

1.6.1 The teacher as performer

As noted earlier, discourses regarding the connection between teaching and performing have been circulating since the 1980s. Theorists such as Nussbaum (1984) and Sarason (1999) have suggested such things as auditioning prospective teaching students; however, research which deals with practical methods of educating PSTs in performance skills is still relatively rare. In his article, *The Classroom As The Theater Of Self: Some Observations For Beginning Teachers*, (1984) Hanning addresses this issue in some detail and advises new teachers to “[m]ake yourself a teacher by a process of role mastery” (p. 33). Hanning notes that in his early years as a graduate advisor his recommendation to new teachers, nervous about performing in front of a classroom, was to “Just go in there and be yourself.” However, he later revised this suggestion. He states that:

You don’t have a self to be when you start out as a teacher; that is, you don’t have a teacher-self. You have to develop one, and you do that by acting a part, by performing a role tailored to the needs of the classroom, by responding to the classroom as you would a theatre. (p. 33)

He points out that his advice to new teachers has changed from “Be yourself” to “Make yourself.” Unfortunately, Hanning stops short of providing applicable methods of just how a PST might “make” themselves. He offers four points to be followed, but no practical suggestions of how to follow them.

Hart (2007) presents a more comprehensive methodology for training pre-service teachers (PSTs) in the skills of acting. His project involves a study unit incorporated into the teacher education course at a major institution, during which the PSTs are given the opportunity to learn a range of skills associated with the craft of acting. However, while he successfully identifies the obstacles to performance inherent in a teaching context, he presents his solution as teaching PSTs to develop “qualities that they already possess” such as “poise, positivity, strategy and presence” (p. 302). This implies that PSTs must inherently embody those qualities, supporting the contention that effective teachers are born, not made – that they are ‘naturals’. Tauber and Mester (2007) present a similarly comprehensive scheme of teacher education in performance skills; however, in this instance, their emphasis is on teacher enthusiasm, a quality which, while undoubtedly valuable to any teacher, is again one which they seem to feel is – or should be – inherent. The range of suggested methodologies in their study is impressive, covering vocal and physical work, the use of props, the use of space, and role play among others. Ultimately, though, the study offers what amounts to a series of mechanistic routines and exercises teachers can use to make a class more entertaining, rather than a method that allows them to explore the development and enactment of identities that are engaging and entertaining in and of themselves.

Özmen (2010, 2011) comes closest to what I consider to be a theatrically-based exploration of identity in the context of teaching. His study involves three PSTs working through an acting course based on Stanislavski's Method (1949). In the course, the PSTs are given the opportunity to work with characterisation techniques in the development and rehearsal of their teacher identities. Özmen's conclusions are that such identity exploration, when incorporated into a teacher education course, result in "...a significant development in [the] communication skills and professional identities" of the participants (p. 36). My intention with this research project was to expand the exploration of teacher identity development and enactment undertaken by Özmen by incorporating the philosophies and techniques of performance developed by theatre practitioners such as Barker (1977), Johnstone (1981), Parker & Kosofsky Sedgwick (1995), and Spolin (1983), and theorists such as Auslander (1995), and States (1995). Based on the work of Goffman (1959) and Austin (1975), I developed the concept of the Performative Identity, a consciously constructed identity developed to have a specific effect in the world.

The education of new teachers involves more than just instructing them in pedagogical techniques (DeLozier, 1979; Hanning, 1984; Tauber et al., 1993). In order for teachers to improve, they must in effect continue their education throughout their careers. One way to do this is by using acting and theatre techniques to develop a more flexible, reflexive, and adaptable concept of teacher identity. This post-structuralist approach necessitates teacher preparation programs that go beyond those that focus solely on theory, class management, and practica. If we are to succeed in assisting teachers to create new personalities, new ways of being in the classroom, we need to move beyond simply teaching behaviours towards a more holistic, existential approach. One of the strengths of the teacher-as-performance-artist concept is that teachers do the work of role creation themselves, rather than passively adopting the attitudes and practices of their more experienced colleagues. While there is a wealth of research into effective teaching practices, little of it focusses on ways to develop teachers who engage with their students in a way that flows naturally from the teachers' sense of self (Tauber & Mester, 2007). The development of a role tailored by the teachers themselves, one that is flexible enough to change rapidly to suit the context, would go a long way towards helping teachers develop confidence and a sense of control. (Kyriacou, 1998, p. 13)

The education of teachers in characterisation techniques can utilise a variety of paradigms from the theatre world, including Stanislavsky's method of role creation, Viola Spolin's improvisational approach, Tadashi Suzuki's physical theatre, and Clive Barker's theatre games. Each of these great

acting teachers has much to offer teacher educators about the development of character (Barker, 1977; Spolin, 1983; Stanislavski, 1936; Suzuki, 1986). It is my contention that new teachers can benefit greatly from applying the theories developed by these and other theatre practitioners and acting teachers such as Keith Johnstone, Viola Spolin, Michael Chekhov and others. (Allen, 1999; Bogart, 2001; Chekhov & Prey, 2000; Hagen, 1973; Mamet, 1999; Spolin, 1983; Stanislavski, 1936; Suzuki, 1986)

Chapter 2. Reviewing the Literature

The idea of the teacher as a performing artist is a potentially exciting approach to identifying what effective teachers do and how they develop as teachers (Eisner, 2004; Sarrason, 1999). The idea of viewing teaching as a performance art is not new. The last several decades have seen many educational researchers acknowledge and examine the similarities between performing artists and educators. In this review of the literature relating to teaching as a performing art, I discuss the nature of identity and teacher identity, outline the recent history of the concept, and summarise the major influences with regard teaching as performing as relevant to this research project. I trace the trajectory of the concept from the highpoint of interest in the 1970s, to the renewed attention shown to it in the last few years. I also give a brief review of the literature concerning teacher identity, and of how socially derived concepts of teachers influence the way in which teachers perceive themselves and are perceived by others. I discuss examples of techniques that teachers might find immediately practicable, such as improvisation and voice work. I look briefly at the history of characterisation in the theatre and discuss how the theories developed in the theatre have influenced teacher educators. Primarily, I investigate the ways in which identity is developed, embodied and enacted in a pedagogic context. I look at the ways in which identity expression and “impression management” (Goffman 1959, 1967) can be enacted and directed by teachers in the representation of their identity in the classroom. The primary aim of this study is an exploration into the effect that studying characterisation skills can have on teachers in their classroom practice and the development of their performative identity. The ultimate aim of this research is the empowerment of teachers in the expression of an embodied and enacted teacher identity.

2.1 Teacher Identity

Research into teacher professional identity development has increased significantly throughout the past several decades, although teacher identity itself remains difficult to conceptualise (Beauchamp & Thomas, 2009; Beijaard, Meijer, & Verloop, 2004). Researchers such as Mead (1934), Vygotsky (1980), Erikson (1950, 1959, 1968), and Burke and Stets (2009) have contributed much to the modern construct of identity formation. Identity development is now seen as a highly complex, discontinuous, variable and nonlinear process of interaction between individuals and their various social and professional environments (Akkerman & Meijer, 2011). Common patterns are evident within the professional stages of teacher development (Day, 2012), however the central role of

individual meaning-making in response to social, professional and geographical contexts gives rise to a wide range of identity expressions. Being a teacher means different things within the various workplaces, schools and communities where teachers work, and thus teacher identity cannot be thought of as a universal and consistent understanding of oneself as a teacher. Rather, teacher identity represents a continuing process of reflective self-assessment within and through the various contexts and experiences of teaching (Akkerman & Meijer, 2011). Maclean and White (2007) contend that professional identity is a representation of ourselves to both ourselves and others through our professional roles. The expression of this identity occurs through the beliefs, values, language and resources that are embedded in those professions. In these ways, professional action is the “doing” of professional identity (Watson, 2006, p. 510). Beauchamp and Thomas (2009) cite the following definition as a way of understanding teacher identity:

It provides a framework for teachers to construct their own ideas of how to be, how to act, and how to understand their work and their place in society. Importantly, teacher identity is something that is not fixed nor imposed; rather it is negotiated through experience and the sense that is made of that experience. (Sachs, 2005, p. 15, cited in Beauchamp & Thomas, p. 178)

This definition acknowledges that teacher identity is not an endpoint but a dialogic and fluid explanation of the teacher’s ‘self’ within both their professional field and the context of their own professional and personal lives (Akkerman & Meijer, 2011).

In this study, I have adopted Olson’s (2008b) view of teacher identity. This view locates teacher identity within a “cultural studies of the person” (p. 24) derived from recent socio-historical perspectives such as social and critical theory (Bourdieu, 1991; Holquist, 1990; Lave & Holland, 2001), phenomenology (Heidegger, 1997[1927]), and sociolinguistics (Gee, 1992, 2000; Linde, 1993). Viewing identity from this sociocultural perspective recognises that individuals are a “products of their social histories, able to move themselves from one subjectivity to the next, from one facet of their identity to another” (Olsen, 2008b, p24). Individuals are thus seen as agentic elements in their own right, able to select ways of acting and reacting which are consistent with their own concepts of who they are or who/what they wish to be perceived as (Oyserman, 2002). This view, when applied to teacher identity, underlines both the constraints imposed on, and opportunities afforded to teachers that arise from their personal histories and contexts (Weber & Mitchell, 1995), and also the agency possessed by teachers as individuals. Olson (2008b) envisages teacher identity formation as a “holistic, circular mix of [...] any teacher’s past, present, and future” (p. 24). He points out that the personal and professional are inextricably interconnected, that context affects identity and its

expression, and that the elements of a teacher's identity mediate and are mediated by each other. The nature of metaphorical and idealised conceptions of 'The Teacher' held by the preservice teachers collaborating in this project forms an important initial focus for this research. What are their ideal images of teachers and how do they affect their presentation and awareness of themselves as teaching professionals?

Olsen (2008a) describes teacher identity as an "outgrowth of ways in which [theoretical histories of identity] intersect with current treatments of teachers, teaching, and teacher development" (p. 5). Recent investigations into teaching practice make it clear that, rather than being a set of easily defined and enumerated technical and cognitive procedures, teacher identity is developed through deep-seated processes and procedures that are at once multifaceted, subjective, communal, and to some degree undefinable (Akkerman & Meijer, 2011; Britzman, 2003; Cochran-Smith, 2005; Hamachek, 1999; Oakes & Lipton, 2003; Olsen, 2008a). Day (2012) describes the importance of the link between private and public identities when he describes the

unavoidable interrelationship between the personal and the professional if only because the overwhelming evidence is that teaching demands significant personal investment. So when we think of the importance to good teaching of a positive, stable identity, it is necessary to construe such identity as being made up of these elements. (p. 15)

In this model, teacher preparation and development are perceived as requiring a 'whole person' approach that takes into consideration issues of race, culture, personal and social history, and power relations among others. Olsen (2008a) contends that, when aligned with these perspectives, the perception of teacher identity as an analytic frame "draws attention to the holistic, dynamic, situated nature of teacher development" (p. 5). This analysis of teacher identity resonates with the focus of this research project, in that it frames the development of teacher identity as one which requires engagement with the totality of the individual, rather than simply presenting him or her with a set of easily transferable skills. Taking this model as a working basis, this study understands the process of teacher identity formation as dynamic, dialogic and complex, reflecting a multitude of factors that encourage and/or inhibit the professional identity trajectories of early career teachers (Akkerman & Meijer, 2011).

The development of an individual teacher identity is seen by most teacher educators as a key facet in the evolution of the student of teaching into an effective teacher (Olsen, 2008a; Britzman, 2003; Danielewicz, 2001; Watters & Diezmann, 2012; Zembylas, 2003). Further to this, teacher identity is seen as valuable in both the research and practice of teacher education. Olsen states:

Teacher identity is a useful *research frame* because it treats teachers as whole persons in and across social contexts who continually reconstruct their views of themselves in relation to others, workplace characteristics, professional purposes, and cultures of teaching. It is also a *pedagogical tool* that can be used by teacher educators and professional development specialists to make visible various holistic, situated framings of teacher development in practice (Olsen, 2008a, p. 5, italics original)

The relevance of these theorists' contentions about teacher identity to this research project is that they position teacher identity as both an epistemological lens and an educational artefact through which the development of teacher identity can be explored.

The early career phase for teachers is typified by a melding of personal histories and professional engagement (Weber & Mitchell, 1995; Day, 2012). The process of developing a concept of 'self-as-a-teacher' is a complex, dynamic and multi-faceted process subject to a range of internal and external influences (Akkerman & Meijer, 2011). By the same token, classroom and student behaviour management have been identified as significant areas of challenge for early career teachers (Jones, 2006). Associated with these managerial issues are teachers' needs to relate to their students and a desire to build relationships with them (Spilt, Koomen, & Thijs, 2011).

2.2 Identity Development in Initial Teacher Education.

Research on the nature and practice of teacher education suggests that it remains to date a largely conservative enterprise (Abbott-Chapman, 2009; Carr & Kemmis, 1983; Groundwater-Smith, Cusworth & Dobbins, 1998; Grundy & Hatton, 1995; Hursh, 1992; Smith & Zantiotis, 1989). It is also clear, however, that there is increasing recognition that the developmental process of learning to teach, as well as that of developing professionally as a teacher, engages the individual on a wide range of levels. New and in-service teachers are involved personally, professionally, ethically, socially, and emotionally in the performance and ongoing enhancement of their profession (Beattie, 1995; Watt & Richardson, 2008). Graham and Phelps (2003) note that

Much of the language of recent reviews reflects discourses about 'training', incorporating strategies such as benchmarked competencies and teacher standards, rather than exploring the complexity of 'being a teacher' in the 21st century. (p.3)

One result of this kind of attitude towards teacher education is that PSTs tend to compromise their own ideas and considerations in favour of conforming to the culture of the school in which they are

working or training (Day, 1995). Waghorn and Stevens (1996) suggest that PSTs will more often than not comply with the status quo, basing their methodologies and behaviours on those of their supervising teachers. Graham and Phelps (2003) suggest that these and other studies (for example, Grundy & Hatton, 1995) indicate that there is a continuing need for critically reflective investigation of teacher education programs, which they contend can lead to limited understandings of what it means to be a teacher. Citing Bullough and Gitlin, they argue that the teaching-as-method paradigm maintains a set of structures and embodies a cluster of ideologies which encourage the following: a constricted view of teacher intellect through emphasis on teaching as technique, an extreme form of individualism, teacher dependence on experts, acceptance of hierarchy, a consumer or 'banking' view of teaching and learning (teacher is 'banker'; learning is consuming), a limited commitment to the betterment of the educational community and a conservative survivalist mentality among novice teachers. (Bullough & Gitlin 1991, p.38, cited in Graham & Phelps, 2003, p. 3)

It seems from the above studies that many PSTs enter the practicum and then their early service period with little or no idea of how to perform in the classroom, and thus adopt the most obvious alternative of mimicking the style of their older or more experienced colleagues. It is my contention that education in the development of a Performative Identity can help teachers to develop a range of performative responses which constitute a "cast" of alternative "characters" applicable to differing contexts (Tauber & Mester, 2007).

Both teaching and theatrical performance are metacognitive activities. Metacognition refers to knowledge concerning one's own cognitive processes, and the active monitoring and consequent regulation of these processes in the pursuit of goals or objectives (Flavell, 1976; Flavell, Miller & Miller, 1993). In studies of PST learning, Graham (1996, 2002) and Phelps (2002) contend that reflection and metacognitive learning processes are constitutive of lifelong learning, which they perceive as central to effective teaching practice. In developing a performed character for the stage, the metacognitive elements of performance play an important role – self-observation and reflection are the foundation of the ability to present an authentic characterisation. In the context of teaching, the capacity to self-observe in the present moment and to reflect on the effects of teaching practices are considered vital to the development of effective teaching methods and of teachers' professional identities as expressed in their practice (Britzman, 2003; Brookfield, 1995, 1998, 2013; Danielewicz, 2001; Edward-Groves & Gray in Kemmis & Smith, 2008; Korthagen et al., 2001). In this project, self-observation and reflection were essential elements in the PSTs' experiences of studying characterisation. It is important to note that this research project does not intend offering teachers

merely a physical skill-set of techniques used by actors (such a voice, breathing, posture, etc.), but rather a mind-set of behavioural change which offers a greater degree of conscious control over the development and expression of teacher identity in the classroom. The skills of teaching and acting are both more than just sets of easily measurable competencies. While metacognitive knowledge can be regarded as the “static knowledge” (Ertmer & Newby, 1996, p. 14) accumulated relating to task, self, and strategy variables, reflection is a more active process of exploring and discovering which elements of metacognitive knowledge apply to a given context. Consciously linking thought and action is the very basis of theatrical characterisation.

Graham and Phelps (2003) contend that reports by researchers such as Ramsey (2000) and Esson et al. (2002) indicate that there is a need to foster a self-regulated, meta-cognitive approach to learning for teachers. They state that

If Esson et al. (2002) are accurate in their assessment that many teachers experience the launch of their career as a ‘baptism by fire’ then teacher education programs *must* tread the difficult path of strengthening the identity of the teacher whilst assisting them to develop in their craft. (p. 7 italics original)

This response is strikingly similar to that experienced by student actors, in that they are often taught that the craft of performing is just as important as the art of it. A metacognitive approach provides a greater validity to the concept of developing a performative identity, in that the ongoing development/evolution of identity thus becomes part of a teacher's developmental process. Graham and Phelps (2003) suggest that introducing the metacognitive and reflective approach in the early stages of teacher education can potentially empower students to take an active part in their own learning, an approach which will enhance their professional identity as life-long learners. They argue that such an approach “acknowledges that teachers’ personal beliefs, perceptions and experiences exert a greater influence on professional decision making than does knowledge” (p. 7). Training in the techniques used in developing a performative identity can enable the student to reflectively explore and critically analyse these beliefs, perceptions and experiences. Brookfield (1995) describes this process as discovering an “authentic voice” (p. 45). He maintains that becoming critically reflective means that “we are alert to the voices inside us that are not our own, the voices that have been deliberately implanted by outside interests rather than springing from our own experiences” (p. 45). The current project explored how such metacognitive and reflective skills could help to empower teachers to embody and enact their teaching ideals.

2.2.1 Early Influences On The Development Of Teacher Identity

As noted earlier (section 1.5) a number of studies have indicated that many PSTs perceive themselves as having inherent qualities that make them natural teachers. May (1999) indicates that the student teachers in her study

saw themselves as having appropriate personal qualities for effective teaching and thought that they would develop pedagogical competence and the requisite content knowledge during the practicum experience 'as they needed it'. In many instances these things were merely *obvious or common sense*. Thus, in their minds, teacher education had little to offer them. They felt they already had the personal requisites, so they just wanted to get out and 'do' teaching and get feedback from the supervising teacher that they were okay. Any doubts they had would be fixed by *getting out and doing more of it*. (p. 8; italics original)

May points out, however, that when these pre-service teachers undertook teaching during their practicum, they often found their concepts of a common sense approach at significant odds with the realities of the classroom. Thus the sense of their teaching identity being inherent was undermined, being subsumed in an attempt to develop strategies and teaching content that would allow them to survive the practicum.

Teaching is an unusual profession in that prospective teachers have a long period of contact with examples of teachers in action from their own educational experiences, as well as exposure to the prevalent cultural and social stereotypes of 'The Teacher', the shared discourses of teacher identity that pervade the society in which they grew up. Weber and Mitchell (1995) refer to these as a "collective biographies" (p. 9). Quoting Britzman, they point out that prospective teachers bring to teaching, not only their personal biographies, but also

their implicit institutional biographies – the cumulative experience of school lives ... [which contribute] to well-worn and commonsensical images of the teacher's work and [serve] as the frame of reference for prospective teachers' self-images. (Britzman, 1986, p.443, cited in Weber & Mitchell, p.9)

As Weber & Mitchell further state, "we live embedded in biographies that are simultaneously personal, cultural, institutional, and historical" (p. 9). They believe that teacher identity is a bifurcation of individual and collective experiences and that a diverse range of stimuli can influence our collective and individual impressions of the teacher. These may include images of teachers in the media and in forms of popular culture such as film, television and comic books, adult and children's fiction, visual images such as old photographs and children's drawings, as well as through our own

and others' memories of teachers and school. Certain representations of teacher identity are stereotypical and some of these are contradictory. For example, images of female schoolteachers may include the spinster, the school ma'am, the old maid, and the mother teacher (Munroe, 1998). These representations include all aspects of teachers' presentations, including how they dress, how they move, the way they use their voices, facial expressions, and even the environment they may have created or in which they may choose to teach (Chapman 2002; McWilliam 1999; Weber & Mitchell 1995). These biographically-grounded constructions of 'The Teacher' continue to be filtered through interactions with the multiplicity of contexts, individuals, and institutions that preservice teachers experience across the ecosystem of education, a process which further refines and modifies their understanding of teaching (Sexton, 2008). Furthermore, this is a process of psychological evolution which has no actual final goal, even though some prospective teachers perceive that it does (Weber & Mitchell, 1995). It is an ongoing process, as conceptions of the ideal teacher are constantly restructured through exposure to new and/or challenging examples of how that ideal can be embodied. This suggests that a teacher's professional identity is not a fixed personality but a comprehensive assemblage of shifting individualities and that the role is not isolated within an education facility but crosses boundaries that usually divide the personal and professional (Grumet, 1995).

2.3 What Is The "Ideal Teacher"?

Many PSTs enter into their teacher education with a pre-existing concept of the ideal teacher, often based on their own prior experiences of learning or on images of teachers from popular media or even social constructs (Danielewicz, 2001; Olsen, 2008b; Weber & Mitchell, 1995). These ideal – and sometimes idealised - archetypes are pervasive across cultures and generations, and continue to affect the images of teachers held by the students, their parents, and frequently teachers themselves. Drawing on Waller (1932), Mead (1951, 1962), and Britzman (1991), Weber and Mitchell (1995) note the "persistent and pervasive" (p. 28) archetypes of teachers described by Mead in the 1950s that "remain firmly entrenched in today's children (some of whom will be tomorrow's teachers) and in today's teachers (all of whom were among yesterday's children), despite the common perception that teaching methods are radically different" (p. 28). They further state that "the socially constructed knowledge of teachers and teaching [...] is not confined to school buildings, but spills out into television studios, movie theatres, homes and playgrounds, infiltrating all arenas of human activity" (p. 5). This ubiquitous knowledge is understood to be one of the more significant

factors in propelling individuals to choose teaching as a profession. Weber and Mitchell further contend that “There is a growing recognition that becoming a teacher begins long before people ever enter a Faculty of Education” (p.5). In this project, the participants were asked in the first interview to identify those qualities of both teaching skill and personality that they felt were necessary in an ideal teacher – not necessarily based entirely on one person, or even in reality. In every instance, the PSTs were able to identify specific teachers from their own schooling who had either impressed them as individuals and teachers, or who had, in several cases, inspired them to enter the teaching profession. These elements of teacher identity presentation were intended to form the core of the Performative Identity that the participants would eventually be asked to enact. Meijer, Korthagen and Vasalos (2009) discuss the importance of teachers’ developing ‘presence’ as well as a having a balance of both personal growth and competencies. There are certainly specific competencies that pre-service teachers should acquire so as to become effective teachers. However, Danielewicz (2001) believes that it also “requires an engagement with identity, the way individuals conceive of themselves so that teaching is a state of the being” (p.3). In the same way that the process of becoming a teacher is also a process of personal growth, so is the process of becoming an actor. This study was initiated to investigate how that process might be furthered by the employment of a consciously controlled and manipulated development, embodiment and enactment of a teacher identity. The intent was to offer the PSTs in the study an opportunity to study the skills required to construct, embody, and enact their concept of an ideal teacher with a view to being able to represent it in their teaching practice.

2.4 Normative Teacher Identity Assumptions

According to Weber and Mitchell (1995), teachers are often represented and acted upon as if they are selves of a particular type, suffused with a recognised, coherent, and enduring subjectivity, and grounded in a unified psychological identity (pp. 20-33). But teacher identity, as produced in the performance of it, is constantly contested and fractured by the intersection of activities, judgments, emotions, and desires. These intersections or assemblages operate through different technologies – what Foucault (1988) referred to as “Technologies of the Self” – that shape a teacher’s identification as normal or eccentric. Teachers play an active role in developing a professional identity. Florio-Ruane (2002) maintained that normative models of teacher identity are not necessarily determinative: “Teachers retain sufficient agency to act in new, creative ways ... teaching is both ordered and responsive to norms and standards and also improvisational and responsive to other

participants” (pp. 209-210). Teachers, embodying specific identities, understandings, and prior observations of teachers in action, engage with the systems of teacher education to create a professional identity. One aim of this research is to systematise specific aspects of the process of identity acquisition and formation to increase teacher proficiency in this area.

Teacher identity as a lens focuses attention on the personal resources that teachers bring into the classroom through their social positioning, arrays of experiences, and autobiographical understandings of teaching. Teacher as a role illuminates the conceptions of professional teaching that have been socio-historically constructed and maintained across institutions (Walkington, 2005). Teacher agency arises through the ways in which teachers mediate their position and resources, and is always in flux as the teacher enacts different constituents of a multifaceted Self (Sexton, 2008). Woods (1996) points out that “people do not act towards social class or social systems; they act toward situations” (p.34). I would extend this to say that people (re)act towards recognisable personality/identity types presented as contextually reflexive roles. This project was intended to explore the possibility that a teacher’s professional identity as expressed in the classroom could be extended by the employment by teachers of skills used by actors in the development of characterisation. The study of teacher identity highlights how an individual mediates teaching, drawing upon different arrangements of social positioning, experience, imagination, personality, and other resources to enact their professional selves in particular ways (Adam, 2012; Ahn, 2013; Beauchamp & Thomas, 2009; Cattley, 2007; Graham & Phelps, 2003; Walkington, 2005). Individuals are authored by these structures while at the same time authoring themselves, choosing to act in ways that align with their own self-understandings (Goffman, 1959; Oyserman, 2002). This research was intended to generate specific theoretical and practical pathways for teachers to achieve a higher level of conscious control and agency over this process.

2.5 ‘Role’ And ‘Identity’ In The Context Of Teaching

Studies on the development of professional teachers indicate that they need to develop a strong concept of identity, preferably beginning in their pre-service period, in order to perform their task effectively (Beauchamp & Thomas, 2009; Olsen, 2008b; Smagorinsky et. al, 2004; Weber & Mitchell, 1995; Zembylas, 2003). It is with the nature and development of that identity that my research is primarily concerned. Mayer (1999) discusses the importance of distinguishing between teacher identity and teachers’ functional roles:

A teaching role encapsulates the things the teacher does in performing the functions required of her/him as a teacher, whereas a teaching identity is a more personal thing and indicates how one identifies with being a teacher and how one feels as a teacher. (p. 8)

She quotes Britzman who states that

Role speaks to function whereas identity voices investments and commitments. Function, or what one should do, and investments, or what one feels, are often at odds. The two are in dialogic relation and it is this tension that makes for a 'lived experience' of teacher.

(Britzman, 1990, p. 29, cited in Mayer, 1999, p. 8)

In Mayer's view, teacher identity is based on the core beliefs one has about teaching and being a teacher, beliefs that are continuously formed and reformed through experience. Mayer contends that "It is possible to become an expert practitioner by actually doing the job, by performing the skills, but true professional teaching involved another dimension, an intellectual dimension" (p. 10). Following Zembylas (2003), I would further suggest that teachers' emotional investments in their profession play as equally important a role as the intellectual. Such a view promotes the teacher as a flexible, lifelong learner, able to engage with and participate in ongoing change and development.

An underlying premise in many discourses on teacher identity is that teachers as individuals are constantly negotiating a range of sometimes conflicting needs; connection with professional colleagues, connection with students, requirements of the institution in which they work, requirements of the educational bureaucracy, and the need to maintain a discrete individuality to name a few. Zembylas (2003) suggests that this conception incorrectly assumes a sense of teacher identity that is

coherent, bounded, individualised, intention, the locus of thought, action and belief, the origin of its own actions, the beneficiary of a unique biography – [the teacher] is assumed to possess a consistent identity (a "teacher identity") that serves as the repository of particular experiences in classrooms and schools, the site of thoughts, attitudes, emotions, beliefs, and values. (p. 107)

Drawing on postmodernist and poststructuralist understandings of identity, Zembylas (2003) problematises the assumption of identity as "consistent", instead reconceptualising it as a form of working subjectivity. Drawing upon such understandings, one can postulate a concept that defines teacher identity as a product of biographical, experiential, and imaginative practices that constitute and reconstitute themselves in response to multiple meanings that need not converge upon a stable, unified personality. Describing teacher identity as historically and ontologically constituted

avoids the problematics of holding a normative concept of identity and allows teachers a broader range of strategies to negotiate their relations with others and with themselves. Recognition of this contingency can allow teachers to move beyond dogmatic conceptions of identity that delimit their potential responses to differing contexts (Akerman & Meijer, 2011; Beauchamp & Thomas, 2009; Rose, 1998). This theoretical perspective challenges the assumption that there is an essential 'teacher identity', an assumption evident in popular cultural myths about teaching (Weber & Mitchell, 1995).

Although the word 'role' has existed in European languages for centuries, as a sociological concept the term has only been around since the 1920s and 1930s. It became more prominent in sociological discourse through the theoretical works of Mead (1934), Moreno (1973), and Linton (1936). Two of Mead's concepts – the mind and the self – are the precursors to role theory (Hinden, 2007). Effective teachers create and maintain a charismatic and enthusiastic teaching presence – a persona or role, if you will (Timpson & Tobin, 1982). The transformation into the teacher occurs as soon as they enter the classroom. Successful experienced teachers often note that their personalities undergo a shift when they cross over the threshold into their classrooms. While experienced teachers learn to become more comfortable with their teacher self, new teachers often have a difficult time creating their new role (Hanning, 1984; Thompson, 2003). Role theory concerns itself primarily with patterns of human conduct, expectations, identities, and social positions (Campbell, 1999). There are accepted cultural norms surrounding the role of the teacher, and each individual classroom teacher will fill this 'teacher' role in somewhat similar and predictable ways. Examples of behaviours associated with the 'teacher' role include calling a class to order, assigning work, assessing and evaluating student achievement, disciplining unruly students, etc. Hanning (1984) addresses this issue in some detail and advises new teachers to "Make yourself a teacher by a process of role mastery" (p. 33). As noted earlier (see 1.6.1) Hanning points out that his advice to new teachers has changed from "Be yourself" to "Make yourself." Hanning grounds his advice in Plato's notion of the 'serious' self, the constant core of selfhood obscured beneath layers of affectation, the postmodern concept of a 'rhetorical' self (Vivian, 2000). The 'serious' self presupposes that each of us has an essential, unchanging identity that forms the core of who we really are. When Hanning initially advised his students to "Be yourself", he was referring to their 'serious' selves. However, the postmodern concept of a rhetorical self precludes the possibility of a consistent identity. Instead, our persona is a reflexive dynamic, constantly shifting and adapting to contextual needs and purposes. It contends that we are continually re-inventing ourselves through response to changing situations and stimuli. Hanning subscribed to the notion of such a rhetorical self when he counselled his students to

make themselves. In effect, he suggested that teachers should construct a self, tailor-made for the classroom. In doing so, Hanning (1984) recognised that the unique situational requirements of the classroom require the construction of a new self to best respond to those demands.

Research by Burke and Stets (2009) and others into the subject of role-based identity reveals that each of us may have several identities that interplay with each other at any one time. Each of these identities subscribes to a different set of rules, depending on the group they associate with. For example, many of us hold multiple identities as a parent, a spouse, a child, a professional in a particular discipline, member of a church, etc. Each of these identities has a set of normative behaviours that acts as a standard for membership in that group (Burke, 2006). In this case, each identity is verified by matching the self-perception of that identity to the identity standard. When there is congruence, there is positive emotion. A lack of identity verification registers negative emotion (Burke & Stets, 2009; Stets, 2005). How well our multiple identities exist in harmony together is an indicator of salience. Identities that have common underlying frames of reference have high salience and conversely, identities that don't share common meaning in the performance of their roles have low salience (Burke & Reitzes, 1981).

A personal example of this is my identity as a Ph.D. candidate, compared with my identity when I was working to support myself during my studies as a front-desk receptionist working at a large public hospital. In my role as a student, my identity is in expanding knowledge, combining disciplines, and synthesising (hopefully) new concepts. It is a high-energy state of accomplishment, as each new body of research expands my existing knowledge and enables me to create new solutions in my work. At the hospital, my identity as a receptionist was one of being a useful but relatively unimportant member of the Telecommunications Team, where I was expected to fulfil my function, but otherwise keep my head down and not offer opinions. My identity as a PhD student and my identity as a hospital receptionist were not congruent.

Mead (1934) and Vygotsky (1980) support the formation of identity as a process that is continually in motion, that is influenced not only by cultural and environmental factors, but by the feedback of others and how that feedback either affirms or disavows our self-perception (Burke & Stets, 2009, pp. 112 – 129). All of us have multiple role-based identities, depending on our activities and associations, and these identities can be salient and exist in harmony with each other, or be in opposition to our other roles, depending on our interactions. At any time, one identity can demand

priority over another and the identity that demands priority may or may not be the identity that holds the most personal value. Zingsheim (2008, 2011) states that

While not limited to mediated or pedagogical contexts, mutational identity directs one's attention to the multiplicity of subjectivities and identities that coalesce to form the self, allowing the potential for an understanding of the ways in which these multifaceted aspects of one's self are mutually influencing each other while subject to constant shifting (2008, p. 3).

Zingsheim's contention is that identity is dynamic and constantly shifting, with multiple identities competing for salience. My own research focusses on if and how teachers can choose an expressed identity, how the dynamic and changeable nature of identity can be harnessed, and what manner of link exists between teachers' personal, professional, and performed identities in their teaching practice.

2.6 "Being Yourself" or "Making Yourself" as a Teacher?

The notion that one can make one's self, that is to say consciously shape the manner in which one acts, speaks, and responds to address specific needs in a given situation is at the core of most modern acting training. While Hanning's (1984) counsel to "make yourself" is helpful, it is insufficient unless the new teacher has the technologies with which to make themselves into a teacher. Training in the performing arts can provide these skills. Hanning offers suggestions for constructing the teacher-self by comparing the teacher to the actor in two separate but interrelated ways. First, the teacher must do the work of an actor to construct and inhabit his or her new role. He advises performing vocal and physical exercises similar to those done by actors. Second, he illustrates qualities appropriate in a teacher by drawing an analogy to those found in the performing artist. He states that "You must take confidence into the classroom with you...Can actors afford to lack confidence in themselves? Can they defer to, crumble before, an audience? Not at all" (p. 35).

Hanning provides a careful framework detailing why such an analogy is appropriate. Like several of the other authors cited in this review, he examines the relationship between stage/classroom, script/curriculum, student body/audience, and the similarities in the roles of both professionals. Like actors, teachers communicate, enlighten, and connect emotionally with their audience. They walk the tightrope between authority and vulnerability. Through skilful interplay of these two qualities, Hanning argues, teachers can "open a gap between [themselves] and the students while simultaneously inviting them to close it" (1984, p. 36). Like the actor, set apart from their audience

by a proscenium yet still connecting with each person in the auditorium, the teacher is distanced but connected – vulnerable, yet in control. Although Hanning provides valuable insights into the need for arts training and even briefly describes what types of training might be beneficial, he stops short of actually proposing a method to deliver this form of professional development. Hanning’s article describes why a new teacher should develop vocal and movement skills for the classroom, and the value of embodying the authority/vulnerability paradox. However, he makes only limited practical suggestions as to how to this might be done. In this thesis, I propose that education in the techniques of building a character offers a credible pathway into the development of these skills by preservice teachers. I believe that exposure to the techniques of characterisation developed by performing arts practitioners such as Stanislavski, Chekov, Spolin, Barker and others can provide an opportunity for new teachers to develop the expertise necessary to create a teacher self for the classroom.

Often new teachers enter their practicum unprepared to embody the role of teacher. Their preparations have taught them about pedagogy and content matters, but have not allowed them to create and rehearse their teacher roles to the degree that they enter the practicum classroom embodying the qualities of an effective teacher (Sarason, 1999). There are as many ways to work in a classroom as there are teachers, and yet when a teacher chooses, either consciously or unconsciously, the ways in which they perform their tasks, they send signals to their students. With appropriate training as outlined later in this thesis (Chapters 6,7, & 8), I believe that these signals can and should be deliberately chosen and crafted to transmit the specific signals the teacher intends to send.

2.7 Teacher Identity as Part of the Process of Teacher Education

Feiman-Nemser (2008) describes the process of learning to teach as: “learning to *think* like a teacher, learning to *know* like a teacher, learning to *feel* like a teacher and learning to *act* like a teacher” (p. 698, italics original). Thus the process of teacher education moves beyond simply offering preservice teachers a quantifiable set of necessary skills to use as teachers, into helping them make a shift of identity into being someone who is a teacher. Teacher identity development is an important component of this process. Akkerman and Meijer (2011) described teacher identity as “unitary *and* multiple, continuous *and* discontinuous, individual *and* social” (p. 310, italics original). In this sense, they characterise teacher identity as a dynamic construct of multiple sub-identities

that it is contextually relational and reflexive. This view contrasts significantly with earlier perceptions of teacher identity as “the possession of a defined set of assets required for the profession” (p. 310). The contextually relational nature of teacher identity makes it a dynamic, ongoing process of negotiation and integration, during which a more or less coherent and consistent sense of self needs to be maintained across a variety of participations and self-investments. The fluid nature, social origin, and tensions and processes inherent in the construction of this identity make its development more prominent and intentional than that of other identity expressions. Prospective and in-service teachers need to negotiate a range of social and institutional conceptions of what makes a “good teacher”, along with their own pre-conceived impressions (Weber & Mitchell, 1995). Thus, learning to teach is a process of constructing an identity in the midst of a wide and often contradictory assortment of relations (Akkerman & Meijer, 2011; Smagorinsky et al., 2004). It involves becoming a different person with respect to the responsibilities, both internally and externally derived, that accord with a variety of contexts. From a poststructuralist perspective, teacher identity is recognisably synthetic, consciously developed, and directed. It is acknowledged by individual teachers, the institutions in which they function, and the teaching profession as a deliberate, formative process that is contextually situated in both the classroom and in teachers’ general professional development. It is discursive, reflexive, dynamic and fluid, and subject to continual refinement.

2.7.1 Doing leads to being

Teachers inevitably create a teacher-self which they then present in the classroom for their students to respond to (Hart, 2007). New teachers tend to simulate the teacher-self of a more experienced teacher rather than create an authentic teacher self of their own, a factor that has been recognised in teacher identity development for over three decades. As noted earlier, Hanning (1984) proposes guiding new teachers in their exploration of the many ways of being a teacher, allowing them to create their own scripts. Cole (2012) advocates getting up on one’s feet and performing the *actions* of an effective teacher in order to learn how to *be* an effective teacher. The similarities between acting and teaching, however, should not overshadow key distinctions between the two disciplines. The development of a teacher’s professional identity is the creation of another way to be her- or himself - not a role that is a ‘false front’, but rather a way of being that maintains personal integrity and allows for effective interaction with their students. It can be said that the creation of a teacher role is the creation of a new, authentic way of being. This personality can be built using the same

tools actors utilise, even though the type of role being created is somewhat different, and this process can be undertaken 'from the outside in'. Artist-teacher Morris Burns notes that: "Actors will frequently tell you that the external leads to the internal" (Burns, 1999).

Danielewicz (2001) takes this application of role theory a step further. She asserts that teachers do not merely play the role of teacher, but, rather, must actively construct a new identity, a teacher identity, that fundamentally changes who they are inside and outside the classroom. Becoming a teacher is "an identity forming process whereby individuals define themselves and are viewed by others as teachers" (p. 3). During an extensive qualitative research study, Danielewicz observed and interviewed several new teachers over a three-year period to uncover the process of how teachers create their new teaching identities. She collected not only interview and field observation data but also student anecdotes, teacher reflections and her own personal vision of teacher education and identity development. Danielewicz concludes: "What makes someone a good teacher is not methodology, or even ideology. It requires an engagement with identity, the way individuals conceive of themselves so that teaching is a state of being" (p. 3). Thompson (2003) details many of the challenges new teachers face in creating their first teacher-selves. Commenting on her own early experiences, she states, "When I first started to teach, I had stage fright. I was floundering and improvising; I am shy in a profoundly visceral way, and I found the scrutiny of the students excruciating" (p. 28). Thompson knew she needed to create a role for herself but her "ideas about thwarting the pedagogical model of expertise and paternalism" (p. 28) left her unsure of what could replace it. She knew who she did *not* want to be but had not yet discovered who she was. Thompson describes fumbling uncomfortably without a clear sense of her teacher identity in the classroom. During this difficult time she recalls, "I began to hate and fear teaching" (p. 28). Adding to her discomfort was the fact that her students had a very clear picture of what they expected from a teacher. In the vacuum created by Thompson's lack of self, the students began to pressure her to take on a role she despised.

Many of the students, schooled in our tired, bureaucratic system, wanted me to perform the role of 'teacher'; they wanted a strong hand, an expert who would firmly guide them, give them a little book of rules, so that they wouldn't have to think for themselves. But I refused to play along. (p.28)

She found several of her students threatening, aggressive and resistant. They began "to take over my psychic landscape...suffocating me. I never slept the night before a teaching day" (p.28). Eventually Thompson rediscovered her identity as a caring, competent professional. The

transformation, documented via introspective action research, did not occur overnight – it was a process. At times Thompson’s students still tried to confine her to a more traditional role.

Sometimes I can feel certain individuals resisting my efforts to communicate in an egalitarian way, trying to force me into a mythical teacher role...I try to communicate with them until they see me as a human being and not as ‘teacher mask.’ (p. 30)

Even as she recognized that she was not playing the traditional mythic teacher role for her students, Thompson still understood and accepted that she had created a teacher-self, a role that she adopted specifically for the classroom. Thompson’s research highlights the importance of teachers experimenting with different characters as they seek to create an authentic self for the classroom. It also makes clear that it is the teachers themselves who are responsible for the embodiment of their chosen roles, despite what colleagues, students and their parents, and school administrators may expect (Weber & Mitchell, 1995; Abbott-Chapman, 2005). We all become diminished when we enact a role that is antithetical to what we believe.

Tauber, Mester, and Buckwald (1993) note that “very little has been written about the parallel between teaching and acting. Nor has much been written about theatrical devices that might be suited to the classroom” (p.20). Tauber et al. assert that a teacher’s success in securing and maintaining a class’s attention is based largely in their success at playing the role of an effective and engaging performer. They further acknowledge that the performing/teaching link is not new. Explorations of effective teaching practice, as well as anecdotal research of master teachers, clearly indicate how effective teachers incorporate acting strategies into their teaching. Tauber et al. suggest the creation of a course that would train teachers to be better actors. They suggest that “Skill training in the elements of acting can be provided directly by a theatre person or, better still, team-taught by someone in theatre and someone from the school’s staff” (p. 27). At the conclusion of their article they propose that, “New as well as seasoned teachers must train in delivery methods; they must develop their teacher selves” (p. 27). Hanning (1984) and Tauber et al. (1993) advocate for dedicated training to be given to new and experienced teachers as they create, rehearse and embody that role, going so far as to propose coursework in schools of education that uses the work of the actor as preparation for the classroom. This then begs the question – what is the work of the actor, and how can doing this work benefit new teachers in their search for a teacher identity?

Voice and movement are the two primary tools actors possess to embody a character, and these are also the chief tools teachers have to engage students, present information and conduct and manage the classroom (Burns, 1999). All teachers must communicate a large amount of information on a

daily basis, using little more by way of equipment than an actor uses on stage. Thus, training in the work of the actor can help teachers to develop skills that readily transfer to the classroom. Although the majority of research on 'self-as-instrument' has been generated with regard to counselling and the performing arts, the applicability of this work to teachers is becoming increasingly clear. Preservice and in-service teachers can benefit greatly from the acquisition of a repertoire of dramatic as well as academic skills (Hart, 2007; Özmen, 2010, 2011; Tauber & Mester, 2007). Tauber and Mester (2007) review the links researchers have made connecting teacher expressiveness (verbal and nonverbal) with teacher performance. Many make direct comparisons to actors and acting. Some use direct metaphor, such as 'engaging the audience' or 'curtain up'. Tauber and Mester's analysis clearly indicates at least three significant benefits for teachers who utilise performance-based skills in the classroom. First, they are more able to present their content in a clear and interesting manner that supports student learning. They state that

like actors, teachers should act with a moderate level of animation, as is appropriate to their own enjoyment of the subject matter and of the process of teaching and learning. Their reward will be enhanced instructional effectiveness due to their own increased confidence and their students' increased motivation. (p. 36)

Second, teachers who are trained in theatrical speech and movement techniques develop increased confidence, and therefore presence, in the classroom. They explain that "people trained in comfortable, expressive, physical movement were people who were able to speak with more confidence, thus developing better control of their communication situation" (p. 36). Third and finally, teachers who are more animated are more popular with their students: "more expressive teachers are better liked by students. Thus the students are more motivated to learn" (p. 36). Motivated students will find the process of learning more enjoyable, which is a clear pathway to improved learning outcomes (Griggs, 2001; Hart, 2007; Justen, 1984; Tauber & Mester, 2007).

2.8 The Teacher as Actor

It is imperative that teachers and actors alike capture and maintain the attention of their learner/audiences (Burns, 1999). Much can be learned by examining the great teachers of acting who prepare their students to perform on the stage. Many of the principles they stress are easily adapted to the context of the classroom. Master acting teacher Evgeny Vakhtangov from the Moscow Art Theatre reminds us, "The pupils will look to the teacher for inspiration. The teacher

must speak with power” (quoted in Chekhov & Prey, 2000, p. 20). Tauber and Mester (2007) make clear the connection between the demands placed on both the teacher and actor to engage their respective audiences: “If [teachers] expect to educate their students, they must, in some form or another, first attract and hold their [students’] attention – just as an actor must do” (p. 26).

It is important to note that using the metaphor of audience for a student body does not necessarily indicate a passive, receptive student body; Vakhtangov’s quote above was made in a very different time and context from a modern classroom. Contemporary actors and performance artists realise the importance of an engaged, receptive, and active audience. Most actors spend time reading the audience while performing to ensure that the audience is engaged and responsive. Likewise, teachers working in a frontal didactic mode can learn from the performing artist how to keep their students actively engaged during a traditional lesson. Teachers working in other modes, such as a laboratory, small group supervision, constructivist activities, etc., may also benefit from performance training. When operating in these classroom structures, teachers still need to be able to deliver effective whole-group instruction, but also need to be flexible in providing extemporaneous coaching while circulating through the classroom guiding their students’ inquiry. The ability to engage students in this fashion is very similar to improvisation (Berk & Treiber, 2009; Spolin, 1986). Burns (1999) notes that adding enthusiasm, and feeling to our words increases their impact on learners: “When we attach feelings to our ideas, we convey the notion that these ideas are valuable to us, thus increasing our impact on students” (Burns, in Hart, 2007, p. 43). It is not enough, therefore, simply to be knowledgeable in one’s subject area. A truly effective teacher, like a performing artist, possesses the ability to engage his audience on both emotional and intellectual levels.

Every performer knows the importance of making an entrance. Vakhtangov offers this advice to new actors: “Prepare your entrance. When you cross the threshold, you must already be concentrating on giving with as much love as you can feel” (quoted in Chekhov & Prey, 2000, p. 20). Playwrights write and rewrite opening scenes until the lead actor’s entrance has just the right balance of grandeur and excitement, and directors look for the perfect way to introduce the leading performer in first scene. Teachers also need to be conscious of their first entry into the classroom. If they do not grab their students’ attention within the first fifteen seconds, they will may spend the rest of the period trying to engage them, often with much effort and variable success (Hart, 2007). All actors utilize different methods of preparing themselves before stepping out onto the stage. Some arrive early and do physical, vocal and breath exercises. Others collect themselves just seconds

before their entrance. All of these rituals mark the transition from the performer's offstage identity to the onstage persona. I suggest that teachers also need set aside a moment of transition from the non-teacher self to the teacher-self – they need to take centre stage to begin the lesson.

2.9 Improvisation in the Act of Teaching

There is an established field of research exploring the role of improvisation in teaching and the associated skills of improvisation that teachers can learn and exploit within this dimension of their work (Balachandra, 2005; Berk, 2009; Holdhus, 2016; Lobman, 2006; Sawyer, 1997, 2004, 2011; Scott, 2001; Shem-Tov, 2011, 2015, 2017). Improvisation in the classroom takes into account not only the teacher as performer but also includes the student and the classroom environment as vital collaborators. This is very much in keeping with constructivist views of learning as co-constructed by teacher and student (Le Cornu & Peters, 2005). Sawyer (2004) states that "An effective classroom discussion emerges from classroom discourse and is not scripted by the lesson plan or the teacher's predetermined agenda" (p. 17). Sawyer suggests that to be successful at improvisation or teaching requires a range of abilities; a high degree of comfort with the material, strong communication and performance skills, an ability to think quickly and creatively, and the capacity to connect and engage with an audience on an immediate and personal level. Sawyer further notes that experienced teachers are more likely to be successful at improvisational teaching than those who have recently entered the profession. He notes that "As teachers become more experienced, they improvise more. Expert teachers use routines and activity structures more than novice teachers; but they are able to invoke and apply these routines in a creative improvisational fashion" (p. 17). The teaching-as-improvisational-performance metaphor also acknowledges the importance of pedagogical content knowledge; the stronger a teacher's background in their field, the easier it will be for them to respond to unscripted student inquiries. A strong familiarity with the script, in theatrical terms, is the key to fostering the confidence needed to develop a fluid, contingent, reflexive, and dynamic performative identity that is capable of responding to the changeable topographies of the classroom.

2.10 A Theatrical Understanding of Characterisation and its Relationship to Teacher Education

The performance of characterisation in European theatre underwent a significant change in the late 19th century. Practitioners such as Konstantin Stanislavski, Michael Chekov and Vsevolod Meyerhold sought to break from the declamatory, melodramatic style of acting prevalent at the time in favour of a more physically and emotionally authentic approach (Leach & Borovsky, 1999). Stanislavski developed a systematic methodology for training actors designed to give acting students an insight into the development of character. Educational researcher Thomas Griggs (2001) wrote that “the focus of [Stanislavski’s] approach [was] to develop self-awareness for the purpose of broadening one’s self-identity, one’s capacity to play a range of characters credibly” (p. 30). What Stanislavski proposed was not an insincere imitation of the role but a process of analysing the emotional and cognitive schemata of the target identity to discover ways of creating an emotionally authentic version. He proposed six basic components – concentration, observation, emotional memory, motivation, externalisation, and projection – the study and enactment of which was the core of his methodology. It is my contention that the methodology devised by Stanislavski and later developed by practitioners such as Adler (1988, 1993) and Strasberg (1988) can be adapted for use by teachers in their classrooms.

Lessinger and Gillis (1976) wrote “you have a stage, literature, a function, a mandate to perform-to-cause-performance-in-others, and you need performance skills of artistic intensity to fulfil your performance objectives” (p.35). More than twenty years later, Sarason (1999) reflected this conceptualisation when he contended that American educator John Dewey recognised this similarity as far back as 1902:

Although he never put it in these terms, it is obvious that Dewey regarded the teacher as a performer, someone who took on or manifested characteristics considered necessary to affect her audience in specified ways, and, indeed, to meet their expectations of what a teacher should be like and how an audience should respond. (p. 43).

Several studies undertaken by teacher-educators support Sarason’s perspective. Hart (2007), investigated whether training in the performing arts could aid course participants in their ‘role development’ in the classroom. His findings catalogue a number of arts-based activities that enabled the teachers in the study to move toward improved ways of being in the classroom by embodying strategy, courage, awareness, presence, honesty, poise and excellence, which Hart defined as features of the performing arts. Newberry (1996), encouraged teachers to use the theatre as a

metaphor for teaching. For example, Newberry outlined the stage, set, props, curtain, and more—each to symbolize a different aspect of effective, productive classroom instruction. Newberry suggests using games, music, art, and dramatic pedagogical techniques to engage students and motivate them to learn in new, exciting ways, telling them to “Be creative; be daring, be willing to do the unconventional” (p.8). Based on a 1995 study, New Zealand educational researcher Whatman (1997) discussed the value of performance experience for teachers:

The grounded theory which emerged from my study suggests that people who have experience in performing will readily adopt the roles required of teachers because their experiences of performing have taught them the processes of role taking. Likewise, they ought readily to be able to transfer the art of reflection, which is integral to successful performance, to the context of teaching. (p. 174)

More recently, Sawyer (2004) discussed the efficacy of improvisation in lessons based on constructivist pedagogy (p. 189). He described constructivist teaching as “fundamentally improvisational” and compared it with improvised theatre (p.190). Barney and Pilmer (2012) proposed, “the idea that, because of the performance aspect of teaching, a teacher can improve her or his abilities by using tools of the actor” (p. 79) based on Robert Cohen’s book *Acting Out* (2002). All of these investigations show promise and provide a range of valuable insights into the correlation between teaching and acting. This project seeks to extend that correlation by investigating whether the performative identity methodologies used by actors to create characters can be adapted to aid the development and enactment of teacher identities. This implies a deeper level of connection between the disciplines of acting and teaching than many of these previous studies suggest.

I was able to find only one conflicting opinion with regard to the effectiveness of teachers using performance-based skills in their practice. In the 1979 issue of *Communication Education*, Professor Ralph A. Smith of the University of Illinois, wrote a dissenting piece entitled *Is Teaching Really A Performance Art?* He states “The image of teaching as a performing art, where it implies an analogy of teaching to acting, is weak and misleading and therefore should be set aside” (p. 34). Smith, a champion of aestheticism in art education (Barrett, 2006), is reluctant to apply aesthetics theory outside the realm of the arts. Teaching, he argues, does not withstand the scrutiny of aesthetic criticism, “and thus attempts to impose aesthetic forms on such phenomena are likely to distort our understanding of educational phenomena” (Smith, 1979, p. 34). Treating teaching as if it were a work of art would, according to Smith, misrepresent the actual work of the teacher. Smith’s tone throughout the article indicates his concern that teaching is perhaps a less arduous vocation than

performing, or, rather, that expecting teachers to be actors as well would be too demanding. He also seems to feel that using performance skills in a pedagogic context would somehow debase the art: “Art, that realm in which man’s highest aspirations and darkest inclinations have been articulated, is now, it seems, being called upon to inject fresh life into educational theory and practice” (p. 34).

Smith also sees teaching as an ongoing, incomplete process where the arts are bounded: a play ends after two hours, a photograph can be framed. When does learning end? He argues that aestheticising education would add a degree of unity and closure and doubts that this would be desirable in teaching. Smith does not see the need for teachers to develop performance artistry, saying, “I don’t see that the theatre arts have to be brought into the picture” (p. 34). Smith takes umbrage with the ideas expressed by Eisner (1972), whose work he refers to as “a product of the recent tendency to anesthetize educational theory [that] features the notions of educational connoisseurship and a concept of educational evaluation modelled after art criticism” (p. 35).

2.11 Answering Smith’s Challenge

Despite his expertise in the area of aesthetic philosophy, Smith demonstrates only a limited understanding of either the art of acting or of teaching. Of teaching, he says:

Consider the teaching of high school biology. It is a straightforward matter of imparting the concepts and skills needed to understand and enjoy the subject. [...] In what ensues the notions of acting, role-playing, make-believe, and pretending need not be entertained at all. (p. 33)

His comments reflect a somewhat inadequate assessment of the teacher’s role. His conception of acting is similarly narrow. He describes learning to act as

notoriously difficult. It requires a long period of training and exacts a severe toll from those who aspire to thespian status [and is] not even worth pursuing without native talent, personal attractiveness, and that ineffable thing known as a calling. (p. 32)

Both these analyses appear somewhat simplistic and out-dated, even for the time they were written. Smith’s conception of teaching seems based on a rather old-fashioned model and certainly his notion of acting is manifestly unsatisfactory. One of the most common misconceptions about the teaching of communication skills is that some people are born charismatic performers and others

are not. In fact, many of those who enter the teaching profession have markedly similar attitudes about teaching (Abbott-Chapman, 2005; Britzman, [1991] 2003; Day & Gu, 2010; May, 1999). Effective communication is not an innate talent, but rather an intelligence, a skill that can be learned and developed. Spolin (1983) writes, “Everyone can act. Everyone can improvise” (p. 3). Spolin does not agree with traditional notions of talent, that it is a gift reserved for the lucky few. She contends that “We must reconsider what is meant by *talent*” (p. 3, italics original). She asserts that the combination of an individual’s willingness and a supportive environment for exploration and experiencing are the keys to success. “*Talent or lack of talent,*” she adds, “has little to do with it” (p. 3, italics original). Tauber and Mester (2007), Hart (2007), and Özmen (2010, 2011) also suggest that educating teachers in theatre skills need not be limited to teachers with readily apparent charisma, and that most teachers can do the work of the performing artist and benefit from it. Individuals constantly shift and adapt their personalities to fit the multiple and changing contexts of their lives. Learning to create an advantageous and effective teaching personality is essentially no different (Campbell, 1999; Hanning, 1984; Özmen, 2010, 2011; Tauber & Mester, 2007; Thompson, 2003). Myths of the talented and the talent-less have discouraged research into how teachers can use the arts to improve their practice. However, it is clear that many studies have been undertaken which indicate that teacher’s communication skills improve drastically when they undertake meaningful explorations in the dramatic arts (Eisner, 2002a; Griggs, 2001; Hart, 2007).

2.12 Teacher Education and The Performing Arts

The late 1970s was a period in which the concept of teaching as performance art was becoming influential. In 1976, Leon Lessinger and Don Gillis, with their combined experience in puppetry, television and classroom teaching, published the book *Teaching as a Performing Art*. The authors discuss the idea that teachers “have a stage, a literature, a function, a mandate to perform-to-cause-performance-in-others, and [...] need performance skills of artistic intensity to fulfil [their] performance objectives” (p. 35).

In 1979, the topic was considered so relevant that an entire issue of the journal *Contemporary Education* was devoted to it. The subject still draws the attention of educational theorists like Eisner (2002a, 2002b), Greene (1995, 2001), Tauber and Mester (2007) as well as numerous educators who endeavour to improve their teaching by enhancing their performance skills. Certainly, a case has been made by educators, artists and educational researchers alike that teaching has features

analogous to the arts, particularly the theatre. Nevertheless, criticism of this concept lists a number of dissimilarities between teaching and the performing arts (Smith, 1979). Thus, any thorough discussion of this concept must begin by examining how teaching is (and is not) comparable to performance. The body of literature surrounding this topic is varied. Within the literature on the subject are many comments from teachers, researchers and performing artists on the merits of associating teaching with the more traditional performing arts. Teachers describe how they view performance as an essential facet of their work (Baughman, 1979; Burns, 1999; DeLozier, 1979; Thompson, 2003). Artists appraise the nature of performance and how artist-teachers can be developed through traditional and non-traditional development programs (Booth, 2001; Chekhov & Prey, 2000; Travers, 1979). Educational researchers comment through studies involving action research and personal narrative, as well as essays and books detailing the similarities and distinctions between the qualities that mark highly effective teachers and admired performing artist.

In the last thirty years, education scholars using qualitative research methodologies have explored the teacher/performing artist relationship in detail (Eisner, 2002a, 2002b; Javidi, Downs, & Nussbaum, 1988; Özmen; 2011; Tauber & Mester, 2007; Taylor, 1996b; Van Tartwick et al., 1998). The majority of this research is centred on teacher narrative (Eisner, 2002a; Neelands, 1996), as is the research into the formation of teacher identity, especially during the period of a candidate's initial teacher education and the early years of teaching (Adinou, 2013; Lobman, 2007; Mayer, 1999; Morrison, 2013; Zembylas, 2003). Eisner (2002a) advocates for increased research into arts/education correlations and suggests that "qualitative studies of practice" (p. 217) are the most effective methodological direction to use in the examination of teaching in the arts. Greene (2001) acknowledges the shared goals of the teacher and artist: both promote growth in oneself as well as others. The artist and the artist-teacher provide their respective audiences with experiences that potentially offer "new ways of seeing, hearing, feeling, moving. [This approach] signifies the nurture of a special kind of reflection and expressiveness, a reaching out for meanings, a learning to learn" (p.7). Similar sentiments are expressed across the various artistic disciplines by teaching artists. These are professional artists, usually associated with a theatre, museum or other arts organisation, who work with school children in their classrooms to augment the traditional arts curriculum (Remer, 2003; Pringle, 2009).

There are numerous similarities between the activities of acting and teaching. Both teachers and performing artists work in an interpersonal communicative context in which their identities function as their primary tools of interaction (Burns, 1999; Dennis, 1995; Hanning, 1984; Jarudi, 2000;

Lessinger & Gillis, 1976; Meijer et al, 2008; Özmen, 2011; Rives Jr., 1979; Tauber & Mester, 2007). Successful teachers and actors need to be able to capture and hold the attention and interest of their respective audiences (DeLozier, 1979; Hanning, 1984). Both have a text to follow in the form of the actor's script or the teacher's lesson plan (Rives Jr., 1979). Both have a physical space set apart as a primary performance area (Rives Jr., 1979; Van Tartwick et al., 1998). Finally, both must create a dialogue or exchange between themselves and the audience that will influence both parties (Burns, 1999a; Meijer et al, 2009; Rives Jr., 1979; Rose & Linney, 1992). If we are to accept the teaching-as-performing-art metaphor, we must examine each of these similarities to better understand in what ways the teacher's work is comparable to that of the performing artist, and in what ways they differ. Anyone who has ever had to sit through a lifeless theatrical performance knows that there are few things in life more excruciating than bad theatre. However, a dull and unengaging class can be just as tedious for both students and teachers (Fajet et al, 2005; Tauber & Mester, 2007; Roehl et al, 2013). Mester (2007) suggests that both teachers and actors need to have a sense of enthusiasm to keep their audiences interested. Often the responsibility for a boring class is attributed (rightly or wrongly) to the teacher's lacklustre performance. Fajet et al (2005) found that "Students felt that poor teachers exhibited personal characteristics such as being rigid, uncaring, boring and not personable" (p. 723). It is important to remember, however, that teaching is not primarily about being entertaining, but about the encouragement of learning with enthusiasm (Tauber & Mester, 2007, pp. 3-11). This research is intended in part to explore ways in which these two functions, both in their own way essential to effective teaching, can be successfully integrated.

Much research has identified the characteristics of engaging, effective teaching (Duck, Brownell et al, 2006; Malouff et al., 2008; Roehl, Reddy, & Shannon, 2013; Vescio, Ross, & Adams, 2007). From this research, it has emerged that many of the characteristics of an effective teacher are similar to the qualities found in a good performing artist (Burns, 1999; Jarudi, 2000; Özmen, 2010, 2011; Tauber, Mester, & Buckwald, 1993; Tauber & Mester, 2007). It seems clear that educating teachers to be more engaging in the classroom might involve teaching them skills similar to those of the performing artist. Tauber and Mester (2007) contend that

If we expect students to absorb the material presented and discussed in class, we must cultivate their attention by offering the material in an interesting and captivating way [...] such attention and interest can be generated through the use of dramatizing devices including the development of a dramatic personality on the part of the teacher (p. 27).

In 1988, researchers Javidi, Downs, and Nussbaum investigated the use of dramatic techniques by award-winning teachers at college and secondary levels. They specifically examined the use of humour, self-disclosure (revealing information about themselves, their backgrounds and their lives outside of the classroom), and narrative. This study proposed to discover and define the in-class dramaturgical behaviours of effective teachers in order to develop a model which could be used to “guide teachers in improving their classroom communication behaviours” (p. 279). In 2010, Özmen undertook research into the incorporation of acting theories into pre-service teacher education. The study focussed on how these theories acted to improve nonverbal immediacy behaviour and how they contributed to the development of teacher identity. Özmen’s (2011) research suggested that “an acting course in pre-service teacher education [had] a significant impact on the development of the nonverbal immediacy and professional identities of the teacher trainees” (p. 11). In comparing the research by Javidi et al. in 1988, and by Özmen more than 20 years later, I found that both supported the notion that dramatic and compelling teacher personalities are one of the hallmark qualities of highly effective teachers. In his recommendation for continued research, Javidi acknowledged the lack of descriptive research on teachers as performance artists, and advocated continued research on the connections between a dramatic personality and teacher efficacy, as well as between classroom communication and student learning (Javidi et al., 1988). Given the more recent work on identity theory (for example Butler, 1993 etc.), I argue for a fresh look at the connections between the development of teacher identity, its expression in the classroom context, and the performative elements of actors’ characterisation formation.

2.12. 1 Teaching as a Performing Art.

In recent years, authors and researchers who support the artist-teacher model have addressed the criticisms brought by Smith and others. Danielewicz (2001) addresses directly the issue to which Smith alludes in his essay; that of authenticity. The question most often raised with concern to this issue is, by teaching teachers how to construct a role, their teacher-self, aren’t we asking them to construct a false front? Danielewicz’s response is no, not if you subscribe to the theory that identity is not fixed, but, rather, “malleable, subject to invention, created by individuals and others, flexible and sensitive to social context” (p. 3). She argues that we are constantly creating ourselves in light of new experiences and information. This process is often subconscious, but teacher educators can provide information and experience to help new teachers consciously shape their teaching personalities to be more effective.

Sarason (1999) outlines four obligations for teachers which he then aligns with the expertise required by actors: “First, to know the subject matter well enough to be able to pinpoint when or where the student may have difficulty” (p. 94). Sarason asserts that this requires the actor’s skill of understanding, anticipating and responding to the audience’s experience of the play, not just the actor’s own experience. “Second, to engender and sustain a relationship in which the student feels respected and understood and safe enough to give voice to thoughts and feelings” (p. 94). By this, Sarason implies that the teacher must set the mood, the tone, and the emotional environment in which the learning will occur. He comments that this is a talent developed in the performing arts, and one that requires significant practice and skill. “Third, the teacher not only has to make the creative effort to identify with how the student of that age or grade is likely to think but also make his or her own understanding believable and reassuring” (p. 94). The teacher must be convincing as an authority on the subject in order to engender trust and respect, and yet be approachable and permeable enough to take into account students’ levels of comfort with and interest in the material. This equates with an actor’s requirement to have a complete knowledge and understanding of the script. “Fourth, the teacher must never lose sight of the consequences of the positive and negative self-fulfilling prophecies” (p. 94). With this final point, Sarason advocates the teacher must have awareness that a large part of their role is one that allows the student to feel understood and respected.

What Sarason suggests is that educating teachers to recognise that they are performing their teacher-selves can allow them to reflect critically on that performance just as actors do when performing a role. Although an actor may seem totally immersed in the character, they are nevertheless constantly aware that they are role-playing – they still remember where to stand, recall the scripted text, perform the rehearsed movements, read the audience, and maintain an awareness of the other elements on the stage as well as the space they are working in. The audience may see only the character, but the actor is aware of the duality – that they are both the character and the actor at the same time. Teachers can benefit from a similar window of separation between the self and the teacher role, using this space to observe their own actions and behaviour as well as those of their students. Brookfield (1995) considers this form of critical reflection – the awareness of students’ responses to a teacher’s presence – an essential part of high quality teaching. Reflection, he says, serves to “question assumptions and practices that seem to make our teaching lives easier but actually work against our own best long-term interests” (p. 8). Learning the self-observation and

analytical skills of the actor can allow initial and in-service teachers to engage in just this kind of critical reflection.

2.13 Overview

In the literature examined above, there is a clear pattern of support for engaging with teaching as a performing art, and for offering teachers opportunities to study and employ performing arts techniques in their teaching practice. These techniques include the purely physical, such as props, body language, vocal control, and role play (Hart, 2007; Tauber & Mester, 2007), the use of non-verbal and psychological methods of communication and identity presentation (Jarudi, 2000; Meijer et al, 2008; Özmen, 2010, 2011), and more specifically theatrical elements, such as improvisation (Sawyer, 1997, 2011; Spolin, 1986, 1999; Shem-Tov, 2011, 2015, 2017). The performative nature of identity is also revealed (Butler, 1993; Foucault, 1988; Burke & Stetts, 2009), as is the importance of the developmental process of teacher identity (Brookfield, 1998, 2015; Olsen, 2008a, 2008b). This body of literature supports the intention of the study in investigating the effects of teaching actors' characterisation methodologies to preservice teachers, and the potential of their development of a performative identity for the classroom. In chapter three – Conceptual Framework – I unpack the philosophical, educational, and theatrical concepts that inform and underscore this study.

Chapter 3. Conceptual Framework

In this section, I unpack the concepts of identity and performativity and discuss the models that are relevant to this research project. I give an overview of the ways in which the concept of identity has changed in recent history, and of the impact of post-modern and post-structuralist thought on how it is understood. I discuss the work of Erving Goffman and his investigations of the identity expression through a dramaturgical lens. I then look at John L. Austin's concept of Performatives, how this idea has developed since Austin's first described it, and how it informs the concept of the Performative Identity in this research. I discuss Queer Theory's impact on the concept of identity and its relevance to this research.

3.1 The Evolution of the Perception of Identity

I want to explore the complex issue of defining what the word 'identity' means in different contexts. The use and meaning of the word 'identity' has changed considerably over a relatively short period of time. The application of the word in English can be traced back to the late 16th century; however it was originally used to indicate "sameness", emerging through Middle French from the Latin "*identitas*; same" (Oxford Concise Dictionary, 1985, p. 495). It is interesting to note that it has now come to be used to imply or define absolute individuality, at least in some linguistic contexts. In the early and middle 20th century, the term was primarily used in psychotherapy. Freud utilized the term to refer to "the individualised self-image any person possesses" (Freud cited in Olsen, 2008, p. 4). Early psychotherapeutic theories perceived identity as primarily sovereign, independent and self-directed. From the middle to late 1960s, social psychologists also began to view identity as a dynamic, contextually driven process that develops and evolves over time. Queer Theory, a post-structuralist theoretical field which emerged in the early 1990s, questioned a fixed concept of "identity" through the problematisation of heteronormativity and gender. Informed by the work of theorists such as de Beauvoir (1949 [2009]), Butler (1993), Foucault (1980, 1988), and Kosofsky Sedgwick & Adam (2003), Queer Theory questioned the idea that significant aspects of identity are inherent. It suggested instead that they are learned and performed (albeit unconsciously) in response to hegemonic social discourses, and the individual's identification with the structures and ideologies that arise from them. Foucault (1988) rejected the idea that individuals have an inner, fixed centre that is that person's identity. He understood the self as being demarcated by a continuing and constantly shifting interchange of communication between the self and the Other.

He also rejected common notions of people having some form of implicit power, replacing this with the idea of power as a technique or action in which people engage. Foucault described technologies of the self as ways in which individuals act upon themselves to produce particular modes of identity and sexuality. These 'technologies' include methods of self-contemplation, self-disclosure and self-discipline. He also described such "technologies of the self" as the way in which individuals work their way into various discourses. Foucault's idea of practices expanded the ways by which the individual could be constituted in and through culture. Thus it can be shown, through the deliberations of Goffman, Foucault, Butler and others, that identity has moved from being conceived of as a fixed and stable core of personality, to being seen in the 21st Century as fluid, contingent, reflexive, dynamic and to a greater or lesser extent, performed.

3.2 Contested Concepts of Identity

The concept of identity is contested within a very large body of literature (Bauman, 2004). As a working definition, identity can be understood as the creation of a self-concept constructed in response to the limitations of what is acceptable as 'an interlocking personal and social project under particular discursive conditions of possibility' (Walker, 2005, p. 42). It can be seen as more of a layering of individual identities rather than a singular identity, which are shaped by self-image and by extrinsic pressures as a system of negotiated, fluid choices which are in part controlled by the individual and in part imposed. It is a performance where what is constructed is part of the individual's accumulation and defence of self-worth and status in the perception of others (Bauman 2004; Goffman, 1959). Consciously and unconsciously, identities are fashioned to ensure that the response from others validates our self-concept, as the contrary result, where others indicate that they see us or value us differently to how we wish, is experienced as negative and avoided as far as is possible (Stets & Harrod, 2004).

Burke (2006) suggests that identities change over time and that they can change in a number of ways. First the nature of a single identity can mutate. Second, the identity which is fore-grounded in the presentation, that is presented most strongly, might change due to contextual or other influences. Third, the characteristics of two distinct identities might align themselves more closely, so that discrepancies or tensions may be lessened. The catalyst for change may be small everyday decisions, or more noticeable changes in life circumstances. Burke further suggests that large

external changes may impact on identity. For example, the changing expectations and conditions of the education environment may challenge notions of the identity of a teacher.

3.3 Queer Theory – Rewriting The Identity Script

The influence of Queer theory on issues of identity expression is a significant influence on this project, so I would like to take a moment here to unpack the history and development of this theory and its relevance to the present study. Queer theory is a field of post-structuralist critical theory that emerged in the early 1990s out of the fields of queer studies and women's studies (Jagose, 1996; Turner, 2000). Queer theory includes both queer readings of texts and the theorisation of 'queerness' itself. Influenced by the work of Berlant and Warner (1995), Bersani (1995, 2014), Butler (1990), Halberstam (1998) David Halperin (1995, 2003), and Kosofsky Sedgwick (1991), queer theory builds upon both feminist challenges to the idea that gender is part of the essential self and gay/lesbian studies' close examination of the socially constructed nature of identity. Queer theory expands the focus of both these disciplines' engagement with identity to encompass any kind of identity that falls into normative and deviant categories. (Tierney & Dilly, in Pinar, 2012, pp. 48-68) Queer theory "focuses on mismatches between sex, gender and desire". (Jagose, 1996, p. 3) Queerness has been associated most prominently with bisexual, lesbian and gay subjects, but its analytic framework also includes such topics as cross-dressing, intersex bodies and identities, and gender ambiguity. Jagose (1996) states that:

Queer theory's debunking of stable sexes, genders, and sexualities develops out of a specifically lesbian and gay reworking of the post-structuralist figuring of identity as a constellation of multiple and unstable positions. (p. 3)

It is the understanding of identity as consisting of "multiple and unstable positions" that is of consequence to this project, focussed as it is on the intentional de/reconstruction of teachers' identities.

Under the influence of Queer Theory, identity theory challenges us to consider the experience of each individual as comprised of multiple identities related to their physical body, their history, and their personal and professional selves. There is also a suggested link between identity – or identity expression – and the level of status and power an individual wields. Bauman (2004) asserts that the degree of control over identity is related to the resources held by the individual and by the context in which that individual is situated. Identities can alter radically depending on whether the person

expressing them is in a private or workplace setting (Bauman, 2004). The implication here is that identity is in itself a performance, and the potential relationship with the performative context becomes apparent when we consider how the resulting values and constraints of an environment – for example a school classroom – impact on how people see themselves and are seen by others.

The limitations or even failures of identity much debated across the 1980s largely hinge on the inevitable inadequacy of any single descriptive rubric to articulate the complex affective structures that constitute identity. Frequently enough, the initial demand for recognition of marginalized or plural identity categories was rearticulated as dissatisfaction with the categories of identification themselves. This questioning of the efficacy of identity categories for political intervention was a major inspiration for queer theory. The self-evidence of identity has also been questioned in poststructural thought with its de-centering of the Cartesian subject, the rational and autonomous individual, its emphasis on the plurality of interpretation, and its insistence that there is no outside to the discursive structures that produce cultural meaning. (Harrison, in Aitken and Valentine, 2006, pp. 122-135). Queer theory explores and contests the categorisation of gender, sexuality, and identity, suggesting that these are not rigidly fixed, but fluid and dynamic. Because identities consist of multiple and varied components, categorisation by one characteristic is incomplete, and there is an interval between what a subject does (role-taking) and what a subject is (the self). This opposition destabilises identity categories, which are designed to identify the subject and place individuals within a single orientation (Hickey-Moody & Rasmussen in Nigianni & Storr, 2009, pp. 37-53). Goffman (1959) suggests that a conscious control of identity may, in its more negative manifestation result in a cynical manipulation of the Other for personal gain, but may also, in different contexts, be done for altruistic, such as a Doctor prescribing a placebo to a patient who is not actually ill. In Goffman's view, therefore, identity is – or can be – a tool that can be consciously manipulated to present a specific persona to the world, depending upon the context and the personal motivations of the individual.

3.3.1 The Relevance of Queer Theory to This Study

An understanding of identity as performed expression is central to the successful implementation of performance skills into the context of the classroom. Numerous studies on the development of professional teachers indicate the need for them to develop a strong concept of identity, preferably beginning in their pre-service period, in order to perform their task effectively (e.g see Beauchamp &

Thomas, 2009; Danielewicz, 2001; Graham & Phelps, 2003; Morrison, 2013; van Lankveld et al, 2016) It is with the nature and expression of that identity that my research is primarily concerned. The problematisation of identity as something fixed and central that Queer Theory engenders has significant importance to this study. This arises from the intention of the project to investigate and reveal what if any changes in identity expression are evidenced when pre-service teachers undertake the exploration of actors' performance and character building techniques. The investigation also has implications for identity expression outside the classroom, although these are not the focus of this study. The application of performance characterisation techniques to teaching necessitates an appreciation of identity as something that is not only essentially fluid, plastic, and unfixed, but that is also subject to conscious control to some degree – Goffman's (1959, 1967) term for it is "impression management". Goffman, however, similarly to later commentators on identity such Foucault (1977, 1987, 1988), Derrida (1981), Butler (1993), and Burke and Stetts (2009) considered this form of identity expression as primarily responsive to context. The construction of an authentic identity for the stage requires a much more deliberate and mindful process than that suggested by these theorists. (Zarrilli, 1995, pp. 274-288) This research is intended to investigate whether a similarly deliberate and embodied process can be effectively utilised by teachers in the construction of their classroom identities.

3.4 Erving Goffman – Performed Identities

Erving Goffman (1959) used the metaphor of theatrical performance to explore identity from a performance perspective. He discussed the concept of 'performed' identities that changed and evolved over time or that were dependent to a greater or lesser extent on context. Using dramaturgical imagery, Goffman referred to this dialectic between identity and role as "impression management". He stated that:

The character one performs and one's self are somewhat equated ... the performed self [is] seen as some kind of image, usually creditable, which the individual on stage and in character effectively attempts to induce others to hold in regard to him. (p. 252)

Goffman did not perceive this as a solitary act. He contended that: "the self does not derive from its possessor, but from the whole scene of his action, being generated by that attribute of local events which renders them interpretable by witnesses." (p. 252)

Goffman suggests that impression management is a contextually situated and reflexive process. To be seen as credible, an individual must maintain a delicate balance between role and identity. The

two elements must not diverge too far from one another, or else discord is created in the individual, thereby limiting the veracity of the actor's representation. This tension has considerable significance in a pedagogic context. Teachers must tread a fine line between engagement, the impartation of specific knowledge, and maintenance of discipline. However, for teachers, there is a level of control available not touched upon by Goffman, in that they can control the environment in which they present these "selves" more completely than can be done in unstructured social interactions. In terms of a teacher's performative identity, elements of this contextual aspect are more amenable to manipulation in a pedagogic context.

3.5 Performatives and J. L. Austin

The word "performative" originated with British philosopher of language, J. L. Austin, who introduced the concept of the performative utterance as part of his development of speech-act theory in the 1950s (Austin et al, 1975). According to Austin, language is not only representative, but can also be causative; it can make something happen. Performative utterances, though they may take the form of a typical indicative sentence, are not used descriptively and thus have no truth-value; they are not true or false. To utter what Austin identifies as a performative in appropriate circumstances is not just to "say" something, but rather to perform a certain kind of action. His now classic example is that of the expression "I do" in a wedding ceremony. The words are not simply descriptive of a particular situation – they constitute the act of marrying when spoken in that context (Austin, 1962, p. 10).

The concept of the 'performative' has grown from Austin's initial proposition of utterances to be embraced by a wide range of discourses and disciplines, and has been transmuted by those disciplines into an equally wide variety of representations. Philosopher Jean Francois Lyotard (1984) saw performativity as representative of the postmodern condition, in which a narrative of mechanistic efficiency eclipsed the Modernist narrative of humanism, and consequently reshaped our understanding of the world. In relation to identity, Foucault (1980, 1988) asserted that the 'self' is not pre-existing, but rather is constructed through (and performatively reflexive to) our relations with others and with the structures of power and knowledge that exist in our respective social contexts. In other words, we performatively embody and are constituted by the discourses that make up our culture.

Jacques Derrida (1982) concurred with Austin that language can transform and affect the world, but disputed Austin's suggestion of a disjuncture between the effect of a performative utterance and the context in which it is spoken. Derrida defined a performative as a "communication which does not essentially limit itself to transporting an already constituted semantic content" (1982, p. 322). According to Derrida, the effects *caused* by a performative text are also *part* of that text, and thus the distinction between text and context disappears, an effect that is compounded by what Derrida referred to as "iterability" (p. 18); the possibility of repetition. Leading on from Foucault's idea that there is no essential core to identity, Butler (1993) proposed that gender (for example) is not a 'natural' element of our selves or even inherently linked to our biological sex, but is entirely performative. Along with Derrida, Butler contended that the iterability of performatives serves to strengthen the power of such utterances within the context of the "real" world.

3.6 The Nature of Performativity as it Applies to Role

In the theatre, performativity is defined in a way that is close to that embraced by Butler (1993), although there are significant differences. Butler maintained that performativity of gender is a stylised repetition of acts that reflect the dominant conventions of gender, but that there is no *self* preceding or outside a gendered self. She wrote

if gender is constructed, it is not necessarily constructed by an 'I' or a 'we' who stands before that construction in any spatial or temporal sense of 'before.' . . . the 'I' neither precedes nor follows the process of this gendering, but emerges only within the matrix of gender relations themselves. (p. 7)

In this, she seems to oppose the contentions of Erving Goffman, whose work otherwise significantly informs her own. Goffman (1959) was more inclined to see varying levels of conscious control of expression in all forms of identity presentation. Coming from a dramaturgical perspective, Goffman perceived a greater element of deliberation in the way in which individuals construct and enact their social behaviour to purposefully create a specific persona in the minds of those observing:

While in the presence of others, the individual typically infuses his activity with signs which dramatically highlight and portray confirmatory facts that might otherwise remain unapparent or obscure. [...] he must mobilize his activity so that it will express during the interaction what he wishes to convey. (p. 30)

Goffman (1959) contended that, while much of the impression management (his term) in which individuals engaged socially was at best semi-conscious, there was a level at which specific elements were deliberately expressed or repressed. This implies a greater degree of intentionality than suggested by either Butler or Foucault. It is a view which accords with my own observations of social interaction, both in my general social intercourse and in my period of training as an actor. For this reason, it is through the epistemological lens of Goffman's theoretical position that I have chosen to view performativity and its effect upon the development and expression of identity.

This research, therefore, is framed by an understanding of identity, viewed from the perspective of post-structuralism as fluid, dynamic and reflexive, and of performativity as filtered through the philosophical conceptions of Foucault, Derrida and Butler, among others. However, it is crucially informed by the dramaturgical analysis of Goffman and the linguistic models of Performatives developed by Austin. What happens when we put these concepts together? What is the "Performative Identity"? For the purposes of my research, I am defining Performative Identity as a manufactured or assumed identity that is specifically designed to 'do' specific things in the world – to have effective and affective influence by its use. A performative identity is one which has been deliberately and consciously constructed with a view to achieving a specific effect. This definition also embraces the manipulation of a context or situation by the conscious and purposeful adoption of a performed identity.

3.7 Some Theatrical Influences on the Content, Construction, and Nature of the Workshops

The practice of developing a character for performance involves the use of skills that encompass a range of both purely physical and primarily psychological aspects of identity expression (Churchyard, 2015; Morones, 2015). For this project, I utilised those theorists and practitioners whose work had informed my own development as an actor, as well as drawing on the work of others which I came across later in my professional career. The practitioners discussed below are some of the most influential names in the teachings of these skills, and were in most cases, significant sources for my own education and development as an actor. The concepts and theories covered here were instrumental in providing the conceptual bases of the exercises the PSTs engaged with, thereby giving them an opportunity to investigate and rehearse those techniques central to this research. In this section, the practitioners are identified with those areas of the workshops on which their work

had the most significant effect, though in fact all of their theories and practices were influential across the workshop series.

3.7.1 Characterisation

Stanislavski's insights into acting are at the heart of modern Western theatre training (Allen, 1999; Fortier, 2002; Kemp, 2012) He is most noted for his creation of The System, a framework that allows the actor to embody a character on stage. He states that:

My system is the result of lifelong searches [...] I have tried to find a method of work for actors to enable them to create the image of a character, breathe into it the inner life of a human spirit, and, through natural means, embody it on stage in a beautiful artistic form (Stanislavsky in Allen, 1999, p. 4)

To achieve this, Stanislavski advanced specific techniques still used by actors today, including purposeful action, "as if", concentration, and emotional memory (Fortier, 2002; Stanislavski, 1936). These techniques all inform this study and are immediately applicable to teacher characterisation development. For example, purposeful action involves actually doing something rather than pretending to do it (Allen, 1999; Stanislavski, 1936). In a teaching context, teachers might execute an action (such as soliciting feedback, giving praise, or explaining a new concept) much like a mediocre actor – going through the motions of asking questions, checking for understanding, or delivering a clear explanation without really committing to it. Just as it is easy to identify an actor who is performing an action inauthentically, it is easy to spot the teacher who is not fully invested in explaining a concept to their students. Stanislavski's "action" exercises can provide teachers with an opportunity to gauge how completely they are invested in various classroom actions they perform. Techniques, such as concentration, emotional memory, motivation, and the use of imagination can serve to illuminate the steps actors take when creating a character (Stanislavski, 1936). Stanislavski's approach to characterisation requires a thorough knowledge of and mastery over the actor's primary tools – the body, the voice, and the creative impulse. The workshops in this project were structured in a way that allowed the PSTs to engage with the physicality of the body and the voice, move on the issues of the use and effect of space and presence, and finally, explore the techniques of improvisation and character/identity expression. In these last workshops, the PSTs had to opportunity to begin to employ the techniques they had studied up to that time.

3.7.2 Voice

For the voice workshops, I intermingled the work of three of the foremost teachers in this field; Cicely Berry, Kristin Linklater, and Patsy Rodenburg. All three have slightly different approaches to work on the voice, and yet the exercises and theories they expound work together well. For this project, dealing as I was with primarily with people who had no background in theatre practice, I felt that using a range of theoretical approaches and exercises would allow for a greater degree of engagement for the participants. I have elected to comment of each of the practitioners in descending order of their importance to and influence on the workshop, beginning with Cicely Berry.

Cicely Berry is one of the most prominent and influential voice teachers in the English speaking world. Rodenburg (2015) states that: “No one in voice work today can deny the immense contribution that Cicely Berry has made. Almost single-handedly, she has made the work both respectable and exciting for actors, theatre directors, educationalists, and students alike” (Rodenburg, 2015, p. 5). The teachings developed by Berry provide us with a pedagogical model that permits deep engagement with language. Berry’s strategies are numerous. She may ask players to play with a random series of objects as they deliver a soliloquy, or to walk about the studio changing direction at each punctuation mark, or to read particular lines omitting all the consonants in order to inspire fresh interpretations and perspectives. Berry is particularly interested in the strength and muscularity of Shakespeare’s language and taps into the aggression within scenes of confrontation and latent violence by playing games which involve both physical restraint and aggressive action . The value of her work to this project is in the physicalisation of vocal characterisation that she encourages. Her voice work is anything but static, and employs a level of embodied action and reaction that was unusual until she pioneered it. In working with the PSTs in this project, I wanted to engage them with the body-work of characterisation, including the physicality of the voice. Berry’s embodied exercises were ideal for this purpose, and the PSTs in this project responded very well to the exercises based on her work.

Kristin Linklater (2006) shares with Berry a faith in the possibility of achieving a natural physical and emotional freedom in the voice and seeks to root speech in a primal realm of pure vocal expression. Unlike Berry or Rodenburg, however, Linklater’s work places more emphasis on the individual’s identity revealed through the voice; the expression of that identity which is “released from within” (p. 185). Linklater’s later work (2010) is – at least in its early stages – less to do with clarity of speech than with allowing organic sensory impulses to emerge from the performer’s psychological and

physical centre (p. 60). Her writing sometimes strays into the realm of psychotherapy when she discusses the actor's psyche rearranging itself, however this does have some relevance to the issue of identity expression. Linklater's work was effective in this project in that the exercises I drew from her lessons focused on the production of pure sound, rather than on the minutiae of articulation. The exercises drawn from Linklater were intended to engage the participants in the production of sound without the need to be 'making sense' of text, or having any need to communicate intelligible words. Although I only used a small number of those exercises at the beginning of the session, the PSTs seemed to respond positively to the freeing up of their vocal expression.

Patsy Rodenburg trained in Voice Studies at the Central School of Speech and Drama (Tran, 2 April 2011) and initially worked as an actress before moving into teaching. She has been Head of Voice at the Guildhall School of Music and Drama in London since 1981 and the Director of Voice at Michael Howard Studios in New York since 1982. Rodenburg's book *The Right To Speak* has a similar construction to both Berry's and Linklater's work in its emphasis on the construction of language, character, and identity. Her work in this and her other volumes *The Need for Words* (1993) and *The Actor Speaks* (1998) rests on the conflation of differing senses of the word 'freedom', the effect of which is to construct "freeing the natural voice" as a route to social and political liberation and empowerment. While these elements were not addressed in this project, the expressive and energetic nature of Rodenburg's work resonated well with the underlying concept of identity as fluid and dynamic.

Berry, Rodenburg and Linklater "aspire to the construction of the performer's voice and body as empty space, the conduit through which [the character] can speak directly" (Knowles in Bulman, 2003, p. 97). Their work proposes to make the performer's voice into a finely tuned instrument which can and will respond immediately and forcefully to the demands of the performance. For the purposes of this project, there was a need to expose the PSTs as much as possible to exercises which would give them a powerful and immediate experience of a free and open voice. While a full exploration of the capacities of their voices would require a much longer period of exploration, the responses of the PSTs to the voice workshop (see 5.2) indicated that even such a brief engagement with voice work gave them insights into how effective a trained voice could be in their teaching practice.

3.7.3 Improvisation/Presence

Improvisation was an important aspect of this project, and in fact became even more important as the investigation of the data progressed. For the exercises involving improvisation and presence, I elected to focus on the works of Viola Spolin and Keith Johnstone. This was in part because of my familiarity with their work, but also because both practitioners had developed highly effective methods of working with non-actors, with Spolin in particular having developed a series of exercises specifically designed for use in the classroom (1986).

Viola Spolin (1983 [1999]) is best known for her development and use of theatre games and improvisation, both for the theatre and in education. Spolin's techniques and curriculum materials are popular with theatre educators working with performers of all ages and levels of experience, as they are simple to understand, easy to facilitate and encourage creative expression, problem solving, action, and articulation. Spolin's theatre games can be performed on the spot, without prior rehearsal or preparation. The games often call upon the students themselves to supply contexts or environments for improvisation. In this project, this flexibility allowed me to tailor the games to focus on various classroom situations as necessary. The workshops in this project were structured along the same lines as Spolin promotes and were intended to be developmental, becoming increasingly challenging as the participants command of performance skills improved. Many of the acting skills developed through improvisation are advantageous to the work of the teacher, such as rapid thinking, cooperation, listening and responding, reacting to the environment, and focusing on objectives despite unforeseen obstacles. I selected Spolin's approach because her work had and has applications in the classroom that the PSTs might be able to utilise, and because her approach to improvisation was designed with non-actors in mind.

Keith Johnstone is a British and Canadian pioneer of improvisational theatre, best known for inventing the *Impro* system (Dudek, 2013), which was one of the major influences on *Theatresports*. The improvisatory techniques and exercises in *Impro* (2012) are devised to foster spontaneity and narrative skills, and are designed to be utilised by both actors and non-actors. Johnstone's exercises also cover the areas of Status, Spontaneity, and Masks and Trance, with appropriate exercises explained in for each. In this project, the exercises in mask work were used in the very first workshop to allow the PSTs to experience the communicative aspects of their bodies by observing themselves in wall mirrors with their faces covered (see 5.1). Work with Status was covered in workshop 6 (see 6.2), and proved to be of significant interest to the participants. Spontaneity and characterisation

were addressed in the last two workshops (see 7.1 and 7.2) and were both elements that the PSTs felt had obvious usefulness for teachers. While the PSTs' responses to these exercises – particularly the mask work – initially indicated confusion, as the project progressed, they began to indicate that the exercises had given them insights into a range of issues related to their teaching practice. Johnstone's approach, similarly to the other theorists and practitioners discussed in this section, is specifically directed towards working with people unacquainted with acting or performance in any significant way, if at all. For this reason, I felt that his work was of particular value for this project.

3.7.4 Embodied Learning

Unlike those discussed in the previous sections, the two practitioners/theorists considered here were of more influence in the concepts underlying the workshops than in the exercises undertaken in them. Both Clive Barker and Rick Kemp are well-known in theatre education, and both were significant influences on my own training as a young actor. However for this project, their theories of the nature of learning and the value of embodiment in that context underscored the workshop series and were instrumental in the form of the exercises in which the PSTs engaged.

Clive Barker (2010) has made an exceptional contribution to British theatre studies and their international standing. He was a pioneer in bridging the divide between professional theatre and its serious study in universities. Furthermore, he was among the first to see the importance of play, and its roots in childhood, for professional actor training, which he linked to bodily awareness, posture, movement and spontaneity. Numerous studies (for example, see de Carteret, 2008; Garris, Ahlers, & Driskell, 2002; Rieber, 1996; Rubin, 2007) have shown how effective play can be in education generally, however, there is a growing interest in the use and effectiveness of play in adult education (Moseley, 2017), and specifically in teacher education (Brookfield, 1995; Crow & Nelson, 2015). Crow and Nelson (2015) noted that pre-service teachers involved in their study "showed significantly higher scores [...] among preservice teachers who participated in the role-play activities" (p.30). I feel that this observation underscores "the role that imagination and fantasy play in the growth of self-knowledge" (Dirkx, 1997, p. 87).

Barker's (2010) insights into the effectiveness of theatre in education were particularly relevant to this study and to the design of the workshops. He states that

Actor training deals with the whole human personality and all its interactive processes, mental, physical and emotional. The same is true, but more crucially so, when one is working in the educational field. [...] Since the processes of acting are so inextricably linked to the processes of personal and social behaviour, the work [becomes] a frame within which the student [can] come to terms with his own personality and that of others. (p. 217)

Barker's work has been influential for theatre practitioners and teachers in many countries and was a significant influence on the design and construction of the workshops. Barker's work manages to successfully transcend the mind/body divide which was still prevalent at the time he developed his teaching techniques. The exercises he developed are carefully structured and focussed to lead the nascent actor through the process of extending and expanding both the mind and the various bodily and embodied aspects of the actor's skill set and are particularly useful for work with new or non-actors. For this reason, his theories were highly effective in the design and implementation of the workshops.

Rick Kemp's holistic approach to the "body/mind" has had a powerful impact on the acting process. His experience as an actor, director and scholar, allows for an interrogation of the key cognitive activities involved in performance, including: non-verbal communication; the relationship between thought, speech and gesture; the relationship between self and character; empathy, imagination and emotion. Kemp offers new perspectives on the work of Stanislavski, Michael Chekhov, and Grotowski as well as contemporary practitioners including Daniel Day-Lewis and Katy Mitchell through practical exercises which will be included in the workshop series. Kemp's book *Embodied Acting*, (2012) from which some of the exercises have been sourced, represents a pragmatic intervention in the study of how neuroscience can be applied to theatre studies. While Kemp's work is not directly related to teaching, he provides an excellent study of how recent discoveries within cognitive science can and should be applied to performance. These discoveries have shown that the conceptual separation of mind and body that has dominated actor training in the west is largely illusory, and with it the traditional separations between mind and body, reason and emotion, knowledge and imagination. He states that:

A focus on the body, its actions, and its cognitive mechanisms identifies ... foundational principles of activity that link the three elements of theatre; Story, Space, and Time. The three meet in, are defined by, and expressed through the actor's body (p. xvi).

Kemp's work initially helped to inform the embodied nature of the workshops in this project, although his emphasis on the importance and efficacy of embodied training in the performing arts,

particularly in theatre, took on a much greater importance towards the end of the project (see Chapters 5 and 8).

3.8 Overview

This chapter has discussed the various concepts and theories that underlie and inform this research project. All of the theorists and practitioners mentioned here have developed, expounded and employed hypotheses and methods that have significantly influenced their own areas of expertise, and in the case of this research project, the direction and process of the project. The reflexive and contextually driven nature of identity and identity expression indicates that the skills of characterisation could be particularly advantageous in the classroom. Olsen's (2008a) concept of the reconstruction of teacher identity across social contexts (pp. 208-237) reflects Goffman's (1959) notion of impression management (pp. 208-238) and expands on that idea in that it implies a relational reflexivity that is considered rather than spontaneous. It also integrates with the post-structuralist view of identity as fluid and discursively responsive. The concept of the Performative Identity explored in this project utilises the fluidity and reflexivity of identity expression in a consciously generative manner that will help teachers to embody their intellectually and emotionally derived concepts of the teacher they wish to become.

Chapter 4. Methodology

This chapter provides an overview of the methodology and methods employed in this study. The philosophical and theoretical aspects of grounded theory are presented and the general background of the constructivist grounded theory method explained. The research design was guided by an exploratory research question and two supporting research aims. The design of the data collection methods included theatre-skills workshops, semi-structured focus group discussions, semi-structured interviews, and project journals, and was driven by theoretical sampling, as is the normal procedure for a grounded theory study. The participants in this study were recruited from a teacher education course at a major Australian university, and the recruitment process adhered to procedures stated within ethical approval limitations of that institution, which were upheld whilst on site at all times. The study participants divulged a variety of home and educational backgrounds and variable experiences of their interactions with teachers during their own schooling. All of the participants were mature-age students in the second and final year of their teacher education course. The backgrounds of the participants are discussed in more detail in Chapter 5.

4.1 A Qualitative Research Approach

As a researcher, my own understandings and feelings about the world influenced the choice of research paradigm and helped to determine the research strategies and methods for this study (Denzin and Lincoln 2005, p. 22). A brief biographical account outlining those experiences that prompted this research is provided in the introductory chapter of the thesis. This study reflects my understanding that the long dominance of quantitative ways of knowing within sociological research in general and educational research in particular has to some degree left other ways of knowing, such as through interpreting meaning, unexplored and underdeveloped (Smeyers in Smeyers and Depaepe, 2006, pp. 95–108). Although there has been a significant uptake of qualitative research since the 1980s (Wright, 2006), Adams St Pierre (2013) describes what she refers to as a “deliberate, naïve and crude attack” on qualitative research that has been underway since the beginning of the twenty-first century (p. 611)

Like Charmaz (2014), I feel that an emphasis on objectivity, generality, and one unitary, normative paradigm in the area of educational research can serve to reduce the rich complexities of human

experience. While quantitative research is a valuable tool when the question being asked is one of measurement or the testing of a theory, the qualitative mode of inquiry conceives of reality as socially co-constructed, with whatever meaning to be teased out of a study emerging from the participants' own responses as observed, recorded and interpreted by a researcher. In qualitative research, the intent is not to test an existent theory, but to engender one. Qualitative researchers "study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them" (Denzin and Lincoln 2005, p. 3).

A qualitative approach allows me to explore from their own perspectives the meanings the participating PSTs ascribe to their experiences and discoveries during the study. As well as the importance of personal interpretation and meaning, this approach addresses the importance of context and process within the participants' experiences of learning about and exploring performance characterisation from an actor's perspective. One of the strengths of qualitative research approaches is the ability to provide complex textual descriptions of how individuals experience a given research issue, with the potential for rich understandings of the studied phenomenon. In Constructivist Grounded Theory, the researcher's own responses are also explicitly taken as data, adding another layer to the complexity of the phenomenon being studied.

Four major interpretive paradigms underscore qualitative research: positivist and post-positivist, constructivist/interpretive, critical, and feminist post-structural (Denzin and Lincoln 2005, p. 22). Of these, I have chosen the constructivist paradigm for this study, as a reflection of the subjective nature of the research and of my interest in keeping in play the multiple realities of those involved in the project.

4.2 A Constructivist Paradigm

Social constructivism emphasises the importance of culture and context in understanding what occurs in society and constructing knowledge based on this understanding (Derry, 1999; McMahon, 1997). This perspective is associated with many contemporary theories, most notably the developmental theories of Vygotsky and Bruner (Shunk, 2000). Social constructivist concepts of the nature of the world are based on specific assumptions about reality, knowledge, and learning. Reality is perceived as being constructed through human activity, in that members of a society interacting together invent the properties of their world (Kukla, 2000). Reality cannot be 'discovered' as it does not exist prior to its social construction. Knowledge is also a human product and is socially and culturally constructed (Ernest, 1998; Gredler, 1997; Prat & Floden, 1994; Clarke, 2003, 2005).

Individuals create meaning through their interactions with each other and with the environment in which they live. Meaningful learning does not take place only within an individual, nor as a passive development of behaviours shaped by external forces, but rather when individuals are engaged in social activities (McMahon, 1997). In the context of this study a social constructivist paradigm allows for the meanings and interpretations of what constitutes a performative teacher identity to be mutually discovered by the PSTs and myself as a researcher.

A paradigm is defined as a basic set of beliefs that guides action (Denzin and Lincoln, 2005; Creswell, 2009). I chose constructivism as the qualitative research paradigm for this study. A constructivist research paradigm assumes a relativist ontology [there are many realities] and a subjectivist epistemology [participant and researcher co-create understandings] (Denzin and Lincoln 2005). The other major elements and assumptions of a constructivist worldview evident in this research are that individuals seek understanding of their world and develop meanings of their experiences through interaction with others, that participant meanings are multiple and layered, and that as the researcher, I am a part of the world of the study and the data being collected (Creswell, 2014).

4.3 Constructivist grounded theory

The grounded theory method is an approach for conducting inquiry for the purpose of constructing theory (Bryant and Charmaz 2007b). Grounded theory serves both as a way to learn about the world of the study, which in this case is the experiences of PSTs undergoing training in actors' character development strategies, and as a method for developing a substantive theory to further understandings of that world (Charmaz 2006). Constructivist grounded theory, incorporating collaborative research techniques, was the most appropriate strategy of inquiry for this study. It enabled the phenomenon of study, the development of a performative identity by PSTs, to be investigated and for the mining of the processes of discovery and progressions of adjustment and response in which participants were engaged. The nature of this project required a methodology that allows for the data to inform and affect the trajectory of the research. A constructivist epistemology was ideal for this, and the constant comparison and coding methodology of grounded theory allowed for the emergent aspects of the data to be influential in the development of the research trajectory. In this way the study built upon itself as it progressed.

Classic or Traditional Grounded Theory is described in the works of Glaser and Strauss (1967), Glaser (1978), and Strauss and Corbin (1990). According to Glaser and Strauss (1967), grounded theory can

be defined as “the discovery of theory from data systematically obtained from social research” (p. 2). Methodological approaches to grounded theory have evolved and changed with the transformation of socio-political and intellectual contexts (Dey 2003), and the different methodological approaches have resulted in different interpretations of grounded theory. The key works that present a postmodern or constructivist perspective include the work of Charmaz (2000, 2005, 2014) and Clarke (2003, 2005). Clarke (2005) argues that traditional grounded theory was negatively influenced by the “tastes and flavors (sic) of 1950s and 1960s American positivism and scientism” (p. 11) resulting in a lack of reflexivity and a “naïve notion” (p. 11) that the researcher could and should remain invisible. She contends that grounded theory is “inherently predicated upon a symbolic interactionist theoretical and philosophical ontology” (p. 4) and is therefore more appropriately exercised from a postmodern perspective.

Charmaz’s (2014) constructivist interpretation “re-examines [grounded theory] through a methodological lens of the present century” (p. xii). She states that constructivist grounded theory “highlights the flexibility of the method and resists the mechanical applications of it” (p. 13). In doing so, it encourages researchers to examine how their assumptions, preconceptions, and values may shape the analysis, and even the very facts that they identify. Constructivist grounded theory retains the rigour of the traditional grounded theory method while at the same time encouraging an empathetic understanding of the participants’ meanings, actions and worldviews. Charmaz and Clarke contend that the basic grounded theory guidelines, such as coding, memo-writing, and sampling, can be combined with “twenty-first century methodological assumptions and approaches” (Charmaz, 2006, p. 9). Both Charmaz and Clarke advocate adopting key grounded theory strategies devoid of their positivistic underpinnings including the quest for explanation and prediction. Both also advocate reflection on how the researcher’s experiences and subjectivities affect the research process. The result is that theoretical analyses in constructivist grounded theory and situational analysis are understood to be interpretive renderings of a reality rather than objective reportings of it.

Classical grounded theory contends that the participant’s reality is discovered by the researcher, and that theory emerges from the data quite separate from the researcher (Glaser, 1978). Constructivist grounded theory, on the other hand, assumes that the reality of the phenomenon under consideration is co-created by the subjects or participants in the study and the researcher, and is influenced by the individual and collective histories and biographies they all bring with them. Constructivist grounded theories are constructed not only in response to participants’ perspectives,

but also through the researcher's "past and present involvements and interactions with people, perspectives, and research practices" (Charmaz 2014, p. 19). What the researcher brings to the data influences what they see within it (p. 24). In the context of the current study, this meant acknowledging it was not possible for me to completely identify with the participating PSTs' perceptions and understandings. Rather, in accordance with a constructivist grounded theory perspective, data and analysis are understood to be co-created from my shared experiences and relationships with participants and other data sources (Charmaz 2014). The study examined how the participating PSTs experienced the exploration of character development techniques and what, if any, changes emerged as a consequence of their application in the classroom. This was achieved by my approaching as close to the inside of experience as possible, while at the same time acknowledging that it is not possible for me to exactly replicate the experiences of the participants (Charmaz 2014). This approach requires a sense of reciprocity between myself as researcher and the PSTs in the co-construction of meaning, the recognition of potential power differentials and ways of modifying these, and clarification of and reflection on my own position as a researcher (Mills, Bonner & Francis, 2006).

In the context of the present study, I am bringing my expertise in the field of theatrical and performative characterisation and identity development to my work with the participating PSTs. They in turn bring their understandings of educational theory, their practical experience, and their interpretations of what Mitchell and Weber (1995) refer to as the "cumulative cultural text called teacher" (p. 9). Constructivist grounded theory allows for these divergent and seemingly incongruent discourses to be melded, so that the emergent theory is a reflection of, as well as a response to, the multiple and many layered influences that have helped to shape it, including my own as researcher.

4.4 Symbolic Interactionism: A Theoretical Lens for the Research

Symbolic interactionism was used as a theoretical lens informing this grounded theory research. Both symbolic interactionism and grounded theory emphasise that people act both as individuals and as a collective, and both focus on the studying of processes (Bryant and Charmaz, 2007b; Clarke, 2003, 2005). A major strength of a grounded theory study is the interactionist perspective of understanding an issue or concern from the perspective of those affected by it (MacDonald, 2001). The aim of this study was to explore the experiences of PSTs taking part in actors' characterisation training from their perspectives, and the discoveries and understandings that arose for the PSTs as a

result; what they found to be important or transforming about that experience. Symbolic interactionism provided an appropriate framework for this aspect of the research aim. A symbolic interactionist perspective emphasises the importance of understanding what individuals know about their world and what they believe is important (Pascale, 2011). Further, questions from a symbolic interactionist perspective focus on how individuals interpret meanings and how they act in specific contexts as a result. In this project the discoveries and meanings the PSTs made within the context of their study of characterisation techniques, how they interpreted and enacted those discoveries, and their potential application in the classroom was the primary focus. Charmaz (2014) states that symbolic interactionism and grounded theory form “a strong theory-methods package” (p. 284). She contends that the strong emphasis on language inherent in symbolic interactionism goes beyond focussing on that of the participants only, but “impels us [as researchers] to attend to our language and to understand how it shapes what we see, and tell” (p. 284). She further asserts that the attention symbolic interactionism pays to the emotional discourses in which we may be engaged “fosters developing the kind of reflexivity to which constructivist grounded theorists aspire” (p. 248).

Symbolic interactionism is viewed as a theoretical perspective (Chamberlain-Salaun et al, 2013; Charmaz and Lofland, 2003; Crotty, 1998) concerned with the relationship between individuals and society, the way human beings make meaning of events or reality and the way they act in relation to these beliefs (Pascale, 2011). It views individuals as active participants and creators of the world they inhabit (MacDonald, 2001), but also allows me as the researcher to focus on all the “pertinent human and non-human, material, and symbolic/discursive elements of a particular situation *as framed by those in it and the analyst*” (Clarke, 2005, p. 87, italics original). This focus was relevant to this study, where the PSTs were viewed as social actors in the context of their classrooms and active developers of their professional teaching and teacher identity. Thus the language they used, the meanings they developed and understood, the discourses in which they engaged, and the actions they undertook in response to their exposure to the characterisation techniques were all relevant and needed to be attended to in order to explore the phenomenon of interest and to achieve the research aim.

4.4.1 An overview of Symbolic Interactionism

Symbolic interactionism was developed from the philosophical theories of George Herbert Mead whose collected works *Mind, Self and Society* (1934) were published posthumously. Central to symbolic interactionism is the concept of self (Annells 1996). In addition, the study of symbolic

communication through gestures in social interactions is an important concern of symbolic interactionism. Mead (1934) conceived society as an exchange of symbols or gestures and a main symbol system used by humans is oral language. Herbert Blumer (1986, 1969) is credited with the further development of the classical or Chicago School of symbolic interactionism that emphasises the interpretive process in the construction of meaning (Pascale, 2011).

Three basic foci of symbolic interactionism described by Blumer (1969) are meaning, language and thought, and observation of these central concepts leads to conclusions about the understanding of self and interaction in society. According to Blumer:

1. human beings act toward things on the basis of the meanings that these things have for them;
2. the meaning of such things is derived from, and arises out of, the social interaction that one has with one's fellows; and
3. these meanings are handled in, and modified through, an interpretive process used by the person in dealing with the things he encounters. (p. 2)

In an interactionist approach, truth is not absolute because meanings change depending on the context and "coming to know entails searching for ways to understand the meaning of a situation from the perspective of the individual and societal groups" (Benzies & Allen 2001, p. 544).

A criticism of symbolic interactionism is that it is limited to micro-level aspects of social life and is unable to deal with wider macro-level social processes, such as institutions, power and social structure (Dennis & Martin 2005). In this study, the personal understandings of the PSTs, the ways in which they co-created meaning, and the ways in which these developing interpretations impacted on their conceptions of their performative teacher identity, their teaching practice, and their constructions of identity expression were the primary focus the research. An investigation of the ways in which they responded to the study of actors' performance skills and characterisation techniques, and how this affected their perception and expression of identity was the guiding factor of the research question. As such, the study concerned the micro-level processes and experiences of the participating PSTs' in their response to their learning experiences from their perspectives. While the theories of identity development and expression outlined in the literature – Queer Theory and Role Theory for example – were important guiding factors of the study, the emphasis, particularly in the data analysis, was necessarily on the changes occurring within the PSTs and how these impacted on their conceptions of the performative teacher identity and how it might be framed from their

perspective. The PSTs were asked to observe and reflect on the behaviours of both themselves and others through the lens of identity construction and presentation (Goffman, 1959) in the context of their day-to-day teaching activities, as well as translating this reflexivity to their teacher selves, and were therefore active co-developers in the study whose observations and responses helped to direct its course. As the researcher, I was observing as closely as I could the reactions and responses of the PSTs to this material, including the ways in which they interacted with each other. The narrow focus of a symbolic interactionist perspective helped to uncover small but often significant changes in the attitudes and understandings of the PSTs as the project progressed.

4.5 Data generation

Data were generated via four sources which I now describe in turn.

Semi-structured interviews

Semi-structured interviews with the participating PSTs were used at three stages of the study. I conducted the first interviews prior to beginning the workshop series, the second half way through the series (after workshop three), and the third after the workshop series had been completed. The first of these interviews focused on the participants' reasons for entering the teaching profession, their own experiences of teaching during their school and early university years, their concept of what makes an 'ideal teacher', and their reasons for volunteering for the project. The second interview was directed towards their experiences during their teaching placements (which most participants undertook in between the second and third workshops), and whether they felt the exercises and skills explored in the workshops had been effective for them during their teaching rounds. The third interview was held after the workshop series was completed. It was an extended interview, focusing on participants' overall responses to the workshops, their experiences of teaching in light of their involvement in the project, their understanding theatrical characterisation and identity expression, and their views as to whether and how undertaking these workshops might prove useful for teachers more generally.

Semi-structured focus group meetings

Focus group meetings were held immediately prior to each workshop during which I answered any questions the participating PSTs had with regard to the project, they discussed their experiences with the skills they had learned in the previous workshop/s, and a modified set of needs and expectations was generated. These focus-group meetings provided the PSTs with opportunities to share insights and concerns, and to generate ideas for the future direction of the research. These meetings also allowed me to compare expected results with actual outcomes and for the participants to cross-check and compare outcomes from their respective classroom experiences. The data gathered at the meetings consisted of the PSTs' reflections on the effects of the techniques on their teaching and the generative discussion resulting from them, which was recorded for later transcription and coding.

The discussion at these meetings was loosely directed towards the effectiveness of the practices explored in the previous workshop/s. By sharing reflections and opinions, the participants and I were able to generate ideas which informed the development of the next workshop and thus helped to guide the trajectory of the research. The semi-structured nature of the focus-groups allowed me to confirm the PSTs' understanding of the material, as well as clarifying my understanding of the teachers' situations, expectations, and responses, while remaining receptive to their expressed views and/or needs. The focus groups also proved useful as a time to expand on the philosophies that underpinned the research in order to maintain our collective focus on the project. (Cresswell, 1998, in Savin-Baden and Major, 2013, p. 375).

Developmental workshops

Participants engaged in a total of 6 workshops of 60 minutes each held every second week (subject to alterations due to placements, mid-semester break, etc.) The six workshops were the practical core of the research project. They were designed to allow the participants to explore actors' characterisation skills and techniques that could be utilised to develop and express their performative identities in the context of their teaching practice. Individual workshops were developed in collaboration/consultation with the PSTs and developmentally adjusted in response to the data that arose from the focus-group discussions and from the e-diaries. The workshops were therefore dynamic and reflexive; each successive workshop was informed by the responses to the skills and techniques explored in the previous one. Participants were encouraged to apply the skills explored in the workshops during their teaching placements if possible, and to record their personal

reflections in online e-diaries or journals (see below). The data generated from this process were then coded using a grounded theory open coding model (Corbin & Strauss, 1990) and used to modify both the operational theory and the content of the next workshop.

Reflective journals/e-diaries

This source of data consisted of journals or e-diaries written both by me as the researcher and the participating PSTs. The PSTs were offered the option of writing their comments either in a secure, electronic format, or in a physical journal which they then submitted at the end of the workshop series. Jones et al. (2006) highlight the theoretical and methodological connections between complexity and grounded theory research, of which reflection is a key component (Mills et al., 2006, pp. 6-8). The use of reflective journals or e-diaries was intended to provide opportunities to both me and the PSTs to capture reflective insights which might otherwise have been overlooked, and which had the potential to significantly impact on the progression of the research and the evolution of the operational theory. The data gathered might also feed in to the development of the workshops. Furthermore, the personal observations, reflections and insights of the PSTs were essential in this project and the journals/e-diaries gave them an avenue to express responses and opinions that they might feel uncomfortable expressing in a public arena, such as the focus group meetings.

The journals themselves were intended to serve as focal points for the PSTs to analyse their own responses to the workshops and to the project overall, as well as helping to reveal the trajectory of the research: “reflective writing encourages the development of critical analysis and critical thinking skills crucial to good qualitative research, and provides a tangible and concrete audit trail of the researcher’s processes” (Jasper, 2005, p. 257). In the end, due to time and other constraints, most of the PSTs in this study only made one or two entries in the electronic format in the early stages of the workshops, however one – Anne – made consistent entries in a physical journal which she submitted at the end of the project. The early responses that were made by those PSTs that did so made it clear that I needed to provide a more thorough clarification of the why certain exercises were included. These comments helped me to refine the delivery of the exercises and to include a full explanation of each workshop as we progressed through the series. The data from these journals/e-diaries were later transcribed and coded by me and were used to record the PSTs’ personal observations regarding the project and their participation in it.

4.6 Data Analysis

Grounded theory is not a linear process. Rather, the approach is concurrent, iterative and integrative as data collection, analysis and conceptual theorising occur simultaneously and from the beginning of the research process. This process continues throughout the project until a theory emerges and is developed. In the current study, the data collection and analysis process ran concurrently. Some of this process is difficult to document in a form that fully captures its complexity and abstract nature. This section on analysis of the data provides a written account of this part of the research journey. Data, according to Charmaz (2000), are narrative reconstructions of an experience, not the original experience itself (p. 514). The use of a constructivist grounded theory methodology required that increasingly abstract ideas be developed about the PSTs' responses, developing meanings, actions, and words (Charmaz 2005). It also required close attention to those concepts and processes that were conceptually determined from my own interpretations of the data. Charmaz (2006, 2014) emphasises the analytic aspects of grounded theory inquiry, while at the same time recognising the importance of a solid foundation in data. Rather than describing the data, grounded theory requires a move to "conceptualising it in analytical frameworks" (Charmaz 2014, p. xii).

4.6.1 Analysis of the data began with coding.

Coding of data was undertaken according to the processes described by Charmaz (2014) and Saldaña (2013). The process of coding had two phases – initial and focused coding. Developing concepts and theoretical frameworks has several phases according to Charmaz (2014):

1. Creating and refining the research and data collection questions;
2. Data collection and initial coding;
3. Initial memos raising codes to tentative categories;
4. Focused coding;
5. Advanced memos refining conceptual categories – adopting certain categories as theoretical concepts;
6. Sorting memos;
7. Integrating memos and diagramming concepts; and
8. Writing the first draft. (pp.192-224)

In this project, data collection and coding took place concurrently, with the results of the early coding helping to refine and direct the trajectory of the research.

4.6.1.1 Initial coding

As stated earlier, in this project I undertook coding of the data as it was collected, and this allowed me to start the process of defining and categorising while the workshop series was still in progress. The first stage of the process involved studying the emerging data line-by-line coding, as per grounded theory (Charmaz, 2014). This form of coding requires examining each of the transcripts from the PST interviews and focus-group meetings and prompts a close study of the data and the beginning of the conceptualisation of ideas. The initial coding assisted in analysis of the data based on the participants' actions and statements, and reduced the likelihood of superimposing my own preconceived notions on the data. Often the PSTs' own words (in vivo codes) or gerunds (words ending in *...ing* that reflect a process rather than a topic) were used as codes. This was in order to convey a sense of action and imagery as well as to stay linguistically close to the data, and therefore the meanings the PSTs' conveyed. If the participants' own meanings and reflections are glossed over, the resultant theory is more likely to reflect the researcher's view, rather than that of the group as a whole. In addition, there is a risk of the researcher using obscure, specialist language to describe the phenomenon (Charmaz 2015). The codes used in the analysis of the data for this project were faithful to the data as they were derived directly from it and thus gave an indication of the PSTs' own perspectives in their own words. Further, it was also evident that in vivo codes from within the data provided symbolic markers of the PSTs' own language and meanings. One example of this form of coding came from the first interview. When asked what she wanted to offer children as a teacher, Anne stated that she wanted them to know that there were "other ways of being in the world" (interview 1). This concept proved to be one that was repeated in the initial interviews by several of the PSTs, in relation to both their future intentions as teachers and their own development during the teacher education course, using almost exactly the same words. This was before any of the participants had met each other. 'Being in the world' provides a clear example of a code that is both in vivo and a gerund, maintaining the sense of action and process (Charmaz 2014).

4.6.1.2 Focused coding

Focused coding was the next major step in the coding process. Focused coding is more directed, selective and conceptual than the initial coding process and was used to synthesise and explain larger segments of data, using the most significant or frequent of the earlier codes to do so (Charmaz 2014, p. 138). When undertaking focused coding, I moved across interview transcripts,

focus-group transcripts, diary entries, and observations, and compared the PSTs' experiences, actions, and interpretations of the processes to which they were exposed. In relation to the in vivo code 'being in the world,' for example, I looked at all the sources of data as they were collected to see how each participant articulated this concept in relation to their teaching, but also in the deeper context of their own lives. I compared what each initially said about this idea as well as my own observations and impressions of their workshop experiences, and including the revelations they offered into their own life stories. This helped me to refine the code of 'being in the world'. I noted the personal life experiences that led them to teaching as a profession, their experiences during placements, and their observations and reflections on the material in the workshops.

The next stage of analysis involved the development of categories based on this focused coding. A category is a theme or variable that aims to make sense of what the participant has said. It is interpreted in the light of the revelations from the data and the emerging theory. Categories explicate ideas, events, or processes in the data (Charmaz, 2014, p. 189-190). The early categories were considered provisional because, in keeping with the grounded theory method, it was important to remain open to further analytic possibilities. Ongoing comparative analysis and conceptualisation resulted in some changes in the initial coding.

4.6.2 Constant comparative analysis

Grounded theory utilises constant comparative analysis to establish analytic distinctions and to determine if the data support and continue to support the categories that are emerging (Jones et al. 2006; Holton 2007; Charmaz, 2014). The constant comparison method required that I continually return to the data, and the words of the PSTs, using previous data and examination to influence ongoing collection and analysis. The process of constant comparison involved comparing statements and reflections to other statements and reflections to establish uniformities and varying conditions that could be identified. It also involved comparing emerging concepts from one source to those from other sources for the purpose of "theoretical elaboration, saturation and densification of concepts" (Holton 2007, p. 278) as well as the comparison and contrast of emergent concepts with each other. Associated with this process was memo writing, and I wrote a number of memos about my interpretations and analysis throughout the process.

The comparative analysis process caused me think about the data in new ways. Some of my own taken-for-granted, hidden suppositions were challenged, and I was made to look at what was

seemingly obvious and familiar in a new light. One example of this arose from my own presumptions about the participants' reactions to being asked to perform some of the more obscure and unusual exercises involved in the workshops. Two of the PSTs presented in their first interviews as somewhat laconic and diffident in my observation, and in one case even admitted to a certain sense of discomfort in social situations. Even though both these people appeared to be somewhat uncertain during some of the workshop exercises, both expressed a great enjoyment of the workshops in their second interviews and a desire to go further with the material should the opportunity arise. I had expected – indeed assumed – that a very different response would result. This example indicates clearly the manner in which comparative analysis can not only reveal unexpected responses in the participants, but in this instance served to expose my own assumptions about the internal processes through which the PSTs progressed in response to the workshop material.

4.6.3 Memo writing

Through memo writing, my thoughts about emergent properties I observed in the data, both the similarities and the differences, were captured and explored. Memo writing is a pivotal step in grounded theory between data collection and writing drafts and is where researchers stop and analyse their ideas about their codes and emerging categories. Potential categories are established, and the codes they encompass are identified through the activity. The sorting of memos helped in the generation of the theoretical outline that emerged from the study. The process consisted of looking for similarities and connections within the data, locating codes and categories, and developing higher order theoretical conceptualisations. Ideas and insights were developed during this process and, as Charmaz (2014) states, memo writing required me to stop and engage different categories. Memos formed a place for exploration and discovery around the ideas that I as the researcher had about what I observed, sensed, heard and coded.

4.6.4 Achieving saturation or theoretical sufficiency

The notion of saturation and whether saturation is at all achievable has been challenged, and the term 'theoretical sufficiency' has been used instead to indicate the adequacy of data and fullness of coding (Dey 2003, 2007; Charmaz, 2014). The reasons for this position are that categories are in reality produced through partial rather than exhaustive coding, and because coding is not

necessarily achieved for all data. It has been argued that the term 'saturation' is imprecise in grounded theory studies and that categories are *suggested* by the data, rather than saturated by it. Saturation may in effect be an artefact of the way researchers focus and manage data collection, and the resulting legitimacy of claims about saturation can be questioned. In this study, data analysis was intended to saturate concepts, using a comparative analytical approach until theoretical sufficiency was achieved (Charmaz 2014). Focused coding identified recurrent conceptual patterns, with comparative analysis continuing until new insights ceased to be generated. Once theoretical categories were defined, comparative analysis continued until they were sufficiently supported with comprehensive theoretical codes, detailed axial codes, and thick descriptions derived from memos and field notes. In recognition of the concerns about the notion of saturation, the adequacy of the sample size and associated data were determined by the range of sources for the data as well as the rigour of the analysis. The aim of this process was to achieve the theoretical sufficiency Dey and Charmaz call for.

4.6.5 Theorising

Clark (2005) states that

the most we can do is theorize [...] To me, theorizing is a tool for generating working understandings and need to be regularly revised, updated, tossed out and reinvented in the face of changes [...] theorizing offers working understandings of particular situations. It is an activity we do and keep on doing [...] temporary and partial. (paragraph 6)

Theorising is the professed purpose of grounded theory research. In interpretive works theorising emphasises understanding rather than explanation. Charmaz (2009) argues that the constructivist approach challenges the assumptions of creating general abstract theories and leads instead to "situated knowledges" (p. 136). Theorising means "stopping, pondering and rethinking afresh. We stop the flow of studied experience and take it apart...when you theorise, you reach down to fundamentals, up to abstractions, and probe into experience" (Charmaz 2014, pp. 244-245). Theorising in grounded theory involves developing abstract concepts and specifying the relations between them (Bryant & Charmaz 2007b, p. 126). It requires the practical activity of engaging the world, and at the same time the creative activity of constructing abstract understandings about and within it (Charmaz 2014, p. 232-234). This kind of interpretive theory is well matched with symbolic interactionism, where actions are the starting place for analysis that includes one person's imagined

understanding of another person's role and response during interaction (Charmaz 2014, pp. 261-284). How these concepts are arrived at is a very important part of grounded theory generally and of the theorising specifically (Bryant & Charmaz 2007b, p. 25). The theorising process is neither transparent nor mechanical, but necessarily involves being open to the unexpected, and even to degrees of playfulness and wonder (Charmaz, 2014, p. 245), as well as a degree of ambiguity. According to Locke (2007), ambiguity and uncertainty are part of the process of theorising. Locke calls for us to theorise our data – to ask the grounded theory question “what is going on here?” (p. 575). We are aware of the individual words on the page, but through engagement and interaction with the data we need to move through these to the situation they point to.

This study was about my engaging with PSTs who were learning to apply acting characterisation techniques to the expression of their professional teacher identity. I engaged with them by talking with them, listening to and reading their reflections, through shared discussions, and through observing them as they undertook this process. It is from these interactions that abstract understandings about and within the process were constructed. By interacting with the data and analysing it, by studying how and why the PSTs constructed meanings from and respond to the concepts introduced to them, how they interpreted and re-interpreted that information, a theory emerged. ‘Substantive theory’ in a grounded theory study refers to a set of explanations that account for phenomena within a specific or substantive area. A substantive theory differs from formal theory that provides an explanation of a set of phenomena that has broad applicability across several areas of study. Glaser and Strauss (1971) defined substantive theory as theory developed for a substantive or empirical area of sociological inquiry, such as the formation of a professional identity for example. They defined formal theory as “theory developed for a formal or conceptual area of sociological area such as status passage, stigma or deviant behaviour etc.” (1967, p. 177). Most grounded theories are substantive theories. They may be an end to themselves, or they may be further developed into a formal theory through higher levels of abstraction and conceptual integration in a wider range of contexts and groups (Lempert 2007, p. 247).

In this study, I developed a substantive theory in the sense outlined above (Cresswell, 2008), in that the understandings were derived from research with a group of PSTs who experienced the phenomenon of learning/studying theatrical performative characterisation skills. The theory is context specific and is concerned with the process from the perspective of PSTs participating in the research. Fundamental to grounded theory research is that the theory developed comes from the data itself rather than being forced to fit an existing theory or theories. At the same time, however it

is important to place the work and its theorising within the work of other theories and to show how the work goes beyond, or adds to what is already known (Stern 2007, p. 114).

4.6.6 Theoretical sampling

Theoretical sampling is about the concepts and categories that are developing and the testing done of them (Charmaz in Puddephatt 2006). Theoretical sampling means seeking and collecting data that elaborate and refine categories in an emerging grounded theory. Theoretical sampling involves starting with data, and then examining the data through further empirical enquiry (Charmaz, 2014). When questions arise from the data and when gaps are identified, the researcher seeks to answer the questions and close the gaps. This can be achieved through returning to individual research participants, or by seeking this information from other research participants. This process of theoretical sampling achieves increased understanding and strengthens the analytic categories.

In this study, careful consideration was required to determine how this crucial component of a grounded theory study could be achieved. The research plan included interviewing individual PSTs on more than one occasion. The main reason for this was to enable me to follow how the PSTs' impressions of the workshop material and their own identity development proceeded over time. However, the conducting of follow-up interviews with key informants also provided the important opportunity to follow-up major ideas and thus allow for theoretical sampling. The subsequent interviews and observations allowed for theoretical sampling, and addressed conceptual issues, a strategy identified by Charmaz (2014). In this study, I used theoretical sampling in order to refine categories as they emerged, and to develop their properties by scrutinising my ideas against direct empirical realities, moving back and forth between the category and the data. In my subsequent interviews with the PSTs, I was able to direct the questions toward specific issues arising from the data.

4.6.7 Theoretical sorting

Sorting, diagramming, and integration of memos are inter-related processes that are required strategies in the theoretical development of a grounded theory analysis. The sorting of analytic memos serves the emerging theory and provides a means for creating and refining theoretical links.

Sorting assists in the theoretical integration of categories and prompts the comparison of categories at an abstract level, although the process is not always “clear-cut” (Charmaz 2014, p. 216). For this study, the practical activity included experimenting with several different arrangements of memos, diagramming (Charmaz, 2014), and/or mapping (Clarke, 2003, 2005) to visualise relationships between different concepts and categories. The process of sorting and diagramming proved useful when working with multiple categories and helped to demonstrate how the different categories corresponded with each other. Figure 1 below is an example of the diagramming that helped to define and refine the theoretical categories.

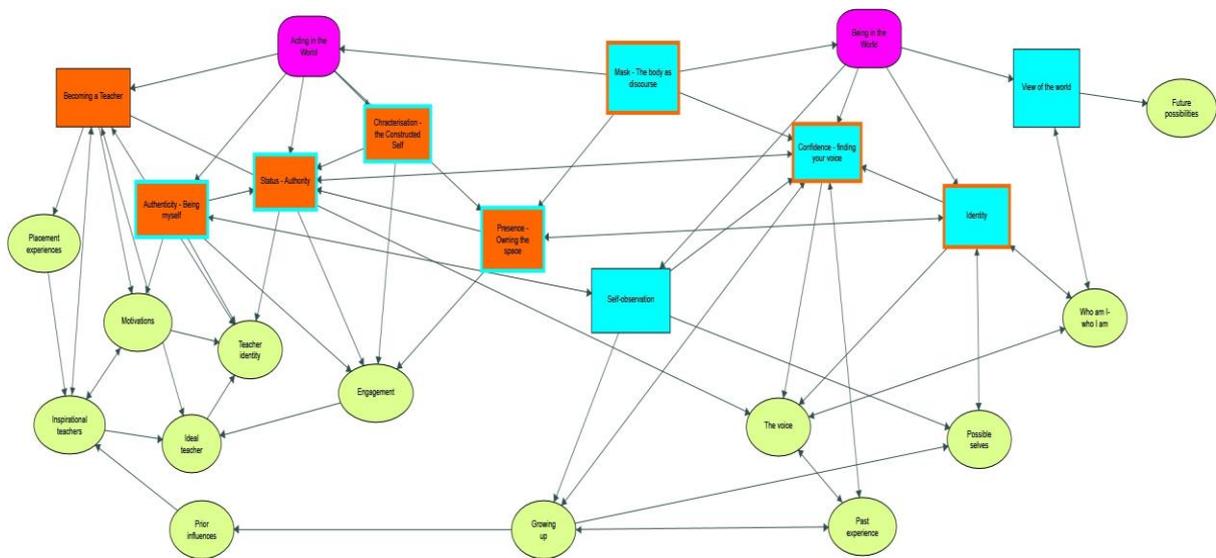


Fig. 1

4.6.8 The ambiguity of negative cases

The logic of negative cases assumes asking whether data do or do not fit the analysis, and that their source and how they are used shapes their fit with grounded theory (Charmaz, 2014). Clarke (2005) refers to negative cases in grounded theory as one of the positivist “recalcitrances” of traditional grounded theory, and prefers instead to refer to the “range of variation” in data (p. 16). Negative cases can arise from the data or be imported into the research process as hypotheticals to further theoretical sampling in order to help refine the emerging theory (Charmaz 2014). In this study, analysis of the negative cases indicated that most of the PSTs felt that a longer period of engagement with the exercises – as in longer sessions held over an extended period – would have allowed for a greater degree of comprehension of the concepts involved and a subsequent increase in the application of them to their teaching practice. There were also instances later in the workshop series where a mild resistance to the exercises was encountered, which indicated a possible

reluctance on the part of some of the participants to move beyond the more familiar tropes of what being a teacher consisted of. This may have also been ameliorated by the participants having more time to meaningfully engage with the complex techniques involved in the later workshops.

4.6.9 Theoretical Conceptualisation

Theoretical sorting entails the refinement and merger of concepts into theoretical categories that characterise the reality of the phenomenon and provide an insight into the relationships between concepts in order to develop an integrated theory (Charmaz, 2006). Intensive comparative analysis was a defining feature of this stage of the analysis, contrasting category construction back to code, and code back to data, to ensure a faithful representation of PSTs' accounts of their experiences. Within the context of this study, the analysis explored the perceptions of the PSTs regarding ideal teaching practice, their understanding of the nature of identity, their initial responses to the workshop exercises, and their later reflections on and/or practical applications of the skills and techniques they had explored. The data indicated that their first responses to many of the exercises were ones of confusion or uncertainty, but that these were later resolved when new understandings arose, through either reflection or personal experimentation, on how the workshop exercises positively affected their teaching practice. As initial coding progressed into focussed coding, sensitivity increased towards how the PSTs consciously thought about identity expression, and its relationship to their teaching.

As categories were developed, codes were revisited and refined through continued comparative analysis. It became apparent that primary areas of concern for the PSTs centred around issues of communication, engagement, and class management, identified in the analysis as Authenticity, Presence, and Authority. In addition, it became evident that these categories were not stand-alone in nature, but interdependent, interactive in the sense that they influenced each other, and contextually responsive. In this grounded theory study, theoretical concepts were developed through the repeated processes of moving back and forth between the data, a process that resulted in the data becoming increasingly more focused and the categorisations of the data increasingly more abstract. The theoretical concepts developed through this process came to reveal the phenomenon of the studied experience, which, as Charmaz (2014) described it, proved to be: "embedded in larger and, often, hidden structures, networks, situations, and relationships" (Charmaz, 2014, p. 240).

4.7 Recruitment of Participants and Ethical Considerations for this Research.

For reasons of practicality, I set the maximum number of participants for the project at ten, with an ideal minimum of six. The reason for this was that, due to the intensive method of data analysis necessitated by grounded theory, I felt that using a larger number of participants would result in too large a quantity of data to be analysed in the time available. Recruitment was initially undertaken by emails (Appendix A) sent out in November 2014 to prospective participants in the Master of Teaching course at a single major university via the Faculty of Education student advisors at three associated campuses. As the workshops that were integral to the project were to be held at one campus, I felt that the invitations should initially be sent only to those students who could attend them without too much difficulty. I received initial responses from 20 people and I sent a full explanatory statement (Appendix B) to each respondent. Thirteen of the original 20 indicated that they were interested in undertaking the project dependent on their availability in the first semester of 2015 but, in the end, five of the thirteen were unable to proceed due to timetable and other constraints. Eight people finally confirmed that they were able to participate in the research.

The ethical considerations involved maintaining the anonymity of the participants, intergroup dynamics, power relations (between me as the researcher and the participants), self-revelation, and the possibility of physical injury. As a collaborative project, issues of maintaining anonymity, intergroup dynamics, and power relations were addressed by making them explicit in both the information provided to the participants and through iteration and reiteration of these principles during the interviews and focus-group discussions. Furthermore, in accordance with the ethical approval for the project (Appendix C), support processes were provided for participants to voice any concerns.

The intergroup dynamics between the participating PSTs required that a high level of trust be established between them, and between the group and me. A series of exercises to develop trust was incorporated into the workshop program and a commitment given that any sensitive personal matters were kept within the group. The nature of the project required a degree of self-disclosure with regard to emotional and psychological responses to the exercises. The workshops, focus groups, and e-diaries all had the potential to become sites of personal revelation and with that arose the possibility of emotional discomfort for some participants. I encouraged participants to come to

me with any issues regarding personal disclosure that they felt uncomfortable sharing. Furthermore, while sharing within the group was encouraged, no one was required to reveal any aspect of their work until and unless they personally feel ready to do so. The participants also had the option of withdrawing from the project at any time, without being required to disclose their reasons.

As the workshops were physical in nature, there was a very small risk of minor personal injury associated with them. This information was included in the information provided to the volunteers, on the consent form, in the initial interviews, and in the discussion at the first focus group meeting.

4.8 The research context

The research context influences the shape and design of the research, the methods and procedures and the application of the research findings. The research process is influenced by the space in which research takes place, but space is “never an issue of mere location” (Bergold & Thomas, 2012, p. 4) and is socially produced in a variety of ways. The centrality of context in research has related political, economic, social and cultural dimensions. A “goodness of fit” is required between the context, methods and approach to ensure contextualisation of research that can be recognised as credible, authentic and relevant (Kayrooz & Trevitt 2005, p. 3). In this study, the primary research context was a Master of Teaching course undertaken at a major Australian university. This is a two year graduate course designed for mature-age students who already possess a tertiary qualification, and who wish to enter the teaching profession. The physical context of the project was multi-spatial, in that it was spread across a several existing locations, these being the schools in which the PSTs were doing their placements and the space in which the workshops were held. However the primary location of the research was, of course, inside the minds of the PSTs themselves. The workshop space consisted of a basement rehearsal room lined on two sides with floor-to-ceiling mirrors. The workshops took place every two weeks of one semester in the evenings, which meant that some individual participants were unable to attend all the sessions as planned, mostly due to being on placements at schools that were some distance away. On those occasions I arranged for ‘catch-up’ sessions with the participants who were unable to attend the primary workshop, so that by the time of the following session, all the PSTs had undertaken the same series of exercises. While not ideal in terms of continuity of the learning process, I felt that this was the most effective solution to the problem of non-attendance.

4.9 Participants

Below is a brief table (Fig. 2) outlining the ages and backgrounds of the PSTs who undertook this project. A more detailed account of the participants follows.

Name	Age	Professional Background	Cultural background	School background	Course
Anne	Late 50s	Professional Artist	Australian	Public school	MTeach Secondary 2 nd year
Bianca	Early 20s	Theatre Production	Australian	Public school	MTeach Primary 2 nd year
Catherine	Mid 20s	Writer	Australian	Private school	MTeach Secondary 2 nd year
Dana	Late 20s	Accountant	Sri Lankan	Public school	MTeach Secondary 2 nd year
Eric	Late 20s	Various	Egyptian	Private school	MTeach Secondary 2 nd year
Frith	Mid 20s	Marine Biologist	Canadian (born)	Public/Private mix	MTeach Secondary 2 nd year
Geoff	Late 50s	Civil Engineer	Australian	Public school	MTeach Secondary 2 nd year
Hayden	Early 40s	Theatre Performer/Technician	Australian	Public school	MTeach Secondary 2 nd year

Fig. 2.

The participant group consisted of eight PSTs in their second and final year of a Master of Teaching course (MTeach). Seven were studying Secondary education and one was studying Primary. One

emigrated from Canada as an adult, while the other seven were Australian born, although they came from a range of cultural backgrounds. A wide range of ages was represented (21 to 58), and an equally wide range of professional backgrounds. There was a former artist (painter), a former civil engineer, a former accountant, a current theatre technician, a former actor, a former marine biologist, a writer, and one who did a range of part-time and semi-permanent jobs before settling on teaching. All had some kind of teaching or tutoring experience before entering the profession. Only one had any significant acting experience, although all had some exposure to performance, at the very least school-based productions during their own schooling. None of the participants intended to become teachers at the end of his or her schooling. Three stated that they had been interested in teaching at one stage but had gravitated towards other careers as a result of opportunities, interests, or family pressures.

4.10 Overview

The research methods used in this study were appropriate for the research aim. The use of appropriate methods, such as the semi-structure focus-group discussions, guided the trajectory of the research, facilitated the PSTs' participation and increased their sense of engagement with the research process. My own observations provided another source of data that described the PSTs' observed actions, as did the journals and e-diaries that both I and the PSTs kept throughout the period of the research. Constructivist grounded theory provided the framework used to guide the analysis process. The iterative process was both complex and abstract in nature. In providing an account of the steps taken in the research process, this chapter supports the validity of the findings by demonstrating the rigour of the research activity.

Part Two – Interrogating The Data

Part One of this thesis introduced the Research Question, discussed the relevant literature, and described the methodology selected to facilitate the project. In Part Two I examine and analyse the data that emerged from the interviews with the PSTs, the focus-group discussions, the diaries, and my own field observations. This part of the thesis is divided into three chapters, each of which discusses two of the workshops in the series. The workshops are discussed in the order in which they occurred, but the analysis revealed thematic links between them which are reflected in the names of the chapters. Chapter 5 is called *The Body's Voice and The Voice Embodied* and deals with the performative and communicative aspects of both features and how they relate to identity expression. Chapter 6 is called *Being in the World*, and looks at the workshops that focused on *Status and Presence*, two aspects of identity that are relevant both on and off the stage. Chapter 7, *Acting in the World*, considers the final two workshops, *Improvisation and Characterisation*, which are elements that are primarily related to performance, rather than to identity as expressed in everyday life. The workshops were designed to inform and build upon each other sequentially, so that exercises explored in one workshop were expanded upon in the subsequent ones. The responses of the PSTs to the workshops also informed the series as it progressed, so that their input helped to define the trajectory of the research. In discussing each of the workshops, I describe the workshop content and influences, and the PSTs responses as they become relevant to the analysis.

Chapter 5: Descriptions of the Participants and their Reasons for Entering the Project

Below are brief descriptions of the participants in this study drawn from the information they offered during their first interviews. I have included it here in order to more clearly show the range of life experiences and attitudes the PSTs brought to this project, and to thus give the reader a more rounded image of each of the subjects involved in this research. Some of the remarks they made have been taken up later in the data analysis, however in this exposition they are used only to reflect on what brought the participants to undertake the teaching course, and to enter this research project. All of the participants were in the second and final year of their Masters course (MTeach).

1 - Anne was a married woman in her late fifties with a teenage child doing an MTeach Secondary. She described herself as relaxed and very direct at home, but not in the classroom, which she attributed to her lack of experience in the teaching context. She had no experience with

performance. Anne had been a professional artist for 14 years and had had what she described as a fabulous art life, with regular exhibitions and successful collaborative works. She entered university as a mature age student in her late 30s and completed a BA with Honours, returning to study 2011 and completing a Masters of Fine Arts in 2013. Anne grew up in rural South Australia and had a negative experience of schooling there, leaving High School before the end of year 12. She had undertaken to enter the teaching profession to offer herself and her partner a greater degree of financial stability. Her stated reasons for entering the research project were to improve her levels of confidence and wanting to be effective for her students. She described her ideal teacher as being like 'Superman', righting wrongs and being fair and kind.

2 – Bianca was studying to be a Primary teacher and was the only participant not going into Secondary education. She was in her early twenties and came from a theatrical production background, having worked in that area consistently for several years, as well as studying full-time. She stated that she enjoyed performing, but preferred to work in the back-stage area. She said that she had always thought that she would like to teach, having taught younger children at her gym as soon as she was old enough to do so. She stated that she particularly loved reading to young children and helping them to learn to read. She attended a private girl's high-school for her VCE year, describing the teachers she encountered there as "inspirational". Although she initially intended to work in the performing arts industry, she was drawn to teaching in her high-school years through experiences of helping her sister, who worked as a teacher, to set up her classrooms. She said that she undertook this project because she wanted to be able to use some of the exercises with her students. Her ideal teacher was one who could work with a range of children with different learning abilities and from different backgrounds, and she specifically mentioned children from underprivileged circumstances.

3 – Catherine was in her mid-twenties. She did not undertake any performance studies at high, although she described her sister as doing it and said she felt envious of her sister's ability in that area. Both went into writing, her sister as a playwright and Catherine in prose. She stated that, since undertaking her MTeach course she had become much more extroverted and that she enjoyed developing and expressing that side of her identity. She commented that she had entered the project to foster that capacity even more. She attended a private school that she defined as quite conservative, though she described her family as 'left wing'. She felt her experiences of teachers during her schooling were mostly negative, giving this as the reason she didn't go in to teaching straight from high-school. Those teachers she remembered positively from this period were usually

English teachers who introduced Feminist and other ideologies into their lessons in what she indicated were more or less subversive ways. She defined her ideal teacher as someone able to make learning enjoyable – “not a chore” – and who would encourage their students to explore the idea that there are different valid ways of engaging with society.

4 – Dana was in her late 20’s. Her interest in this study arose from her understanding of teaching as being similar to performing and that identities were different in differing circumstances. When Dana was in school she was initially interested in working in education and in the community, but “fell into” accounting, as it seemed to have better job prospects than teaching. She also noted the influence of family and course advisors in her decision. She had been thinking about returning to university to study teaching for quite some time before applying to do the MTeach course, which she felt positive about. She implied that her experience outside university had made the transition to teaching somewhat easier, as she felt that going into it directly from year 12 would have been more challenging. Her experiences of teachers at school were generally positive. She particularly remembered one teacher who “took the time to get to know you” and who gave her a lot of encouragement. She felt that the key element of this teacher’s skill was her sense that the woman “cared about how I was doing” and her students’ progress in class. She stated that it was “interesting” that she couldn’t really remember much about other teachers that came and went throughout her schooling, or even what they taught her. She conceived of an ideal teacher as someone able to create effective learning environments where students could be free to speak their minds, but were also aware of the limits that needed to be observed and that applied to both the students and the teachers.

5 – Eric was in his late 20s. He had a background in martial arts and felt that had given him a lot of confidence, noting that many of his mentor teachers had commented positively on his demeanour in the classroom. He had attended a private boy’s high-school and initially studied biomedical science with the intention of working in medicine. However he eventually lost interest in pursuing a career in that field and finished the course purely in order to have a qualification. He spent the following year doing a range of jobs – security guard, finance, administration – none of which suited him. He was drawn to teaching because he felt that it was the only job in which being good at the job and being a well-rounded individual went hand-in-hand. He described teaching as being aligned with his life interest, and that his first placement confirmed for him that he enjoyed it. He had a very specific individual who inspired him as a teacher during his schooling, however when he returned to that same school for one of his placements, he realised that the man was not the ideal teacher he had

originally seen him as. His conception of the ideal teacher was of someone who could foster an interest in the subject being taught, and who is approachable and jovial, but who also had boundaries on their levels of friendship with their students.

6 – Frith was in her mid-twenties. She was the only participant who was not born in Australia, having grown up in Canada and moved to Australia in 2008. She initially trained as a Marine Biologist, which she described as an interesting irony, since she disliked biology in high-school. That led to her becoming a diving instructor, which she described as initially terrifying, but which she eventually came to enjoy. She gave up Marine Biology after two years for a job in the Land Titles office, an experience which she found she did not enjoy, however the interactions she had with members of the public in that role were positive experiences for her. This made her consider teaching as a profession. She described teaching as being about building relationships with her students, which was reflective of her experiences going to a private school in Canada. An ideal teacher in her estimation would be someone good at building and maintaining supportive relationships, both between themselves and the students and within the student body. She was drawn to this research project because she felt that she needed some understanding of skills like public speaking and presentation, and due to a recommendation from one of her lecturers.

7 – Geoff was in his late 50s. He was a civil engineer for 27 years, working for a government body on road design, but explained that he was left that position when his advice ran contrary to what the government of the day wanted to hear. His role at the time included running training courses, and he also had experience as an undergraduate helping his colleagues understand some of the more complex engineering concepts, which made him feel he had something to offer as a teacher. He had a teacher in grade 5 or 6 who was politically active and showed the students a video on Apartheid in South Africa which left a strong impression on him. He felt that the teacher was trying to connect the lesson with real events happening in the larger world. He also mentioned another teacher from his early days of high-school – year 9 or 10 – who was both friendly and helpful, but who also managed to teach his students well at the same time. His aim was to model himself on these two teachers. He commented that he felt that students should be encouraged to discover things for themselves rather than being told the answers, and that classes should be relaxed and enjoyable. One of his placements confirmed this, in that he and his mentor teacher did not get on well. Geoff felt that his mentor was very controlling, insisting that the students sit in assigned seats for all classes and allowing for no innovation in the lessons. This mentor failed had Geoff and made some very negative comments about his which he felt were unwarranted. The effect this had was to

confirm Geoff's feelings that open and flexible teaching is a better pedagogical method than what he perceived as excessive control. He decided to join this research project because he felt himself to be someone who doesn't push himself forward socially, and he felt the performance-based exercises might help him to overcome that.

8 – Hayden was in his early forties and was the only one of the participants with professional performance experience. He attended public school and was particularly influenced by one of his music teachers in high-school, who he described as having a *laissez-faire* attitude towards how a class progressed, but nevertheless was also a practitioner with a wealth of practical knowledge. Hayden had worked across a range of areas in the performing arts, from theatre to television, and had a thorough knowledge of the practicalities and realities of the work and the industry, which he wanted to pass on to his students in the future. He had moved into teaching as a way of reconnecting with his performance and technical skills, which he said he had not used as much in his more recent work. He also had a strong interest in generating a research project based on the concept of neuroplasticity in learning and is interested in both reconnecting with his earlier theatre training. He felt that being part of this research project would give him some insight into how such projects developed, and at the same time help him to reconnect with his actor training in ways that would benefit his teaching. He did not feel that there was a particular ideal to aim for as a teacher, but rather that a good teacher was one who could be flexible and responsive to their students' needs.

Chapter 6. The Body's Voice and The Voice Embodied

This chapter is about the first and second workshops in the series. These dealt specifically with how the body communicates and what it communicates (workshop 1 - The Body's Voice) and with the use of the voice as a professional tool (workshop 2 - The Voice Embodied). The first workshop was designed to allow the participants to experience their own bodies as communicative elements through the use of neutral masks – seeing their bodies both in stillness and in movement without the face – and through the exploration of body-language. The second workshop was about the use and care of the voice as a vocal professional, and introduced the PSTs to actors' practices like vocal warm-ups, projection, pace, and diaphragmatic breathing; the physically embodied nature of the voice and how to take more conscious control of it.

6.1 Workshop 1: Neutral Masks – The Body as a Discursive Element

The first workshop focussed on the way in which the body communicates and had two underlying intentions – the first was to bring the attention of the PSTs to the messages and signifiers that their bodies produced through their size, shape, and movement, and the second was to introduce them to the embodied nature of the work that the project overall would entail. The body as a communicative element is a concept that has a significant history of investigation, beginning with Birdwhistell's investigations of 'Kinesics' in the early 1950s. (Danesi in Brown, Asher & Simpson, 2006) In terms of movement, no body is neutral: every body transmits in its everyday movements, themes that are significantly expressive. There is a network of non-neutral attitudes and physical and emotional background noises within each person's movement and physical presence. This network can be invisible even to the person inhabiting that body, but by observing themselves through the reference of the neutral mask, this web can be revealed. These "enfleshed" communications (Evans, Davies & Rich, 2009) are dramatic in the etymological sense in that they are performed to a greater or lesser extent, performances which can change depending on the context in which they are undertaken. In theatrical characterisation work, the size, shape, and movement of the body is controlled and manipulated to convey specific and pre-selected meanings to the audience. In the context of this project the participants needed in the first instance to come to an understanding of the kinds of messages their bodies were expressing, and then to begin exploring the ways in which they could influence those messages.

The workshops were undertaken in a room in which three of the walls were covered with full-length mirrors. In this workshop, the PSTs were given plain white neutral masks and taken through a modified ritual of putting on the mask based on those employed by Japanese Noh Theatre performers and taken from Johnstone's book *Impro* (1979, p. 164). As Johnstone points out: "we're far more influenced by faces than we realise" (p. 150), and that includes our own. I felt that allowing the PSTs to observe their bodies without the face was the most effective way of getting them to focus on their bodies as discursive elements. Several studies have shown that it is the body, rather than the face, which is most prevalent in the expression and perception of emotional and other messages, (Aviezer, Trope, & Todorov, 2012; Krüger, Enck, Krägeloh-Mann, & Pavlova, 2011; Spencer-Oatey, 2007), although the transmission and reception of those messages is most often enacted unconsciously (Costa, 2012; Lewis, 2012; Shubs, 2004). In the usual course of actor training, mask work would not be introduced until the student had undertaken a greater degree of training in the basics of voice, movement, and emotional expression than the PSTs in this study had done. In

this instance, however, I used neutral mask work to move the participants quickly into an awareness of their bodies as expressive instruments and to the ways in (and the extent to) which that expression could be consciously controlled.

The initial responses of most the PSTs to this introduction to the work we undertook were ones of confusion. Bianca's diary entry regarding the mask exercises indicated the strangeness and unfamiliarity that she felt when engaging with this work: "Well that was weird. Not what I expected at all. I think I was expecting more "training" on how to "act" like a knowledgeable, confident, experienced teacher" (diary entry 1). Both Anna and Geoff recorded similar entries immediately following the workshop. Geoff wrote that the experience "was just weird for somebody who's never seen or done anything like that before" (diary entry 1). Anne's comments in her diary reflected both her resistance to the exercises and an awareness of her body's more negative qualities:

Masks on masks off

Did not enjoy this!!

* without the face –

I tried to be extra friendly with my arms and head. Concentrating on bodies; was easier – others easy! Not my own – I am way too critical. (diary entry 1)

The fact that Bianca and most of the other PSTs felt that this kind of exploration was "weird" indicated the level of unfamiliarity they experienced with their own bodies, as well as how they did not at this early stage understand how such an awareness could feed into their identity expression as teachers. In a discussion of workshop one that preceded workshop two, Bianca commented that: "I noticed all the imperfections – all the shapes in my body" (focus group 2). This awareness fed back into recognising that others would see the same things they were noticing about themselves. Bianca went on to say that: "I thought that is that in terms of – 'cause I know this is related to teaching – is that how students see us as well? Do they see all the imperfections?" (focus group 2). What became clear from the PSTs' responses to the first workshop was that most of them had not previously considered how the body functions as a discursive element in the classroom. A comment from Dana in her final interview illustrates the feelings that the PSTs expressed regarding their bodies as observed while wearing the masks. She stated that:

Body language [stood out] for me ... to do with presence as well, especially the mirror work – looking at how we're perceived. That was really quite interesting and I can see when I looked in the mirror I could see – wow! – I think I come across as being quite meek and timid in the way I hold myself (interview 3).

Similar negative comments on body size and shape were made by some of the other participants, both in the focus-group discussion and in the second and third interviews. Hayden mentioned how aware he had become of his height in relation to the other participants, while Geoff noted how the size and shape of his body might come across as a little threatening, and both Anne and Bianca became much more aware of the shape and size of the bodies, which they saw as “imperfections”.

Within the pedagogic domain teachers’ bodies are central to how they teach and to how effectively they engage with their students. Shilling (2005, 2016) contends that all pedagogical activity is embodied, but Ivinson (2012) notes that “until recently the role of the body has been neglected in studies of pedagogy” (p. 489). Sociological research into the body has emphasised the need to understand social action and interaction as essentially embodied (Crossley, 1996; Kendon, 2004; Knapp, Hall, & Horgan, 2013; Watzlawick, Beavin Bavelas, & Jackson, 2011), highlighting the physical and emotional framing of our bodies in everyday life. The manner in which students respond to the teacher’s body is one that has been well documented (Warren, 1999; Freedman & Stoddard Holmes, 2003; Ingalls, 2006), although it is interesting to note degree to which stereotypes and assumptions inform those responses (Weber & Mitchell, 1995). The new understandings of the ways in which their bodies communicated that emerged for the PSTs and the messages that they perceived their bodies to be sending affected the trajectory of the project. The theme of the body as a site of discourse and the way in which that could affect their interactions with their students – either positively or negatively – affected participants’ responses to later elements of the workshop series. These responses were then used by me to develop the elements explored in subsequent workshops.

6.1.1 Negotiating the Body’s Discursive Characteristics

The body and the way in which it communicates with others is a pivotal discursive element in everyday life. (Argyle, 2013; Burgoon, Guerrero, & Floyd, 2016; Goffman, 2008) Moreover, it is a discourse which happens automatically whenever we are in the presence of one or more other people. Berthelot (1995) suggests that the body functions “as an instrument for constructing a discourse” (p. 22), becoming a “discursive operator” in daily interactions (p. 20). Within the educational domain teachers’ bodies are central to how they teach and to how effectively they engage with their students. In the introduction to *The Teacher’s Body* (2003), Freedman & Stoddard Holmes note that:

Every teacher [...] has a body and needs to negotiate its place in the classroom, possibly transforming what cannot be made invisible into a sign of authority or, if she is particularly courageous, an acknowledged element of the learning process. (p.14)

Freedman and Stoddard Holmes infer that, in relation to this embodied form of social discourse, a teacher not only needs to “negotiate” the place of their body in the classroom, but is capable of reforming it into an element of the educational encounters they have with their students.

As noted above, the PSTs in this study focussed initially on the imperfections of their bodies and the negative images they inferred were being communicated from them. As the study proceeded, however, their comments began to reflect an increasing understanding of the body’s position in their interactions with their students and how they might impact on their engagement with them. This became more significant after the workshop on Presence which I discuss in more detail in Chapter 6, but the effect of simply being aware of how their bodies were perceived and how differences in posture and placement affected their relationships with their students became more evident as the project developed. Hayden felt that he could improve his engagement with his students by changing his physical relationship with them to counter his height:

so things like squatting down next to a desk, making sure I’m warmed up for that kind of movement – ‘cause it’s easy to forget – I think we all forget that teaching is really quite a physical thing – quite an active thing. So making sure I’m warmed up and making sure that I don’t just tower over them – sitting on my desk and that kind of thing. (interview 3)

Dana’s response to these new understandings about her body manifested as a determination to continue to work on her vocal and physical presence after the conclusion of the project in order to enhance those qualities that she felt would counter her physical size. She explained that:

Hayden mentioned how he noticed he was quite tall – and it was the opposite for me – I noticed how short I am - when I was looking at myself with the mask on, I was actually ‘Ooooh – I’m actually smaller than I thought. (interview 3)

Dana’s comments are reflective of Ingalls’ (2006) observation, who also felt that her small stature could be an impediment to her sense of her own presence in the classroom.

Heightened awareness of my subjectivity as a small female, and white, makes me even more profoundly aware of the power of the physical, not just for myself, but for the myriad teachers in the educational world who struggle to shape both their pedagogy and their academic standing around the color, size, ability, and sex of their bodies. (p. 243)

In Dana's case, her experience of witnessing her own body without the face made her aware that there was an area of her physical presence which she would need to address and counter. In the later workshops on Voice (workshop 2) and Presence (workshop 3), she gained insight into the manner in which she could enhance her physicality in ways that would help to counter her students' perception of her as a small woman.

Similarly, several other participants began considering the ways in which they could either counter or utilise elements of their physicality that they could not necessarily change. Geoff, for example, became aware that his physicality as a solidly muscular male might be useful in negotiating his approach to working with his classes:

The physical stuff was – it made me think a bit more about how I come across to the students. I kind of see myself as more like – more as a coach than an instructor and [like] to treat a class as an Aussie Rules football team if I can, where for the class to succeed they all have to help each other and work together. I realised I sort of have that look anyway – I mean I look kind of like a football coach, so I might as well use that. (interview 3)

These comments display Geoff's indicate a growing awareness of the way in which students might respond to the physicality of their teachers' bodies. Freedman and Stoddard Holmes state that:

When students think that the teacher's body is clearly marked by ethnicity, race, disability, size, gender, sexuality, illness, age, pregnancy, class, linguistic and geographic origins, or some combinations of these, both the mode and the content of education can change (p.7).

The discoveries by the PSTs of the performative and communicative elements of their physicality that emerged from the workshops allowed them to consider methods by which those elements they could not readily control, such as height and body shape, might be offset or exploited as effective and affective elements of their overall educational strategies.

6.1.2 Embodied Social Engagement in the Classroom

Social engagement and perceptions of authority and status were concepts that emerged for the PSTs as a result of their exposure to the Neutral Mask and other body-centred exercises during the project. Body language and non-verbal communication have been identified as important elements in classroom management, however much of the literature on the subject relates more to teachers observing the behaviour of their students, rather than teachers employing body language as a communicative tool (Angelo & Cross, 1993; Celce-Murcia, 2007; Miller, 2005). Those theorists who

focus on the use of the teacher's body in the classroom view it more as a tool to enhance engagement, rather than as a more powerful form of communication (Hart, 2007; Tauber & Mester, 2007). The restraints that limitations of time and resources place on curriculum content mean that pre-service teachers have few opportunities to reflect on the ways in which their bodies communicate with their students.

Several PSTs raised the issues of engagement and authority in their first interviews and how changing or altering their expression of identity might be an effective way of establishing authority. Geoff commented that

you want kids to learn stuff and you want them to remember it long-term so you want them to be engaged and to discover stuff for themselves, but to also see you as an authority in the subject. So you want to alter your character from time to time to facilitate that – I don't know how that could happen, though – how we could do that. (interview 1)

Bianca described her desire to take on the role of the teacher in a way that did not make her "the person who knows everything", but rather a co-learner with her students.

So definitely yeah, taking on the role of, you know, 'I'm learning with you' and letting them feel that we're going to find out things together and ... letting the children feel like they're the ones who are, you know, coming up with the ideas and the answers and stuff. (interview 1)

Catherine specifically raised the idea of performative flair with regard to teaching and how she felt it made a positive impact on the way in which teachers could engage with their students. One of the elements she felt was important was body language:

I think the teachers that the students seem to really respond to and find really engaging are the ones that have that - that performing flair, and, you know, whether it's using artefacts and being really interesting in the way they present them or actually just in their own tone and body language... I think it makes such a difference for the students. (interview 1)

As the project progressed, it became apparent that the PSTs had begun to understand the possibilities of how their bodies, not only through body language, but also through physical placement, appearance, and other signifiers, could affect both their engagement with their students and their adoption and expression of the multiplicity of roles they would be required to undertake as teachers. From a performance point of view, the development of a conscious awareness of the discursive body was a significant factor in the evolution of their performative identities. Burke and Stetts suggest that identity – or rather, identity expression – is in part the result of a series of

feedback loops that are continually updated and revised (Alicke, Guenther, & Zell in Leary & Tagney, 2012; Stets & Burke, 2003). Freedman and Stoddard Holmes (2003) suggest that there are elements of teachers' bodies that communicate messages irrespective of what the teacher wishes to say. How these communications which "cannot be made invisible" (p. 13) can be countered or even utilised was one of the aspects of identity expression explored in this project. Another aspect of this embodied and body-centric discursive social engagement concerns the way in which social elements such as status and authority are (or are not) conferred on us as part of that discourse. Shilling (2004) makes the point that:

the body is not just a location on which society inscribes its effects and a source of social space, but also constitutes a means through which people are positioned within (attached to, or distanced from) their social milieu. (Shilling in Evans et al., 2009, p. xviii)

This positioning within a social context is again something that is not usually considered under our control. In the context of a theatrical performance, however, status and other aspects of social positioning result as much from how the subjects of them are treated by others as by how they themselves behave (Elam, 2002; Ferguson & Bargh, 2004; Mc Culloch, Ferguson, Kawada & Bargh, 2008). I discuss the concept of status and the participants' responses to it in more detail in Chapter 6.2, but the intention of the work explored in this project was to offer the PSTs a means by which to adopt a level of control over such positioning by others/their students. Awareness of and control over those discourses by manipulation of the messages their bodies conveyed, what Stanislavski (1994) refers to as "external artifice" (p. 8), was the first stage of that process.

6.1.3 A Discussion About Neutrality

One aspect of identity expression that I had not considered was illuminated as a result of a comment by Anne during the first focus-group discussion. I had asked the group to consider the concept of neutrality with relationship to the masks we were going to be using in that session's exercises. In theatre, the idea of actual neutrality in performance is a non-sequitur. No actor can truly achieve absolute neutrality. However, as mentioned earlier, the exercises in neutral mask developed by Copeau (Evans, 2006) and extended by LeCoq (Lecoq, 2006; Chamberlain & Yarrow, 2013) allow actors to see and to some degree counter the messages that their bodies transmit. The initial comments were reasonably predictable. Geoff mentioned that neutrality for him meant not taking sides, while Dana felt that it indicated something 'bland' – neither positive nor negative. At this point, Anne, who had majored in fine arts and worked as a painter for nearly 30 years, mentioned a

'neutral' red that she had discovered: "My husband pointed out to me that there was a red in my palette that was neutral – it wasn't either warm or cold – which is weird, but he was right" (focus group 1). A discussion followed based around the idea that red could be neutral. The early responses from the other PSTs reflected the idea that a 'neutral' red was an oxymoron. Reflecting this, Catherine stated that: "I'm very literal with colours – I would never say that a red could be neutral – I think of shades as neutral colours" (focus group 1). Geoff had a more practical example: "If you're talking warm or cold – colours – if you're calibrating a TV – colours have a temperature so you could have a neutral" (focus group 1). Anne made a further observation based again on her experience as a fine artist working with colour.

It's going to depend on the context – I mean in a painting it will depend on the context of it, because you know – colours affect each other – some will look warmer against a really cold colour so --- it's going to affect it. (focus group 1)

Anne's final observation provided a powerful metaphor for the way in which identity expression can operate and from which two concepts emerge. The first is that sensorily derived information – colours, textures, emotions, expressions – is perceived differently by different people. The analogy of the colours and how they are seen gives insight into the way in which students might perceive teachers – and indeed the way in which teachers might perceive themselves. These issues of self-and-other perception engage with discussions within teacher education of the ways in which memory, metaphor, self-perception, and cultural myth affect the development of teacher identity (Britzman, 1986; Weber & Mitchell, 1995). Britzman (1986) refers to these as: "implicit institutional biographies" which she maintains contribute to and serve as "the frame of reference for prospective teachers' self-images" (p. 443). The pre-service teachers involved in this study had already expressed concepts and descriptions of what they considered to be their ideal teacher during their initial interviews. These characterisations, however, were derived almost exclusively from their own schooling experience and in some instances from specific teachers, which means of course that they were generating these ideals from perceptions and judgements made when they were school students themselves. Such judgements could be expected to change to a greater or lesser extent as their understanding of teaching developed and they were able to compare and contrast their school-day memories with their new knowledge. Eric had returned to his old school for one of his placements where he had a chance to observe one particular teacher he had thought of as an ideal and found that his memory did not quite match up to the observed reality, especially in light of his discoveries as a pre-service teacher.

I've found that ... since studying teaching, and maturing as well, since then, he's ... I think I had him on a pedestal, and observing him teaching again on my first round I kind of decided that maybe that's not the ideal teaching example – a good example, but not the perfect one. (interview 1)

Eric's greater degree of knowledge and experience had changed his perception of his ideal teacher, which resulted in a shift in his ideation of what represented effective and desirable qualities that needed to be expressed in the classroom, a shift in perceptions which is not uncommon in pre-service teachers (Black, 2008; Vogl, 2008; Williams, 2010, 2013). The issue this raised for me in terms of this study was that, if Eric (and others in the group) did not have a clear idea of what kind of classroom identity they wanted to manifest, then how would – or could – the characterisation skills we would be exploring assist them in the formation of their performative teacher identity?

The second concept that emerged from Anne's comment about the nature of colour was that placing things in juxtaposition can affect the way in which they are perceived by observers. In other words, it is not only the context but the associations *within* that context that affect the perception of the viewer. Things that exist within the same context affect and change each other. In the framework of identity expression, the presence of others in a social context – such as a classroom – can change the way in which individuals perceive themselves and therefore the way in which they express their identity (Goffman, 1959, 1967). This reflects Danielewics' (2001) contention that teacher identity construction reflects "our understandings of who we are and who we think other people are" (p.10). To this I would add, our understanding of who we think *other people* think we are. Hayden mentioned the way in which identity can be expressed by individuals in contrast to one another and how the presence of some people can affect the way in which others are perceived: "people will adjust themselves to another person or group – they'll adjust the way that they respond – position themselves and [even] how they speak" (interview 2). His comments reflect Goffman's (1959) contentions that people in social contexts make constant and ongoing adjustments to their behaviour, their demeanour, and their vocal expressions in order to build or maintain a specific presented self, in effect performing their own identity. Burke and Stetts (2009) make similar contentions regarding the feed-back system that operates with regard to identity expression in social situations. Goffman refers to this process as 'impression management', where individuals habitually monitor how people respond to them when presenting themselves. This process is self-conscious in situations of intense scrutiny, like first dates and job interviews, but is habitual in more relaxed social situations. Self-monitoring leads people to emphasise or de-emphasise certain things, responding to further feedback in a dynamic, recursive process (Leary & Kowalski, 1990). Thus, self-

presentation changes based on audience factors, such as friendship ties (Tice et al., 1995), status differentials (Leary and Kowalski, 1990), and racial differences (Fleming and Rudman, 1993). Even in difficult circumstances, people are skilled at using gesture, language, and tone to manage impressions face-to-face (Banaji & Prentice, 1994). Making the process of impression management more self-conscious and deliberately manipulated was one of the primary aims of this project, and Anne's comment about how context influences our reading of colour resulted in a conversation that involved unpacking precisely this kind of concept. Geoff put it most succinctly when he said: "well everything is relative – hot/cold – high/low – black/white – colours – red/green – it – you look at one colour in front of another colour and it looks different" (focus group 1). Similarly, Dana responded by linking that idea to a teaching context. We were talking about audience responses being alert or uninterested and how performers could change the way they acted in ways that would re-engage a flat and disinterested audience: "I think that's generally what happens Friday period 4 (general laughter) - things that do well in other classes just don't work --- well yeah, you got to mix it up a bit" (focus group 1). In this comment, Dana reflected the fact that context can significantly alter the ways in which teachers need to respond, which speaks to the elements explored in later workshops, particularly Presence (see 6.1) and Improvisation (see 7.1). I felt that an exploration and understanding of their bodies as discursive elements was important as a first step towards those later explorations.

6.1.4 Harnessing the Body: Expressing Embodied Identities as Teachers

In engaging with the exploration of the body as a discursive element in the classroom, the PSTs in this study began to understand the degree to which this discourse could, to an extent, be manipulated, as well as those elements of it that could not be made "invisible", such as physical size. This engagement included the realisation for some of them that the face represented a significant amount of what they saw as their 'identity'. This is evident in Dana's observation that:

When I first looked at myself I looked really uncomfortable when I first put on the mask – and I was looking at my reflection, and when I was close to the mirror I could see my eyes, so I was like 'yes that's me' – and then as I moved further away, I was thinking 'that could be anyone' (focus group 1).

The human face conveys information regarding a person's identity (e.g., Gosselin and Schyns, 2001; Schyns and Oliva, 1999), emotional state (e.g., Ekman and Friesen, 1976; Smith et al., 2005), gender (e.g., Brown and Perrett, 1993), age (e.g., George and Hole, 1995), and direction of attention (e.g.,

Sander et al., 2007). One thing Dana's response makes clear is how intrinsically linked one's identity is with one's appearance, specifically the face. Although we may think of identity as our uniqueness, inner-self, character, all things which lie underneath the surface of our skin, Dana's comment suggests that this is not in fact how we "see" our own identity. The implication here is that it is not only to other people that the human face conveys information about our identity, but also to ourselves. Eclipsing the face allowed the PSTs to experience their own bodies as they are perceived by others.

Analysis of the data revealed that the PSTs' perceptions of their bodies as communicative objects had been stimulated by the Neutral Mask exercises. Through this work, the PSTs began to see that the body – its shape, style of movement, position in the room and so forth – as a communicative tool which can be structured and controlled to some extent. These responses indicated the development of an awareness of the body as discourse, which was the whole aim of the neutral mask work. The comments from both Dana and Bianca above suggest that even a brief exposure to the neutral mask work had expanded the PSTs' awarenesses with regard to their own bodies. As evident in my field notes, the participants displayed a level of engagement with this first workshop that was surprising and pleasing, given that most of them had not explored mask work at any time prior to this.

Did the first workshop – neutral mask, which I expected to be something of a challenge for both myself and the participants. I was pleasantly surprised by the way in which all of them embraced the idea of using the masks, and the ritualised method of putting them on. They engaged with the masks in a really positive way. (field notes, workshop 1).

This enthusiasm indicated to me that they were excited by the prospect of entering into new and unfamiliar territory, rather than resistant to the challenges that would arise for them during the project.

McMahon and Huntly (2013) state that focusing more attention on the teacher's body is essential for education, in particular on the ways in which the body has been inscribed by the embodied learning which occurs in everyday life. They contend that "it is important for all educators to locate, acknowledge and position their bodies in teaching and [to emphasise] a lived unity between our body-mind – between past and present; lived and living" (p. 35). Evans, Davies and Rich (2009) contend that in educational contexts, bodies are "discursive productions, the fabrications of particular educational ideologies" (p. 398), and that "[b]odies are generative of social structures and how meaning systems and contextual rules, when mediated somatically, affect learning and health,

reach into the deep recesses of the human mind and become embodied (p. 400). In the context of this project, the emerging awarenesses of the PSTs in relation to their own bodies indicated that the exercises in Neutral Mask, coupled with later developments resulting from other workshops, encouraged an understanding of their bodies as culturally embedded, discursive elements that functioned as agentic entities in the classroom (Shilling, 2005). This agency furthermore resulted in part from their lived experiences, experiences that could be consciously retrieved and utilised to inform and modify their corporeal expression of identity in the same way that actors recall emotionally intense experiences to inform their expression of a character (Stanislavski, 1998).

If teachers of education and educational practitioners are to address the agency of the body in the classroom, they must engage to some extent with the somatic relevance of lived experience (Evans et al., 2009). Connecting directly with the body in the way encouraged by exercises in Neutral Mask is an effective first step towards such engagement. Our expressed identities are inescapably a social phenomenon (Goffman, 1959). All identity is essentially relational, and our individual identity expressions are a result of the world we have experienced and/or are experiencing (Sparkes, 2004). Arthurs and Grimshaw (1999) observe that “[t]he body is itself the subject of constant social inscription; it is discursively constructed and written on by innumerable forms of social discipline” (p. 7). The explorations undertaken by the participants in this study allowed them to engage with a more heightened level of conscious awareness of their bodies, bodily movements, and body placement in space as discursive elements over which they could exercise a level of control in the same way that actors do when developing a character. In terms of expressed identity as understood by Goffman, this control implies that at least some of the discourse can be delimited in order to more effectively direct the meta-narrative of learning in the context of the classroom. The PSTs in this study began, through the experience of being ‘de-faced’ corporeal entities, to experience their bodies in ways that allowed them to identify – and in some instances begin to modify – dispositions that they had previously been unaware of. In the context of a classroom, the ability to modify the physicality of identity expression could provide teachers with another method to aid them in classroom management and student engagement.

What these observations by the PSTs indicate is that they already had a measure of understating of how identity – or rather identity expression – is both contextually driven and contingent upon our own self-perceptions, including the ways in which we see ourselves physically (Hogg, in Sedikides & Brewer, 2012; Sluss & Ashforth, 2007; Ushioda, in Dörnyei & Ushioda, 2009). Burke and Stetts (2009) state that: “People choose behaviors in [a given] situation that best match the meanings of the

situation to the meanings of their identities” (p. 88). Theorists such as Butler (1988, 1993), Foucault (1988), and Goffman (1959, 1967) suggest that these choices are most often semi-conscious or even completely unconscious. The process of building a character for the stage, however, implies that these processes can be brought under more conscious control. Kemp (2012), speaking of the importance for this process for actors notes that

it makes sense for the actor to work at practicing the mechanics of physical expression, to understand and control how features such as posture, gesture, and facial expression communicate, and how to make voluntary actions in these areas appear involuntary and therefore spontaneous. Like any other skill, this takes practice and needs to be assimilated to the point where its mechanics are engaged unconsciously. (p. 32)

The intent behind this project was to investigate whether characterisations skills such as those explored in the workshops could, if mastered by teachers before they entered the profession, offer them the option of being able to select which kinds of identity behaviours and expressions they could bring to such situations by being able to, in effect, rehearse them beforehand. The comments by the PSTs regarding their body shapes and types and the increased perception they displayed after the first workshop indicate that, even at this early stage, they were beginning to recognise that the “mechanics of physical expression” could be recognised and to some extent controlled.

6.2 The Voice Embodied.

In the previous section, I focused on the PSTs' early explorations of their bodies as communicative-discursive elements and the messages they transmitted, as well as how they might use their bodies to present a more consciously directed identity. In this section, I explore similar questions in relation to the exploitation of voice in the performance of teacher identity using exercises derived primarily from theatre practitioners such as Berry (2011), Linklater (2006), and Rodenburg (2015). The voice workshop – particularly breath and voice projection – was definitely the one that the PSTs in this study felt was the most immediately applicable of the first two workshops. Several of the PSTs commented in the following group discussion and in later interviews that they had been able to use the techniques in placement sessions immediately following the workshop to good effect.

6.2.1 Workshop 2: Extending the Voice

In the voice workshop I introduced the PSTs to the skills and methods that are used by actors to create powerful, articulate, and well-controlled voices for stage work. In the focus-group discussion, the comments circulated around the PSTs' awareness of their own vocal characteristics and what they would hear when they speak as opposed to what others would hear. All of them had had experiences of hearing their own recorded voices played back to them and, like most people, were not happy with the sound they produced.

Eric: I recorded [an interview for an assignment] and listening back to myself --- there are some things I want to change in the way I speak.

Bianca: So do I!

Dana: None of us like the way we sound [general agreement]

Bianca: That's how we sound to everyone else.

(focus group 2)

I explained that everyone hears their own voice through bone conduction in their own heads as well as through their ears, and this results in a much more resonant sound for the speaker than that which the listener will hear. However I also pointed out that, for everyone listening to them, the recorded sound is just their normal voice – no one would consider it strange or unusual in any way –

and that the exercises we were focusing on that evening would help them produce a more powerful, energetic, and resonant voice. Several studies have found that effective clarity and communication strategies employed by teachers help students to navigate the learning process more successfully (LeFebvre & Allen, 2014; Velez & Cano, 2008). These components help students to assimilate course content, and help to create a successful learning environment within the classroom for both the teacher and the student (Ginsberg, 2007). Moreover, the quality of a teacher's voice can affect student learning. A dull and lifeless voice or one that sounds strained and weak and therefore difficult to hear can have a negative impact on students' responses to their teacher and even result in disruptive behaviour. (Lee, 2010) Martin and Darnley (2004) suggest that:

The teaching voice should have a firm flow supported by a centred breath, a developed resonance that allows the voice to be projected without strain or effort, and a pitch range that is appropriate to the individual voice, combined with the flexibility to vary tone and inflection. (p.1)

A recent study by Samoza, Sugay, Arellano, and Custodio (2015) which tested memory retention in relation to the differing vocal pitch of teachers' voices found that "pitch, either high or low, regardless of speaker gender, was a significant factor in the test scores of the respondents." (p. 1508) What emerges from these and other studies into communicative strategies used by teachers is that it is not simply what is said that is effective in engaging and managing students, but how it is said. The voice workshop was designed to develop conscious awareness and control of the voice in communicating meaning.

I took the PSTs through a series of exercises related to body posture, diaphragmatic breathing, articulation, vocal relaxation, and how to 'throw' the voice based on exercises developed by Linklater (2006), Berry (2011) and Rodenburg (2012) which allow performers to physically experience the space they will have to fill with their voices. I chose to use exercises from these three voice teachers in part because I am most familiar with their work, but also because while all three focus on the actor's voice, they have differing approaches to vocal training that These exercises helped them to gauge how much vocal strength they would need to fill a given space, as well as giving them the psychological impression of occupying the space they would be working in, a concept that was revisited in more detail in the later workshop on Presence (see chapter 7). The exercises gave participants some experience of changing the pitch, rhythm, and the timbre of their voices and to understand how subtle changes in these embodied vocal expressions could have different effects on the hearer.

6.2.2 Voices the PSTs Didn't Want

The need for healthy voice use was something all participants could immediately relate to, and its application to classroom management was something that several of them specifically commented on. In the first series of interviews, use of the voice was one thing that was commonly mentioned by the PSTs. Eric stated:

Voice work is probably the most applicable thing ... projection, and voice health, and I guess, voice stamina. I guess that would be useful. I don't know much about this, but ... any tools which would help us to manage a classroom. So using your voice to manage a classroom ... that might be useful. (interview 1)

Most participants had stated in their first interviews that they felt or had been told that their voices were not ideally suited to teaching. These perceptions ranged from thinking the voice too soft and small for the needs of the classroom, to being informed in one case that their voice was monotonous, to feeling that they wouldn't be able to establish authority without yelling. For example, Dana commented on the nature of her voice as a small person:

I really feel that my voice is just too high and a bit – thin – reedy. I feel like I'm ... well, I'm small and I feel like my voice is a bit small as well – or maybe I just don't have, you know, a big enough voice for the classroom. (interview 1)

Bianca, on the other hand, felt that her voice was too energetic. She presented as quite animated personally and spoke very rapidly, which she felt might be something of a problem in her teaching. She explained:

I tend to talk – well I talk quite fast and I find it hard to stop – to know when to stop, especially if I'm a bit nervous or excited by what I'm talking about, I tend to just go on and on. So I kind of need to find a way to control that a bit – not just for teaching, but for – you know, just talking generally. (Bianca, interview 1)

Frith commented simply that "I've noticed when I'm at work sometimes - my voice doesn't quite work the way I want it to" (interview 1).

Several participants mentioned vocal mannerisms they specifically wanted to reject. Bianca was critical of some teachers in her field (early childhood education) who spoke down to the children and adjusted their vocal mannerisms to what she felt were immature levels.

I talk to them like they're adults, because I feel like, if you talk to them like this all the time [uses exaggerated "kiddie" voice] they just think you're a bit of an airy fairy and they think

you're an idiot ... and there were teachers, paid teachers working at, [my placement schools] - they talk to their children like that all the time, and it's just like – they need it straight and the need – they don't want you to, you know, fluff around. (interview 1)

In this she reflected Catherine's comment that there was a kind of teacher voice she wanted to avoid developing. Catherine commented on the use of the voice that she had observed during her placements, stating that:

I watched the male teachers, and a lot of them were just so at ease. And they were just themselves, and I saw a lot of the female teachers at that school had this harsh – 'voice' that I'm like, 'I don't know that I want to have that voice' (interview 1).

Anne's concern about not presenting as a negative, domineering teacher was also reflected in her concerns about the way she used her voice. She specifically mentioned not wanting to be the kind of teacher who used volume to establish classroom control. Anne was concerned with avoiding the need for 'yelling' in order to establish authority in the classroom. Anne understood voice to be an expression of confidence. She voiced the hope that, through participation in the workshops, she would learn to use her voice more effectively in order to convey a more teacherly presence in the classroom:

I've heard other people talk about it, experienced teachers, talk about finding your voice. Okay? That's what I would like. I am very relaxed and I can be direct at home and am very confident, but in the classroom I'm not. The people look at me and they think that I'm a teacher already but I'm not a teacher [yet]. I'm hoping that you can show me something different, 'cause acting is another voice, another way of looking at the world. (interview 1)

She had reported her own schooling experiences as being extremely negative and this had affected her attitude towards the way in which she felt comfortable managing a classroom. She conceived of the ideal teacher as: "someone who can right wrongs and listen to everybody, to *notice* when something is wrong and needs fixing" (interview 1). Her previous career had involved quite a lot of time spent working by herself, so the prospect of working in a context of multiple, ongoing vocal interactions also concerned her:

I've worked alone for most of my life ... I mean, I've collaborated with other artists, but I've done my 'work' on my own in my studio – so I'm not used ... I'm not sure about interacting all the time – you know, talking all day, kind of thing. I don't really know how I'll go with that. (interview 1)

Similarly, Geoff felt that his personal reserve might prove a barrier to effective teaching, and came into the project with a specific interest in working through methodologies that would help him break through that obstacle.

Personally I'm fairly introverted. I don't mix well in social settings much – I tend to sit back and observe and sort of only ... I like to talk to people one-on-one rather than in big groups, so I'm hoping this might help me there, make me a bit more comfortable [in the classroom] (interview 1).

In Geoff's case, the voice work presented challenges that he found difficult to overcome. In a later interview, he stated that: "... the voice and stuff – yeah – that was just weird for somebody who's never seen or done anything like that before. (interview 2)

6.2.3 The Application of Conscious Vocal Control.

The vocal explorations engaged in by the PSTs in this project were designed to allow them opportunities to engage with the voice as a tool of communication that functioned beyond simply the words being spoken. Several PSTs mentioned that they had discovered that these skills were not only useful in helping them to project their voices, but that the techniques could be used to enhance their authority in the classroom and therefore improve their ability to manage the class. Several participants described instances in teaching situations that happened after the voice workshop in which they began to consciously use the skills that had learned. Bianca commented on her use of the breath when she needed to exercise class management:

I was teaching today and I was consciously trying to – I just tried to make a conscious decision to – when I wanted them to stop [their activity], to take a deep, diaphragmatic breath before speaking, and it didn't come across as yelling – you know, it was loud and forceful and after that they would stop. (interview 2)

Geoff also mentioned that he had begun carrying over some of the breathing and voice exercises into his teaching practice, including the classes he ran at a local gym where he had to throw his voice across a large, noisy space:

[I've been] starting to think about that stuff – even just the breathing and stuff in my gym classes, 'cause it's quite a big room and there's other stuff going on - when I'm talking I've been thinking and focusing on trying to talk from the diaphragm and it's helped me relax a bit and just feel more confident in the gym classes. (interview 3)

Catherine commented on her greater understanding of the use and control of her voice in a less specific way:

With the focusing on your breathing in terms of, you know, breathing from your diaphragm to get your voice – more powerful rather than louder, is something I've been able to consciously do you know. If it's all chaos and they working away and it's fine, you can kind of get that breath and [...] you're like "oh! Okay – cool" and it's not that I was yelling, but more like "here – listen to me, I need to tell you something important". (interview 2)

Vocal expressiveness – and the related skill of vocal control – is a significant factor in teacher immediacy and effectiveness (Hart, 2007; Tauber & Mester, 2007). In a study that examined the relationships of various teaching effectiveness variables in the affective, behavioural, and cognitive domains using adult students, Andersen (1979) noted that

the more immediate a [teacher] is, the more likely he/she is to communicate at a close distance, smile, engage in eye contact, use direct body orientation, use overall body movement and gestures, touch others, relax, *and be vocally expressive*". (p. 548, my italics)

McDowell, McDowell and Hyerdahl (1980) replicated Andersen's study with similar results at the junior and senior high school levels. A more recent study by Özmen (2011) found that both verbal and nonverbal teacher immediacy behaviours were substantially associated with the successful development of teacher confidence in pre-service teachers, as well as providing them with a stronger sense of their teacher identity. In terms of student engagement these studies revealed that vocal expressiveness was an element of teaching practice that related clearly to an increase in cognitive learning. In this project all of the participants indicated their awareness of a need for some degree of vocal training to complement their physical, non-verbal communication strategies, and were specifically conscious of the areas of vocal expression in which they needed improvement. The indications are that several of them found ways to use and protect their voices that they had not previously considered, and that even after a single, one-hour workshop, they had begun to utilise the exercises learned to improve their communication in the classroom and – in Catherine's case noted above – to establish authority without resorting to a simple increase in volume.

6.2.4 Discovering and Performing the Embodied Voice

Speaking is one of the primary actions shared by actors and teachers, given that words dominate so much of what happens on stage and in the classroom. Just as actors do with an audience, it is important for teachers, too, to think about the impact of their voices on their students. Speaking is a physical act that involves the use of breath to create sound which then becomes a means of manifesting oneself to the world (Joughin, 2015). One of the difficulties when working with the voice as an aspect of performance is getting people to understand that their everyday speaking voice will not be adequate for the levels of vocal expression needed on stage. The PSTs in this study understood the need for a more flexible and responsive voice in the classroom, but did not fully appreciate how much of a difference the application of vocal performance techniques could make in their interactions with their students. The exercises explored in the voice workshop allowed some participants to deliberately engage with a range of vocal expression and control that they had not experienced before and to appreciate the performative nature of that kind of vocal and physical expression.

Eric had been told during one of his placements that his voice was somewhat monotonous:

Some feedback that I received on occasion is that my voice tends to be quite monotone when I'm in the classroom, so any tricks or tips you have for avoiding that would be really useful for me personally." (interview 2)

This perception of the negative effect of having a dull voice is substantiated in the literature. For example, Schoofs (2010) was similarly concerned about the perception of his voice as "boring" in student evaluations of his teaching (p. 143) and numerous studies have shown that the way in which teachers use their voices can have a significant impact on the learning experiences of their students. (Franca, 2013; Gilles, 2006; Ginsberg, 2007; Mazer, 2013; Özmen, 2011). Eric's experience of pitch change during the workshop was something that he felt might help him overcome his lack of range, although he commented that he found the idea of deliberately changing his voice in that way challenging:

I thought it was ... it's a good idea, but ... to be honest I found it a bit hard to do. Not like – I mean I could do it, but it felt pretty strange, and I'm not sure how comfortable I'd be actually doing it in a classroom (laughs). I'd need to ... practice – I guess rehearse it a bit first. (interview 2)

Hayden observed similar reactions of the other participants as we worked through the voice exercises:

it was interesting to see the others' reactions, because there were lots of lightbulbs going off – and they were actually making that connection through the exercises – about being able to control your voice – you could see the extra level they were getting to – this extra level of awareness that [the voice] was such a really useful tool (interview 3).

By generating and working with a more highly focussed, embodied awareness of the voice – empowerment of the breathing mechanism, relaxation of the vocal musculature, conscious manipulation of pace and articulation – the PSTs reported feeling greater confidence and control in their classrooms. Several of them mentioned positive experiences with their voices at the next focus group discussion following the workshop:

Geoff: [the voice workshop] was really good (general agreement) – I felt that was definitely useful – I mean we can use it right away (general agreement)

Bianca: oh yes! Definitely! That was really helpful!

Anne: yeah – I thought I got to do the breathing thing, like before you go into the room? I did that, and then I was trying to think about breathing lower and relaxing like – like with that 'throwing the ball' [vocal exercise]. (focus group 3)

Catherine in particular indicated that she had experienced a shift in her sense of her ability to project her voice during one of her placements after the workshop. In her first interview, Catherine had commented on how she felt that male teachers seemed to be much more at ease, both physically and vocally: “there was – a ‘voice’ – with some of them and it was - they were either loud, or just perhaps that was their personality” (interview 1). Catherine’s observation implies that she was beginning to link the ways in which other teachers – in this case, male as opposed to female teachers – expressed their personality or identity in part through the use of their voice. Her assessment of their level of confidence was predicated on the ways in which they used their voices. In the third focus-group discussion, Catherine commented on a team teaching situation where she had found the application of the voice-work useful in her interactions with her students:

at my last school I was in a shared space in one class? You know, team teaching – and there was quite a lot of noise, but I still felt – I tried thinking about making my voice louder – well, bigger, and it helped a lot. I could see the kids could hear me above the noise from the other group in the team-teaching situation. It made me realise that my voice could be a lot more powerful than I realised (focus group 3)

Catherine's comments show that the increased vocal strength and control was valuable to her in terms of her communication with her students and therefore her class management, an element of teaching that all the PSTs in this study indicated was of importance to them. When compared to her comments on male teachers' voices in her first interview, this indicates that she was beginning to consciously use her voice to more effectively connect with her students. This further infers her engagement with a performative level of vocal identity expression that brought her closer to a use of the voice that she had earlier implied was perhaps not available to her.

By the end of the workshop series, Dana had also experienced increased control over her vocal projection and her ability to vocally fill the teaching space. She stated that she felt that her voice could work as a factor to overcome what she had previously noted about her physicality, particularly her small stature. Referring to the voice workshop in her final interview, she explained:

I really liked the voice projection one – again I think with that whole shrinking thing sometimes (laughs), sometimes it used to probably have an impact on my voice projection, but I think I can project my voice now when required. And if I am in different rooms I can judge the size of the room as well, which is something that I'm more aware of now.

(interview 3)

Several participants also indicated their developing understanding of the hyper-natural quality of the performance process, particularly when it came to the use of their voices. Catherine stated in her final interview that:

I see it as – like confidence ... because you need to have that confidence to go and take on behaviours that don't come naturally to you. So if I think of – particularly some of the male teachers I know that have that, sort of booming voice and presence, which doesn't come naturally to me, it's like yeah, I'm going to have to really perform that if I want to do that.

(interview 3).

Anne's response indicated an increased awareness of how her voice could be used to command attention and manage a classroom, without the need for anger. She commented on one instance during the workshop where I had 'raised my voice' to fill the space without actually engaging a real emotion to do so as a means of demonstrating to the PSTs what could be done with relatively simple vocal control:

The voice stuff was really useful, 'cause ... I like that idea, where you got 'angry' and acted it, but it was – it was really real, and I can – you know, I can see how you might – I mean I might be able to do that without being really angry – like with just my voice and not shouting at them ... at the kids, I mean. (interview 3)

One of the intentions of the Voice workshop was to introduce the PSTs to the idea of Character Voices; to give them, what Berry (2011) describes as “choice, and power over that choice” (p. 48). The exercises in this workshop were intended to offer the participants methods of strengthening and protecting their voices, and also to allow the participants to begin exploring a range of vocal options that could be used to express multiple selves (Roberts, 2000) in their teaching practice in a consciously controlled way. The PSTs’ comments quoted above indicate that the workshop was more successful in its first intention than in its second, however this is not surprising given that there was only one hour in which to explore the range of possible vocal options. While there were varying degrees to which the PSTs managed to integrate the voice work into their later teaching practice, it was clear from their responses that all of them began to understand the value of performance-based voice work and how it related to their student engagement and classroom management methods. It was certainly the case for the PSTs in the current study that they received no instruction in vocal technique within their teacher education program (see Chapter 10.4.2). Their comments showed, however, that they were well aware of the vocal difficulties they faced as teachers. This study indicates that even the very limited explorations of performance-based vocal work they undertook as part of this project helped them to develop their understanding of their need for a strong, well-controlled voice, and to begin enacting some of the techniques involved into their teaching practice. This implies that the inclusion of basic vocal training within initial teacher education course would prove highly beneficial in limiting later vocal problems and in increasing the communicative capabilities of teachers in the early years of their careers.

As noted at the beginning of this section, voice was the workshop to which the PSTs reacted most positively in the first instance. What the present study demonstrates is that all the participants described some degree of positive benefit for their voice and their vocal presence in the classroom after only a single one-hour workshop. While vocal work was presented in a limited way in later sessions, the diaphragmatic breath and vocal power exercises were not revisited after workshop two. The fact that the PSTs took so much away from only one short session is indicative both of the importance they placed on voice work, and of the positive results even a brief exposure to this form of work can engender. In terms of their teacher identity expression in classroom, the data indicate that the voice exercises contributed to the PSTs’ overall levels of confidence in their ability to successfully communicate with their students and to manage a noisy classroom. The data show that the participants were beginning to successfully engage the voice as a performative element of their teacher identity in the classroom, exhibiting what Shem-Tov (2017) describes as “as a theatrical

mode of knowing [...] understanding through theatrical perspective human activity in the educational framework” (p. 2).

6.3 Overview

Chapter 5 has looked at the responses of the PSTs to the exercises in workshops one and two that dealt with the ways in which the body and the voice communicated, what they communicated, and how that communication might be controlled by teachers in their expression of their professional identity in the classroom. The responses of the PSTs indicate that, after an initial uncertainty regarding the nature of the exercises, they began to develop an understanding of the ways in which both the body and the voice might be manipulated as communicative elements to convey messages they as teachers chose to express. The PSTs began to realise that these deliberative communications could be used to engage more successfully with their students, to positively impact on classroom management, or even to counter elements of their communications – such as physical stature – that they could not as easily control (Freedman & Stoddard Holmes (2003).

In the following chapter, I interrogate the data that emerged from workshops 3 and 4 – Presence, which the PSTs identified as Owning the Space, and Status, a concept which the PSTs linked with the presentation of Authority.

Chapter 7 – Being In The World

In the previous chapter, I presented findings related to the PSTs' experiences with working with the body and the voice in a performance context, and their responses to their explorations of these as communicative elements. In this chapter, I focus on data collected in relation to the elements of Presence and how it can affect the presentation of identity, and Status; how it is expressed, how it is conferred, and how it can be manipulated in order to facilitate engagement with students. Both Presence and Status are aspects of identity that function both within and without the context of the theatre. The title of this section – Being In the World – reflects the fact that these aspects are parts of identity expression that are not related primarily to stage performance, but operate in our daily lives. Workshops three and four – Presence and Status respectively – built on the work done in the first two of the series in that Presence and Status are related to how we use our bodies and our voices. In addition, both elements have to do as much with how we feel emotionally about ourselves as with what we physically do in the space. Both of them involve mindfulness aspects of performance, in that they arise from a performed control of the body and the voice (rather than simply having a strong voice and awareness of body-language) as well as a hyper-awareness of the performance space – in this instance, the classroom.

7.1 Workshop 3: Presence – Owning the Space

Workshop 3 focussed on the concept of Presence as a performance and teacher attribute. In the theatre, stage presence refers to a level of charisma and charm that a theatre actor or performer possesses that draws in an audience and commands their full attention. This can be a defining factor in an actor's success, but it constitutes more than the ability to recite your lines, hit your marks, and sing the right notes. A strong stage presence pulls the audience into the performance and helps them to connect with the performer and to become enveloped in the story being told. Presence in teaching, however, needs to be more specifically focussed on the immediate moment that on any embodiment of narrativity in the way that acting does. Auslander, while being critical of presence as a theatrical construct, presented a conception of presence more applicable to the context of a classroom when he discussed Pontibriand's characterisation of "post-modern presence" as distinguishing "the presence of performance from that of theatre", which Pontibriand described as "performance [unfolding] essentially in the present time" (1982, cited in Auslander 1997, p. 55). Erickson describes this kind of "performative presence" as able to be "recognized as a kind of

authority that can evince wisdom and respect” (in Krasner & Saltz, 2006, p. 143). For teachers looking to fully engage a classroom of students, the ability to employ such a skill is invaluable.

The workshop began with the PSTs finding a position in the room where they felt most comfortable. Most of the PSTs immediately headed for a wall or a piece of furniture, which is not an uncommon response to this activity. This is referred to in the theatre as ‘hugging the walls’ and indicates a desire to avoid being the centre of attention. I then asked them to move to a position where they felt least comfortable. Predictably, all of them headed for the centre of the space, where they were most exposed. For potential teachers a desire to remain in the background can be problematic. This workshop was designed to facilitate experimentation by the PSTs with the physicality of being positioned in a space in ways which might make them feel less than comfortable. In the final exercise of the session, I asked them to move first to their original position, and then to a different point in the room where they still felt comfortable. In the second instance, the majority of them moved to a much more visible position. In my field notes from the session I observe that:

[t]here was a definite progression from the start to the finish of the workshop. The PSTs had the usual response at first, heading for the walls or a piece of furniture; however by the end of the session they all moved to a more open space, further away from the walls and consequently more exposed. (Field notes, workshop 4)

This indicates that even over a session of exploring these exercises lasting less than 45 minutes the PSTs had begun to appreciate both the value of placing themselves in a more open – and therefore more vulnerable – position, but also to some degree the psychological forces that prevented them from doing so by their own volition in the initial stages of the workshop. Geoff commented in his final interview that he had found the idea of deliberately placing himself at the centre of attention quite challenging:

In that exercise I felt ... it was a bit – I had to push myself to be standing in a place that was uncomfortable. And it can be the same in a classroom I guess. It’s tempting – if there’s a desk right there - well - it's a useful barrier if you're trying to control a class. It's there for a purpose. But with the modern sense of teaching, you're not trying to control, you're trying to facilitate – then it's a barrier that you don't want. (interview 3)

Geoff’s comments indicate that he had begun to understand and appreciate the value of being in a place of, for him, personal vulnerability and discomfort in that it would benefit his teaching practice. Hargreaves (2003) says that: “Teaching is not a place for shrinking violets” (p.28). The capacity to work effectively while still being the centre of attention is of obvious benefit to teaching, although an ability to ‘disappear’ – to shift the focus away from oneself – is obviously also a ability teachers

could find valuable.

The University of Cambridge DELTA (Diploma in English language teaching to adults) syllabus specifications define 'Classroom presence' as:

[the] ability to gain and hold attention, to give clear unambiguous messages, to listen to, interpret and respond to what students say, to show support, understanding and empathy where appropriate (Cambridge ESOL, 2008, p. 13).

Rogers and Raider-Roth (2006), on the other hand, define presence in the context of teaching as:

a state of alert awareness, receptivity and connectedness to the mental, emotional and physical workings of both the individual and the group in the context of their learning environments and the ability to respond with a considered and compassionate best next step (p. 266).

In the Cambridge syllabus, the novice teacher is portrayed as the holder of power (or control) within the relational dynamics of the classroom and is expected to use such power to foster 'a constructive learning atmosphere' (p. 17). There seems to be an implicit understanding within these specifications that, for novice teachers, classroom presence inevitably includes a degree of control. In line with Rogers and Raider-Roth's understanding, however, I would argue that the concept of 'classroom presence' refers not to a set of competencies but rather to a mode of being based on the teacher's ability to trust their own judgement (Atkinson & Claxton, 2000, p. 55). It is this that leads to a sense of 'control' of self or self-regulation which is reflected in the classroom dynamics and within their relationship with the students.

This understanding of Presence is related to the concept of mindfulness (Brown & Ryan, 2003; Brown, Ryan, & Creswell, 2007; Germer, Siegel, & Fulton, 2005) – what some Buddhist traditions refer to as "Sati" or "full awareness" (Kelly, 2008; Stanley, 2012, 2013). Mindfulness is a concept that has been attracting considerable attention, particularly in the area of clinical psychology (Kang & Whittingham, 2010). Senge et al. (2004) discussed the concept as a basis for the ways in which people and societies can and do change. With regard to teaching, they commented on the deep levels of engagement that happen between students and teachers when Presence is exercised (pp. 145-146). They explained that presence in the classroom is more than being in the here-and-now, but rather indicates a shift in the relationship between the observer and the observed – as cessation of the projection of "habitual assumptions" (p.41). For the PSTs in this study, Presence represented a sense of having ownership of the teaching space, while at the same time being fully aware of the students and themselves as co-elements in that space. It is important to state at this point that the

skills associated with stage presence and those expressed as classroom presence are not entirely analogous. What emerges from this research is that, while there are clear similarities between the two types of presence, the kind required for the classroom is much closer to the heightened awareness needed for improvisational theatre than for rehearsed stage plays, what Fuchs (1996) refers to as “the presence-effect” (p. 71).

Teacher Presence is an area in which I have been working with and teaching both pre-service and in-service teachers for several years. In actor training, this concept is referred to as “developing the actor’s antenna” (Becker, 2004) and consists of a series of exercises designed to heighten the performer’s awareness of their immediate environment (De Mallet Burgess, 2000). In this workshop, the exercises used were derived from trainings originally designed by Michael Chekhov (2013 [1953]) and later adapted by Cynthia Ashperger (2008). They help to develop an awareness that extends as much as possible to things that are outside the range of vision – a kind of hyper-awareness that all actors need when performing. In a classroom context, a teacher needs to be able to be the central focus of the class at some times, while at others being able to ‘disappear’ from the attention of the students, or to be very present to one student while simultaneously being aware of what the other students are doing. Actors on stage require exactly the same kind of ability to split their focus, and being fully and consciously present is an actor’s way of doing that.

7.1.1 The Participants’ Personal Experiences of Engaging Teaching Identities

At the beginning of the project, the PSTs had been asked to identify a particular teacher or style of teaching from their own schooling which had impressed or inspired them in some way, and that they felt exemplified the kind of teaching that could act as a model for them in their own practice. While it is clear from the literature on teacher education that the great majority of preservice teachers do this (Ayapy, 2010; Britzman, 2003; Weber & Mitchell, 1995), my intention was to get the participants to focus on and identify the specific characteristics they felt were necessary for an ideal teacher characterisation. Eric actually used a theatrical analogy in his description of teachers who inspired him. He stated that: “the teachers that I enjoyed learning from the most, and the teachers who I learned from the most tended to have really good acting skills” (interview 1). Geoff was impressed by the friendliness and the helpful attitude of one teacher, while Anne said that her art teacher “saved my arse” and gave her hope in art. Catherine, Dana and Hayden all cited teachers who they felt were strongly engaged with both the subject matter they were teaching and with them as

students. Catherine commented on the fact that, in her own somewhat conservative school it was the more left-wing and 'radical' teachers to whom she was drawn. She described these teachers as fully engaged with the students in a way she felt that her more conservative teachers were not:

they were usually the radicals ... rebels that had somehow gotten through into this school, and weren't known for how subversive they were. And they were – they seemed to be really engaged and excited by teaching – by actually doing it. And in the classroom I was like, 'oh, this is amazing!' They were usually English teachers (interview 1).

Dana's expressed experience was of a more personal and immediate nature, in that she felt that one teacher engaged with her on a very individual level:

One of my favourite teachers, she was an English teacher and she actually took the time to get to know you and talk to you; she gave me a lot of encouragement. I think the key thing for me was knowing that she cared about how I was doing and my progress in class.

(interview 1)

Hayden's experience was different again. In his case, the teacher who stood out for him had a very different presence to that described by the other PSTs:

I had a music and music technology teacher in college in Tasmania. He was a practitioner, and a teacher and he was very much a – treating the students like young adults. He gave you access to the equipment, he trained you up to a point, and then told you to figure it out for yourself. [...] we wanted to be able to just do our own thing --- and he pretty much let us do that but ensured that we were learning the important skills and theories as we did our own thing. (interview 1)

What clearly emerges from all of these comments is the wide variety of identity expressions that were represented in the teachers the PSTs spoke of as having been inspirational. Regardless of the variety of responses, these data also reveal a consistent appreciation of the level of engagement that all these teachers had with the PSTs as their students. The participants all recalled these teachers as being focussed both on their own teaching practice and on their students as individuals, and to have given them what felt like their undivided attention at various times. This kind of concentrated intent, a capacity to seem entirely focussed on one point or individual while at the same time having an awareness of everything else that is happening in the space around you, is what presence in a theatrically performative sense exemplifies. All of the teachers mentioned as motivating in this way impressed themselves on the PSTs by their engagement with their subject area, with the act of teaching, and most often with them as students. One point I wish to make here is that while "good acting skills" (Eric, interview 1) undoubtedly help with student engagement, the

problematic element is that such behaviours on the part of teachers in a classroom environment tend to centre on the teacher, rather than teaching and learning. One of my personal concerns with the literature on teachers as performers is that there is a tendency with some to focus on what I refer to as the mechanistic skills of acting; a strong voice, a strong presence, good use of space and props, and an engaging personality. While these elements are undoubtedly useful and effective in the classroom, there is an inherent danger that the use of them may descend into entertainment – what one of my supervisors referred to as “Dead Poets syndrome”, after the Robin Williams movie – rather than focussing on the learning experience. One of the primary concerns with this research is to offer those skills to the participants, while ensuring that they do not become teacher-centric in their application.

7.1.2 Teacher Presence – Natural or Learned?

The PSTs experienced and perceived the concept of presence in different ways according to whether they were reflecting on their own experiences of presence or that of someone else. ‘Having presence’ appeared to be a conceptualisation of what teaching with presence meant to them subjectively when they were reflecting on the ways in which they were affected by a teaching or learning experience involving another teacher. It seemed to be predominantly drawn from past and present teaching and learning experiences, as reflected in their comments above relating to their own schooling. Catherine, who worked for a private education company that gathered statistics for schools, observed in her first interview that the feedback she read indicated that students felt most engaged with teachers who had a strong and positive performative style: “in my work, I see the feedback forms from students and the ones – all the teachers that are loved are the theatrical characters” (interview 1). This aspect of identity presentation can have positive effects for the students of those teachers that display it, as well as for the teachers themselves. Hart (2007) notes that “teachers with a strong presence do not have to constantly assert (and reassert) their authority. This frees them to spend more time on tasks that positively correlate to student achievement” (p. 60). Some teacher educators assume that this kind of teacher presence is inherent and to some degree un-learnable - that good teachers are born, not made (Stahl & Harris, 2013; Marston, 2010; Darling-Hammond, 2000; Ball & Forzani, 2009). Britzman (2012) points out the absurdity of this contention when she states that “if teachers were born and not made, pedagogy could only be a product of one’s personality” (p. 183). Umpleby (2014) suggests that teacher educators in her study believed that having presence was a display of visual manifestations which a teacher could learn in

the same way in which actors learn to act. Umpleby found, however, that some teachers were perceived by teacher educators as having natural 'classroom presence' which they were able to manifest from the very first time they stepped into a classroom. One participant in Umpleby's project commented that:

Some people do have it naturally, even the ones who have never taught before... the first time they are in front of a class [...] they just do it as if it is perfectly natural. They don't seem fazed by it or anything. That is, what I call, classroom presence (Paul, p. 208).

Several of the PSTs in this study were able to successfully engage with and apply elements they had explored in the Presence workshop in their placement sessions immediately following the session, which resulted in Anne's case in a greater feeling of confidence when she came to teach. What this suggests is that both Brtizman and Umpleby are correct in their contentions that Presence can be learned and successfully applied in classrooms, even by those preservice teachers who do not at first seem – or feel themselves – to have a great deal of confidence in their teaching capability. In terms of the Performative Teacher Identity, the indication is that Presence – and the concomitant confidence it implies – can be learned, performed, and expressed in the same way as any other aspect of identity presentation.

7.1.3 Understanding the Relationship Between 'Presence' and 'Being Present'

'Being present', as opposed to 'presence', was a distinction that the PSTs became more aware of during the course of the workshop and through their later reflections on their own teaching practices. Initially, most of them had not considered how their physicality and placement in the room might affect their relationship with their students. Geoff, for example, commented:

well there's times when you think about where you're placing yourself in the room and that sort of thing – uhm but I don't think I – whilst I was there doing it I don't think I thought about it on a much deeper level than that. (focus group 3)

The practice of being cognitively present to the immediate moment and context is one that has a long history in actor training (Chamberlain, Middleton, and Pla, 2014; Edinborough, 2011), but that has only relatively recently been seen as valuable in areas such as education. The cognitive strategies that were employed in the exercises explored in this workshop were drawn in large part from those used in mindfulness training, an area of psycho-cognitive learning that is becoming more prevalent

within higher education, including teacher education courses (Anderson, Levinson, Barker, & Kiewra, 1999; Flook et. al., 2013; Holland, 2004; Sharp & Jennings, 2016). Previous studies have indicated that the value of mindfulness in teaching is that it brings the teacher's full awareness to the environment and context of the class as it is being experienced (p. 215).

The reflections of the participants in this study support those conclusions, in that those PSTs who reported on their experience of exploring mindfulness and 'being present' in their classrooms felt that it had enhanced their ability to engage with their students, while at the same time giving them a greater sense of personal control and 'ownership' of the teaching environment. Anne mentioned the change in her perception of the physical teaching space in her first placement after the workshop:

Being in that physical space – that made me feel like – like I could walk around more. See, I am not a person that really takes a lot of risks or tries new things – I know that sounds ridiculous ... you know I've got to do lots of things in the classroom. Right? So something that breaks that barrier down for me is good, so just from walking from one side of the room to the other – you know, that helped. It sounds so simple but ... yeah I really got into that.

(interview 2)

Dana recognised that she would need to engage more with the methodology of presence, but that the workshop had given her more confidence to pursue that area of teaching practice:

I think an area I need to work on is my presence – I think I can actually work on that because I can practise that [on placements] yeah, but I feel like I've got - I've got the stuff down pat.

(interview 3)

Hayden mentioned the degree to which his understanding of presence had changed as a result of engaging in the workshop. Although he had previous performance experience which he acknowledged that he brought to the classroom, he stated on several occasions that he found value in returning to the exercises he had learned for the stage but experiencing them from the point of view of a teacher. Commenting on classes he taught after the workshop, he reflected:

It's amazing how much more free my lessons were and how much more engaged my students were – because I was more engaged, I was more in the moment, and the kids pick up on that. They pick up on the fact that I'm not just recycling something, but I'm talking to them – engaging with them ... and there's that idea of your personal space bubble and how you can project that right out or pull it right in and how far you can control that, and I think by me pulling mine in it gave them space to push out a little bit. (interview 2)

The indications here are that the PSTs in this project found the exercise of Presence something that allowed them to feel more confident in their classroom practice, and thus helped to improve their engagement with their students. In several cases, the PSTs comments indicated that the mindfulness exercises proved useful to them, particularly the Active Listening, and Active Seeing practices. The sense was that the work on Presence had allowed them to feel more in control of their classrooms and their engagement with their students, and thus more confident in their teaching practice. In the following section, I discuss some of these experiences and the new understandings that arose from them for the PSTs in this study.

7.1.4 Understanding the Relationship Between Presence and Authority

One aspect of presence that emerged from this workshop was the way in which it helped the PSTs understand their expression of authority in the classroom and its effect on their classroom management. Bianca mentioned an experience from one of her placements where her newly explored understanding of being present to the moment assisted her in her class management strategy:

I had grade 4s, but they were a bit rowdy, and some of them were a bit unfocussed so I kind of had to do a lot of classroom management, more so than focus on the amazing lessons, so it was kind of finding that balance of both. But I noticed that when I – when I really focussed on them and kind of – really looked at the room the way we did [in the workshop] – then I could sort of – it seemed to help me bring them under control. I felt I was ‘in charge’ a bit more. (interview 3).

Frith also experienced a development of her ability to assert herself in the classroom due in part to the mindfulness techniques that were explored in this workshop:

I didn’t get as nervous as I’d expected to. I found that if I, sort of, focus on what I’m going to do and then I just go in – it probably scares me a little bit, but I think I’m better at – not controlling the room, but – projecting assertiveness, and for me it's about building relations with the people that I’m working with – with the class, and having them respect me based on that (interview 3).

This was not an aspect of the work on presence that I had considered prior to the workshop; that it would be a contributing factor to the PSTs' expression of authority. I was surprised to discover that it proved to be a contributing factor to the way in which the PSTs were perceived as authority figures, although a theatrical presence can be seen as an embodiment of an expression of authority, and more over one that can have a positive effect on the viewer. Erickson (2006) states that a performative presence "should not simply be relegated to a form of authority that we would call oppressive, but should also be recognized as a kind of authority that can evince wisdom and respect" (in Krasner and Saltz, 2006, p. 143). This is a characteristic of teacher presence and identity expression that I had to explicitly unpack during the workshop. Many people feel uncomfortable with the idea that they will be deliberately manipulating the way in which people perceive them, and the PSTs in this study expressed similar concerns, particularly with the idea of 'being themselves' and how this was preferable to displaying some 'false' front to their students. Like many teachers, they felt that deliberate manipulation of students' perceptions was somehow negative. However, Brookfield (1995) stated it eloquently when he said that:

[t]he cultural, psychological and political complexities of learning, and the ways in which power complicates all human relationships (including those between students and teachers) means that teaching can never be innocent. (p. 2)

Brookfield implies here that there are always going to be unintended consequences in any teaching context, and resulting from any teaching practice. The intent is what matters. In using presence to express authority in the classroom, the PSTs were engaging in a manipulation of their students for the best of all possible reasons. It was the awareness of this that I felt important for the PSTs to understand.

7.1.5 Mindfulness, Presence, and the Building of Confidence

Similarly to the workshop in Voice, several of the PSTs in this study found opportunities for the exercises explored in the workshop to be utilised in their teaching practice. Bianca mentioned a later training session in class management she had attended that resonated with the exercises she had undertaken during the Presence workshop. She then linked this to a classroom experience during one of her placements:

I went to a PD (professional development session) and it really linked in well with what we had done in the workshop. This was a PD on class-room management, but it was talking

about where you position yourself in the room in terms of how to get a particular student to work. And they – the same things came up that we had done in the workshop – like feeling like you owned the space and being – all that being-in-the-moment stuff. And then in my next placement, I really thought about where I was in the room – and there were these two students who were – they were having trouble with a task, so I went over and sat with them, but while I was talking to them I tried to – I did that ‘active listening’ thing and it was – really – I could actually listen to the rest of the class and pay attention to these two kids at the same time. (interview 3)

In her account of this experience Bianca stated that the ‘active listening’ technique allowed her to more fully engage with the students having difficulties, while keeping part of her attention on the rest of the room. This gave her an embodied experience of the way in which mindfulness and presence can affect the interactions that occur between teachers and their students.

Anne also displayed a positive change in the way she perceived herself as a teacher as a result of the workshop on presence. Her personal reflections at the start of the project indicated that she lacked confidence in her identity as a teacher. Anne’s prior career as a painter meant that she had spent the greater part of her working life engaged in activities that kept her distanced from even casual social interactions in her working environment. In her first interview, she expressed the feeling that this had left her unprepared for a role in which she would be interacting with students on a daily basis. She commented on her sense of not yet seeing herself as a teacher, even though her students perceived her as one (see p. 78), and that one of the things that had drawn to participate in the project was reading a comment from a teacher who felt that “she owned the room” (interview 1) after undertaking a similar workshop. Shortly after the session, Anne commented in one of her diary entries how she had employed one of the exercises as a form of ‘rehearsal’ when entering a familiar teaching space:

Used [the touching-the-walls exercise] on placement, even though I knew the classrooms, I walked from wall to wall like a rehearsal. I know that students can tune out when the teacher is at the front of the room. I need to/want to teach from the side; a rehearsal means I am not trying it out for the first time in the lesson. (diary entry 3)

In a discussion several weeks later, her comments indicated that she had become much more aware of her position in the space of the room and how she related to it. By using the mindfulness-based techniques explored in this workshop, Anne felt that she had gained greater psychological control over the space in which she was teaching, which helped her to feel that she could successfully

manage her classes without having to rely on the tactics to which she had been subjected during her own schooling. She explained:

Somehow you gotta present yourself ... as a – not as a whole different person, but there's gotta be a way where you gotta have a public presentation of yourself that's who you wanna *be*. And I found that really helpful – the one about exploring the room, touching the walls - because that was like a practice run of being in a classroom – like being in that physical space and – yeah – owning it. (focus group 5)

These remarks suggest that Anne was already beginning to integrate the techniques of theatrical presence into her classroom teaching practice, using them to give herself a higher degree of confidence even in a space with which she was already habituated. As she explains, using even this most basic technique of mindfulness allowed her to practice using the various locations in the space from which she could teach and to find for herself the ones that both suited her intentions and felt most comfortable for her. Given the fact that she used this technique to extend her familiarity with rooms she had already worked in, the indication is that these techniques can be useful for a wider cohort than pre-service teachers alone.

7.1.6 An Awareness of Space.

The data indicate that, through the exercises explored in this workshop, the participants became more aware of the ways in which their physical presence in the space can affect the learning environment and classroom dynamics, as well as those techniques that can be used to make a teaching space feel more familiar and less threatening. In her final interview, Anne commented that:

I found [the Presence workshop] really helpful – because that was like a practice run of being in a classroom – being in that kind of physical space. That made me feel like - like I could walk around more. I've found that something that breaks the barrier between me and my students down for me is just walking from one side of the room to the other – you know, that helps. It sounds so simple but I really got into that. (interview 3)

List-Handley (2008) discusses this sense of 'ownership' of the space with specific regard to teaching:

In owning the space, the teacher should take advantage of his ownership and use the space, as much of it a practical. Many good teachers walk through the classroom while speaking, just as many performances have actors using the audience space for entrances and exits.

[Such movement can demonstrate] confidence on the part of the teacher. (List-Handley in Cox & Lindsay, 2008, pp. 67-68)

List-Handley perceives the classroom as analogous to a performance space, and the teacher/student relationship as similar in nature to the ‘tacit contract’ that exists between an audience and performer. Tauber and Mester (2007) express a similar conception of the relationship of a teacher to the teaching space when they discuss “proxemics” (pp. 55-65). However, the findings of this study imply that the analogy is not as precise as either of these theorists imply. In the theatre, ownership of the space by a performer is something that can usually be easily undertaken before the performance, whereas a teacher may be forced to enter an entirely new space without having the benefit of exploring it first. The mindfulness techniques of ‘being present’ explored in this study, when used to complement and underscore the ‘presence’ generated by a teacher in a classroom context, seem to have made a significant difference to the way in which some of the PSTs in this study responded to their teaching environment. Hayden articulated the concept of ‘being present’ in a teaching context very effectively:

Sometimes I had to put more energy in to being present – or drop it if they were high energy – or I had to change it at the last minute because they just weren’t responding. It comes back to your ability to improvise and to de-personalise your character in a way – to create it in the moment. (interview 3)

Umpleby (2014) describes this as a sense of there being “something more to teaching than just reconstituted modelled or learned behaviour” (p. 209). She characterises the ‘being’ in being present as the embodiment of a core sense of self, based on a stable self-awareness which allows the teacher to generate and maintain order from the potential chaos that a classroom can represent. My observations during this workshop were that the PSTs began to develop an understanding of how a conscious awareness of their presence and the manner in which they communicated their ‘selves’ to their students can impact positively on their teaching practice.

It is important to note at this point that Presence, while it is an important requirement for successful teaching, is not in itself sufficient to realise an ideal learning experience. The students themselves must also be able and willing to be ‘present’, to be engaged in the learning experience. In much of the literature on teacher education many writers emphasise the importance of the role and presence of the teacher in the classroom, underlining the need for qualities such as courage, perseverance, care, honesty, fairness, and kindness (Frederickson, 2002; Meijer et al., 2009; Noddings, 2003; Palmer, 2004; Seligman, 2002; Sockett, 1993). Day and Gu (2013) identified two

additional and essential conditions for both teacher and learner presence: emotional wellbeing, and a positive sense of identity (p. 38). The data from this project suggests that through developing a performative identity, and the characterisation skills concomitant with that – control of the voice, the body, presence, status and so forth – the PSTs in this study began to feel more confident in their classroom interactions and consequently more comfortable with the expression of their performed classroom identity.

This workshop was another that the PSTs saw as directly applicable to their teaching, although some of them felt that the exercises were too drawn out. The idea of being in control of their teaching space psychologically was one that appealed to all of them for obvious reasons. Again, the exercises explored during the Presence workshop resonated strongly enough with several of the PSTs to keep them referring to them in later interviews and discussions. In this session the exercises were designed to help the participants physically engage with the space we were working in. They included verbally naming objects, listening mindfully to the sounds both inside and outside the space, touching and feeling various surfaces including the furniture, the walls and the floor, and physically moving around the space to cover as much of the area as possible. The PSTs in this study demonstrated, through the application of the techniques they studied shortly after the workshop, that they had readily adopted these basic skills of stage presence after only one opportunity to engage with them.

7.2 Workshop 4: Status and the Expression of Authority

This is the only workshop in the series which is not identified in this thesis by the subject it was intended to cover. Workshop four was initially intended to focus on Motivation, Objective, and Super-objective. In developing a character for the stage, these aspects are of vital importance in that they direct not only what the character does, but the way in which they do it. In the discussion that preceded this workshop, however, the PSTs felt that motivation and objective were already embedded in the actuality of an evolving lesson, and were much more immediate and fluid than in the presentation of a stage characterisation. Hayden commented that

your super-objective is to get [the students] to the end of the class and absorb that information and be able to recall it – your objective for that moment is simply to engage them with you – because if you can achieve that objective then you can also achieve your super-objective. (focus group 4)

The PSTs felt that objective and super-objective as understood in the theatre have less significance when applied to the classroom. As a result, they focussed much more on the exercises involving status that were a part of this workshop, which became a major theme in the subsequent analysis. In a theatrical characterisation, the concept of status manifests as different states of being within a context, rather than on status as it is defined socially. Status in the context of a performative identity is something we do independently of the social status we may actually have. It is also something that can be conferred on us or denied us by others. In this workshop the PSTs almost immediately linked the concept of status within a classroom with the idea of teacher authority and how it is expressed in that environment.

The focus-group session prior to the workshop involved a discussion about the meaning of status. The PSTs mentioned extremes of social status as examples: “Well – the Prime Minister or a street sweeper” (Geoff, focus group 4). I explained the nature of the workshop and mentioned that we would be exploring the corporeality of status – playing status as physical expression. We discussed elements of the previous workshop, and how their positioning in the space had made them feel more or less comfortable, this time with regard to what that indicated about their own sense of status. We then moved on to the floor exercises. These exercises were drawn from Keith Johnstone’s 1979 book, *Impro*, as well as Viola Spolin’s (1963) work *Improvisation for the Theatre: A Handbook of Teaching and Directing Techniques*. In improvisational performance, status refers to the power difference in the relationship between two characters. The status the characters have among one

another is recognisable in the body language, actions, and manner of speaking of the actors, and arises from their behaviour in specific encounters. Johnstone (1979) stresses that there is no neutral status, and that interactions can be perceived differently by different people: “The “good morning” that might be experienced as lowering by the Manager, might be experienced as raising by the bank clerk. The messages are modified by the receiver” (p. 37).

I began by asking the PSTs to think about the behaviour of high status individuals, then middle status, then low status. I asked them to think about how they might move, and how they might react to different people they met if they were playing these different status levels. I then displayed these understandings of status by performing modifications of my own status in relation to them. As per Johnstone’s work, I began using ‘er’ and ‘uhm’ before each of my statements, and then asked the PSTs how I appeared to them. Then I switched behaviours and played high-status, slowing down my vocal delivery slightly, making my movements more purposeful, and holding eye-contact slightly longer than is usual. Again, I asked the PSTs to comment on how I appeared to them and to consider the fact that their change in their perception of me had been manipulated by my modification of my behavioural mannerisms. I invited them to walk around the room as if they were high status, low status, and finally middle status individuals and to begin to interact with each other from changed status positions, allowing them at first to select the status they wanted to play, and then asking them to switch to its opposite.

Finally, I took the PSTs through the ‘Commander’ exercise. This is a game devised by one of my own early acting teachers and is again drawn from Johnstone’s (1972) work, based on his “Master and Servant” scenario (pp. 62-70). It requires one person to give orders to no more than ten other people for one minute. The Commander must keep all ten doing some action for the entire period, however the comandeers are told to do any action for only five repetitions or for ten seconds (whichever is the shorter time) and then stop and raise their hand. The Commander cannot give the same action to two people and cannot give the same action twice to the same person. Ideally, no hands should remain in the air for more than one second. The PSTs displayed the same degree of confusion and difficulty that this game usually evokes, struggling to keep all the others in the group on the go for the required time.

The data generated from this game related to the real nature of status, and who, in that scenario, was really in control. The conclusion from the discussion was that the control of the ‘Commander’ was tenuous at best, and that any of the other participants could sabotage that control at any time.

The analogy of this game with a classroom situation is not exact, as in this instance the PSTs were working with peers rather than students, and moreover peers they had known for some time. Furthermore, the experience was constructed as a game, without the focus on outcomes that would be present in a teaching context. The intent of the exercise, however, was not to offer a direct analogy to a classroom, but to offer the participants an embodied experience of how someone who is ostensibly high-status (the Commander) can actually be in a position of subservience (to the rules of the game) and less in control than they appear to be. It also gave them an opportunity to experience the rapidity of thought and action needed for improvisation, which they would be exploring in the following workshop. The comments that resulted from this exercise suggested that several of them had come to realise, through the experience of commanding a small group in such intense circumstances, the level of concentration and mental energy required. Bianca felt that the game was useful as a means of engaging with the multi-tasking required of teachers. She stated that

the [Commander game] was really good 'cause everyone couldn't stop and really felt like 'this is how it feels being a teacher – you've got to keep everyone busy and no one can be not doing anything and you've got to be on top of lots of students all at once and answering questions. (interview 3)

Catherine commented that she had become aware of how “exhausting” the performance of authority could be under those circumstances, and that the exercises had brought her to a new understanding of the nature and expression of authority:

I think particularly some of those later sessions we did on authority – when you got one of us to stand up and boss the others around and that sort of thing [commander game] I think all of that was really fascinating --- and definitely made me look at [the exercise of authority] in a new way. (interview 3).

The Commander exercise allowed the PSTs to appreciate the degree of flexibility and rapidity of thought necessary to maintain control over a group in high pressure circumstances, even for only one minute. The difficulties they experienced in undertaking this virtually impossible task gave them insight into the ways in which authority can play out in a classroom, particularly when authority – and the expectations that flow from it – needs to be established quickly. Frith stated that

when you're not one of those people that likes to control other people – to walk in and just go 'OK; I'm boss' and just do what I tell them to – it's a really weird thing to do. But as a teacher you kind of have to, 'cause if you don't they can't figure it out for themselves. So to

be this kind of person – the kind of person that is giving other people expectations – I found that the game made me very aware of how much – energy it takes to do that. (interview 3)

These observations imply that the Commander game had given many of the PSTs a better understanding of the greater level of energy and intensified focus needed to perform authoritatively under pressure.

7.2.1 Conceptualisations of ‘Ideal’ Teacher Authority.

The PSTs in this study identified status as the expression of authority in the context of a classroom. Thus, Status/Authority developed into a significant category, and one in which substantial attitudinal change was experienced by several of the PSTs. As noted earlier (see Chapter 6.1) Anne had had a particularly negative high-school period, which resulted in her leaving high-school before completing her VCE. Anne’s concept of what constitutes an ideal teacher seems to be a response to this negativity. Her language indicated that she saw such a figure as a kind of defending Super-hero, who would stand up for the children and protect them from injustice, as well as offering “other ways of being in the world” (interview 1). She described her ideal teacher as being:

well, you know it’s a bit like Superman, someone who can right injustices and ... can right wrongs and listen to everybody, can be there for the kid, to *notice* when something is wrong and needs fixing, and to ... *teach* ... to let these children learn, to be effective in asking the right questions ... to be able to draw out children and when to know when to draw out – when to know that when they need direct instruction and when to know when they need to do it for themselves. And to be *kind*. And *fair*. To not lose their temper and yell. (interview 1)

Catherine’s schooling experiences had also been somewhat negative, although she completed her studies. Catherine’s development in terms of her perception of teacher authority and how that needs to be expressed can be traced from her own schooling experiences, through her experiences during her placement for the teaching course, to a subsequent understanding as a result of the workshop series. While her schooling experiences were generally somewhat negative, she expressed a clear distinction between the attitudes of the school as an institution with those of some of her teachers:

I went to a religious Jewish school where I felt like I ... stuck out racially from the others. [My experience of teachers as a school student was] mostly negative, which was why I didn’t go into teaching right after year 12. (interview 1)

Catherine's sense of otherness in relationship to the general school population was reflected in the teachers she found most engaging – those who also seemed to be outside the generally conservative (in her perception) nature of the school (see 6.1.4). Catherine's response to most of the other teachers in her school was much more negative. This had the initial effect of turning her away from wanting to enter the teaching profession, although she stated that she "loved the profession as an idea". Prior schooling experiences have been found to play a strong developmental role in the identities which new teachers bring to their first school teaching experience (Flores & Day, 2009). Former teachers, who provided positive or negative models of teaching, can also prove to be an important socialising factor (Knowles, 1992; Nimmo, Smith, Grove, Courtney, & Eland, 1994). Reflecting on their own schooling, the PSTs recalled both negative and the positive episodes which influenced their decision to become teachers. Most of them referred to teachers they admired and who in some cases had influenced their career choice. In Catherine's case, she was told that Primary teaching was "beneath you" by one teacher at that time. What was interesting about Catherine's experiences was that, despite a negative impression of teachers in general and art teachers in particular, she had still gravitated to teaching after developing a career in writing:

In practice at my school it was very off-putting, and because I'm so drawn to the arts I found there was that dichotomy of you're an artist or you're a teacher. And my school had a particularly negative perception when it came to that. And for me, that was, like, something that really put me off [becoming a teacher], and now I'm like 'they can go together'; I don't see why I got told it's one or the other (interview 3).

7.2.2 Not Being "Horrible".

Anne's relationship to authority during the workshop process had not significantly changed by the end of the project, in contrast to, for example, Catherine, who had moved towards a clearer understanding of how status and authority could be performed in her teaching practice. Anne, on the other hand, had not come to any particularly new understanding of teacher authority, although her comments indicated that her intention to wield authority gently had been confirmed as something she felt confident in doing. Regarding the Commander exercise, she stated that

I really liked the workshop where you had to get used to the authority that you had and ... Stuff like that, to kind of own that and – you know – not be too – not be horrible about it. (interview 3)

In this comment, Anne reflected the comments she made in the first interview, that teachers should be helpers rather than authority figures. The comment “not lose their temper and yell” is reflected in her mentioning that teachers should “not be horrible” about wielding their authority in the classroom. This contrasts with comments from some of the other participants (for example by Catherine) that their understanding of the way in which authority should be exercised in a classroom context had changed, or at least become clearer. Anne’s experiences as a school student had a strong influence on her concept of teacher authority. Her use of the Superman metaphor in her description of her ideal teacher (see 6.1.4) was indicative of the protective role she felt she should have towards her students – someone who should be able to “right wrongs” and to notice problems and know what is needed without being told. The use of such metaphorical allusions to describe teaching has a long history, going back to John Dewey’s reflections on teaching (Simpson, Jackson & Aycock, 2005). Pugh and Girod (2002) point out that “metaphor, through the ideational process plays a central role in new learning” (p. 5). In terms of this project, the use of metaphors to encapsulate the ideal concept of ‘The Teacher’ that most teacher candidates bring to their participation in teacher education programs (Chan & Elliot, 2004; Cheng et al., 2009; Ng, Nicholas & Williams, 2010; Aypay, 2010; Gençtürk, Akbaş & Kaymakci, 2012; Kyridis et al, 2013) can be a highly effective method of identifying the qualities the participants will bring to their expression of teacher identity in the classroom. All the PSTs in this study had well formulated concepts of what they did and did not want to embody as teachers prior to entering the project, and the skills presented in the workshops were designed to offer them a means by which to realise these expressions. In the following sections, I will discuss the way in which these exercises allowed the PSTs to identify their understanding of authority in particular and to shift their awareness of how authority might be expressed.

7.2.3 Experiences of Negative Manifestations of Authority.

One of the issues that arose with regard to authority was the negative experiences several of the PSTs had had with teacher authority, either during their own schooling, or as observed during their placement experiences, and in some cases both. Catherine’s observation of the nature of her one of her mentor’s presentation of authority during her teacher education was something she experienced as undesirable. In her first interview, she had expressed her sense of discomfort at being observed in the classroom and how that would manifest itself as a high level of stress prior to her teaching session during her placements. She perceived the observing teachers as judgemental,

rather than instructional, which implies that her relationship to authority figures was proving problematic at that point in her development as a teacher. This negativity was reinforced by an early experience with one specific mentor who she found it difficult to work with. She commented that

One of my mentor teachers was also the head of discipline and welfare of the school. And that really changed the way she interacted with the kids, even when she wasn't meant to be disciplining them, because it just made her feel like she had all this authority and power. So there was sort of her 'up there' and everyone else 'down there'. It was hard working with her, because she expected me to be exactly the same. (focus group 4)

Her disposition as a teacher was made clear in her discomfort with the nature of the authority wielded by her mentor teacher, although it is possible that this discomfort had much to do with her attitude toward being observed by her mentors. Several studies have suggested that successful mentoring is dependent on the 'willingness' to be mentored on the part of the mentee (Little, 1990; Roehrig, Bohn, Turner, & Pressley, 2008; Valencic Zuljan & Vogrinc, 2007; Veenman, Denessen, Gerrits, & Kenter, 2001), a matter over which teacher educators can have only limited influence. Nevertheless, though research on this particular question is scarce, it seems likely that a mentee's willingness and openness to getting the most out of a mentoring relationship will be influenced to at least some extent by the context within which the mentoring takes place, the suitability and characteristics of the mentor allocated, and the preparation received and strategies employed by that mentor (Martin & Rippon, 2003).

Geoff also described a situation during one of his placements in which he felt that his mentor teacher's position on classroom authority was problematic:

My first placement was at [...] and my physics and science mentor was very helpful and friendly – my maths mentor was an utter prick. And I sort of really only discovered that at the end – his final words were that I don't understand maths and I should never be allowed to teach maths. He was very much – every kid had a seat they had to sit in and that was all pre-determined and none of that could change, and you're going to do (taps table repeatedly) this and this and this and that's the way it worked, whereas – at [my other placements] it was very much more flexible and kids could sit where they wanted to sit to start with – and so I much prefer that second way. (interview 1)

The issues that arose for both Geoff and Catherine were that these mentor teachers were modelling expressions of teacher authority that neither of the PSTs felt were appropriate. In Geoff's case, his

personal and professional issues with the mentor he describes here resulted in him having to repeat one of his placement sessions. The important factor in this regarding this research project is that both Catherine and Geoff had developed clear understandings from these experiences of the kind of authority expression they did not want to engage with in the classroom. In terms of the development of a performative identity, it was just as important for the PSTs to know what they wanted to avoid as it was for them to understand what they wanted to present.

Geoff's issues with authority and his concept of the teacher performing more as a coach than an instructor can be traced from his early years in tertiary education, as well as his later involvement in the workforce. He also worked part-time as a personal trainer, a role in which he felt that a coaching disposition would be of considerable benefit. In one interview he described a teacher who was "bad at explaining stuff" and how he (Geoff) would help other students in the class as a result of his own study:

I got 99% in an exam or something and he'd ask me – how do you do so well, but you don't seem to pay attention or whatever – and I said 'well, I ignore you and I just read the textbook' – 'cause he was very bad at explaining stuff – and I could learn things better just by reading the textbook ... and then explaining it to the other kids who couldn't understand what he was saying. (interview 2)

Geoff's primary focus throughout his interview and focus-group inputs was of helping his students to arrive at the point where "the light bulb goes [on]". His attitude towards teacher authority reflected his view that teachers should act more as motivating guides, rather than rigorous trainers. His emphasis was on the expression of his concept of the ideal teacher as an encourager of the students and on the expression of a liberal ideology which was brought up hard against the (in his opinion) too rigorous authoritarian nature of his first placement mentor. Geoff's intentionality to perform the role of knowledge coach was one of the aspects of his performative identity that he looked to explore through the workshops, as well as exploring ways of engaging more as a social being – something that he mentioned he found difficult in the first interview. This experience is consistent with the findings of several recent studies that indicate that some mentors fail to provide appropriate support for beginner teachers' emotional and psychological well-being (e.g. Hardy, 1999; Oberski, Ford, Higgins, & Fisher, 1999; Smith and Maclay, 2007). Beck and Kosnick (2000) found that associate teachers involved in preservice education programmes in Canada "often seemed to be rather 'tough' on the student teachers [...] giving them a very heavy workload and generating in them a considerable amount of anxiety" (p. 207). While issues of the mentoring of

preservice teachers are beyond the scope of this study, the influence of problematic role models of authority for teachers on placement can reinforce negative stereotypes and patterns of behaviour with regard to authority as an expression of teacher identity. In this group of eight PSTs, only Catherine and Geoff had encountered mentor teachers who they both felt were poor examples of authoritative behaviour, and in both cases the experience only served to reinforce their determination to avoid acting that way. However these two examples indicate that preservice teachers who had already explored differing methods of expressing authority, in part through the study of the performative elements of status, would be better placed to recognise both positive and negative examples of authority expression and to select which models they wished to use in their own teaching practice.

7.2.4 Status in the Context of the Classroom.

Anne had some difficulty with the work around status, with her comments indicating that she felt uncomfortable with the idea of assuming higher status than the people around her and being in a situation of unequal power relationships, particularly when she is the one wielding the power. In the second interview, halfway through the workshop series, she discussed her issues with “trying to be someone you’re not”, relating it back to her youthful attempts to look “really good”: “[I] had trouble in the workshop with status – I’m thinking ‘what sort of status does he want?’” (interview 2). Here, Anne seems to be implying that her goal in this exercise was to offer me what I wanted, rather than exploring her own concepts of what status meant to her. This in itself indicated that she still tended to see teachers as figures to be mollified, rather than people to be negotiated with. She then went on to talk about her own relationship with the idea of having status/authority in the classroom, which she wanted “quietly” and which she felt would naturally develop over time:

I want status – but I want it quietly, and I think that comes across with – I don’t think I can do status. I think teachers – I’m going to write this down in my diary, but I think teachers do have an automatic status, but depending on what school you’re in it does get challenged – but I think if you’re kind of consistent in your – in the way that you behave – you know you can – after a while you can build up – your status will build – by the way you present yourself – yeah. (interview 2)

What is interesting here is that Anne seems to have a problem with the idea of being an authority figure in the classroom, and relying on the belief that her authority in that context will arise by itself, without any effort on her part to establish it.

Anne's diary entry on the status workshop also reflected this attitude – that teachers have an “automatic status”:

Teachers have status within the classroom

Quiet status – listening and guiding status

Flexible, sensitive, responsive to needs, fair, “does the right thing”, intelligent, collegial.

(Diary entry 4)

It is interesting to note in this entry that she associates a teacher's status and authority with “listening and guiding” and with being “sensitive, responsive to needs, [and] fair”. This strongly reflects her comments from interview one about teachers being in the role of protector and facilitator as well as that of educator.

Geoff, also, had earlier expressed the idea of a teacher as a guide rather than an instructor (see 5.1.4). He identified as “a bit Left politically” (interview 1) and had described incidents in his education and his previous career which indicated that he was not at all troubled by opposing those in positions of authority over him. He was intent on engaging in a cooperative pedagogy in which he functioned more as a facilitator than an instructor. By the end of the project, Geoff seemed to have come to a clearer understanding of how he wanted to exercise authority in the classroom. Referring back to the Commander exercise in status, he said:

Standing on the chair and giving people instructions and stuff ... that was interesting and difficult – and it's something I'm going to try to avoid in the classroom as much as I can.

Cause you can see how difficult it is ... it's like trying to keep juggling ten different balls at the same time. But having said that, I really have a better - a real understanding of what authority is about. (interview 3)

Geoff's comments indicate that working with the exercises in status gave him a clearer idea of how he did and did not want to behave with regard to his authority as a teacher.

The concept of teachers being guides and facilitators rather than instructors is one that has a long history in the literature of teacher education. Dewey (1998 [1938]) considered that education is not fundamentally the transmission of knowledge, but rather it is the “*intelligently directed discovery of the meanings inherent in ordinary experience*” (p. 114, my italics), and that teachers could and should take on many differing roles in the pursuit of their teaching objectives (Simpson, Jackson, & Aycock, 2004). Later studies have indicated that pre-service and early career teachers often seek to form a relationship with their students that is more collegiate than strictly authoritative (Stoughton,

2005; VanderStaay et al., 2009; Pellegrino, 2010; Lai, Gu & Hu, 2015; McGarr, O'Grady & Guilfoyle, 2017). The comments by the PSTs in this study indicate that the workshop exercises on Status had helped them to clarify how they could use Status – and particularly performed changes of status expression – to more effectively manage their classroom management. Hayden commented that his experience with performing allowed him to experiment with such embodied expression:

When I'm in the classroom – particularly when I've had to deal with challenging students – whether they're confrontational or just dim or whatever, I'm engaging with them – I'm performing for them, I'm working with them – and there's this bit back here (back of head) that's going 'ok this isn't working – I need to change tack – change my character – change my status – change character or throw something at them to put them off balance. (interview 3)

In terms of this study, several of the PSTs began to change the way in which they understood the expression of authority in the classroom, and the degree to which exercises in altering their perceived status in that context might help them with classroom management and the presentation of their teacher identity as figures of authority.

7.2.5 Applying Authority Through Status

The work on Status brought the issue of authority and its expression in the classroom into sharp focus for most of the PSTs in this study. In Anne's case, she seemed to have come to an awareness that authority could be exercised in a way that did not conflict with her desire to be seen as helpful and protective towards her students. During her final interview, she mentioned having to “own” her sense of authority as a means of being able to exercise it without abusing it (interview 3). She described becoming aware of an inherent ability to engage with her students and that the workshops had helped her to understand how the way she enacted and embodied her identity affected her social interactions, including those with her students. This helped her to recognise those aspects of her identity expression that she wished to retain as well as those she wished to change:

I kind of naturally – I'm quite natural in my inclusiveness of students – right? So I don't really want to lose that, cause it's a natural talent that I've got, and it's kind of nice to know that I've got this natural talent, so – but [the project] helped me realise that – you know – other people see other parts of me that – you know that are quite – that I can just naturally engage with people. (interview 3)

Over the course of the project, Anne's demeanour shifted from one of being somewhat nervous and uncertain to displaying a greater degree of confidence, both in her interactions during the workshops and interviews, and in defining how she perceived herself as a teacher. Her own observation of this development was summed up in her final interview, where she spoke about going back to a school where she had been placed earlier in one of her last placements:

My first placement experience was really horrible – they didn't offer any support; no support – I got dropped in, my supervisor just basically left me to it. I got very good feedback, but I nothing more. If you met me [then] I reckon I'd have had a meltdown. Anyway – I've had my final placement at the same school – right? – and I wasn't nervous – in fact I got a bit bored cause it was the end of term [laughs]. (interview 3)

There's a sense in this last comment that Anne feels that she has reached the end of what the teaching course can offer her and that she is ready to move forward into new areas of experience. In terms of her relationship with status/authority, the workshop exercises seem to have provided her with an opportunity to more closely examine her attitudes towards the exercise of authority in the classroom. Her comments indicated that her exercise of authority would not reflect those behaviours to which she had been subjected during her own schooling and that she wanted to actively counter the negativity that she had experienced, although her concept of expressed authority remained relatively unchanged. She still felt by the end of the project that authority would be derived almost automatically from her position as a teacher.

Catherine's experience in wielding authority in the workshop on Status also seemed to have a significant impact on her understanding of the nature of authority from the point of view of one exercising it – that it is not a particularly easy thing to engage in:

It was – it seemed obvious that maintaining authority ... you know, you have to keep everyone going all the time ... it needs a lot of quick thinking – brain energy – if you take on that level of responsibility for everyone. It's exhausting. (interview 3)

Here it seems that Catherine focussed on the exercises involving teacher authority, which she wanted to develop in a particular way. She talked about having the confidence during her placement in China to be flexible with lesson plans and addressing students' learning and other needs. There was a definite development in her perception of teacher authority from her early comments in the first interview, to her comments from interview 3. This repositioning helped to shape her understanding of the nature of authority in relation to the classroom and how she might go about expressing it.

Only one of the PSTs, Hayden, made an explicit connection between the expression of differing status levels and student engagement, however the encouragement of an interrogative attitude towards issues such as teacher authority as a developed performative activity, rather than as a behaviour that had to be learned on the job was a positive modification of awareness that was observed in all of the PSTs. These comments by these PSTs indicate that most of them still equated status with authority in the sense that they almost automatically accepted that 'status' meant 'high status', when in fact status from a performative perspective can be high, middle, or low, or indeed anywhere on a spectrum including all three of those loci.

7.2.6 Moving Towards a Performative Expression of Authority

The attitudes of these PSTs to teacher authority are reflective of many current educational theorists' views on pedagogic authority issues (Brookfield, 2006, 2015; Olsen, 2016). Research suggests that concern with authority and control is a common feature of pre- and early-service teachers' experiences. Student behaviour is a subject that lies at the forefront of concern for future teachers (McNally, I'anson, Whewell, & Wilson, 2005). Discipline issues are rated consistently as a leading cause of teacher stress and burnout (Lewis, Romi, Qui, & Katz, 2005; Matiang'i, Makewa & Role, 2016; Jacobson, 2016; Covell, McNeil & Howe, 2009). Attitudes towards the classroom authority of teachers have in recent time tended towards a more flexible approach than that suggested by the some of the expressions of status and authority experienced by some the PSTs in this study, both during their schooling and during their engagement in their teacher education course. VanderStaay et al. (2009) state that

Concerns that focus on traditional and legal authority overlook the more substantial contributions of charismatic and professional authority. [...]. Our study suggests that trust and respect yield much more classroom power. Because the authority teachers fear misusing is legal, traditional and bureaucratic, a focus on professional authority may permit teachers to exercise authority distinct from the kind of power we typically view as oppressive. (p. 276)

Similarly, Masten (2016) contends that "a shared sense of ownership of the learning environment would be a good start. The goal shouldn't be to control and punish learners, but rather to build an environment of trust and respect." The developments in their attitudes to authority experienced by

the PSTs as a result of their explorations through the workshop exercises seem to indicate that the work on status helped them to interrogate their own attitudes towards authority and to identify the forms of status and the forms of authority and classroom management that resonated with their own conceptions of their professional teacher identity expression.

Analysis of the data indicates that, through the work on status, the PSTs began to move towards more consciously considered understanding of what constituted the expression of teacher authority in the classroom. What emerged from examination of their initial comments was that their conceptions of teacher authority had in most instances been derived from both positive and negative experiences in their earlier schooling. The negative impressions seem to have been reinforced for some of them by experiences of authoritative expression during their placements. While these early and later encounters had helped to direct and define their concepts of the representation of authority, the analysis indicates that the workshop exercises offered the PSTs an opportunity to experiment with and explore differing ways of using status in the classroom to convey authority. Anne's attitude towards wielding authority with students was fostered through the investigative work on status. Her initial comments indicated that she was seeking to please me as the 'authority figure/researcher' by providing me with the expression of status that she thought I wanted. However the 'Commander' exercise allowed her the opportunity to explore the implementation of authority in a relatively safe way. This seems to have confirmed her belief that she could negotiate authority in a manner more conducive to student engagement than she had personally experienced during her own schooling.

Similarly, both Catherine and Geoff gained insights into authority expression through the status exercises. Catherine seemed to have issues with authority figures from her earlier schooling right through to her teacher education, although she indicated that the work on status had given her an appreciation of the difficulty of wielding authority, albeit in a context much different from that of a classroom. Geoff similarly indicated that his understanding of the expression of authority with students had been confirmed by partaking in the status work. My analysis indicated that his understanding of this issue was related back to the awareness of his body gained from the first workshop. Through the Neutral Mask work in the first workshop, Geoff seemed to have come to understand that he could appear as somewhat physically intimidating, and that his engagement with his students would require a modification of his identity expression to moderate the effect of his physicality. The status work seemed to confirm for him that presenting himself as a coach or learning facilitator rather than as a more conventional teacher-authority figure, and presenting a status level

closer to that of his students, would be one way to achieve that. Hayden's comments from interview three show that he had a performer's understanding of the nature of status and the way in which it could be manipulated to have varying effects on an 'audience' of school students. Hayden's acting experience translated into an awareness of the performative and embodied nature of status – that it is both an expressive element of individual identity and an aspect of self that is conferred by others. The analysis revealed that all of the PSTs to some extent began to appreciate the fluid and plastic nature of status and authority expression. The limits of the project prevented us from focusing directly on these aspects of what Goffman (1967) referred to as "impression management" beyond the confines of one workshop, although the nature of the series was intentionally cumulative. However the findings indicate that training in these and other performative elements related to acting could be a useful avenue of further investigation in preservice teacher education, and in the development of teachers' identity expression in the classroom.

7.3 Overview

In this chapter I have presented the analysis of the data generated from the PSTs responses to the workshops on Presence and Status and how their experiences of the exercises, the shared meaning making that emerged from the discussions, and the effect of the reflections that arose from their diaries and interviews began to reshape their approach to both those elements of identity. Several of the PSTs said that the Presence workshop offered them techniques that were immediately applicable in their practice, particularly in positively affecting their familiarity with the performance/teaching space, and in assisting them to focus on individual students while at the same time being aware of what was going on in the rest of the room. Status was identified with teacher authority and classroom management by the PSTs. Initially, some of them had presupposed status to mean asserting control of a class through authoritarian methods, but in discussions and interviews following the workshop, most of them began to understand that the expression of status was more complex than that. Looking at status as a performed element of identity allowed several of them to understand it as an aspect of identity that could be changed to suit the circumstances – moving from high to middle to low status and back again in response to how they wanted their students to respond to them. What emerged from the data were strong indications that the work done on both Presence and status during the project allowed the PSTs to interrogate their own conceptions of authority, both those they had experienced and those they had personally developed, and to consider alternative ways of expressing those through the negotiation of their own embodied status in the classroom. In Chapter 8, I address the final two workshops of the series – Improvisation and

Characterisation – and the ways in which the PSTs in this study began to bring together the elements that had been covered in the previous workshops.

Chapter 8 – Acting In The World

Acting in the World is so named because the two workshops – Improvisation and Characterisation – were the ones that most specifically focussed on acting skills that would not be familiar to the participants, but which I felt had applicability in identity expression and teaching. Again, both these workshops built on the exercises from the previous four. Improvisation included elements like concentration games and motivation, while Characterisation extended these elements into roleplays and actual work with consciously changing the way the PSTs might express their identities in a classroom. The Improvisation workshop was less about teacher identity expression than it was about bringing all the elements studied in the previous workshops into play as aspects of identity expression in general. The exercises were more focused on improvisation as a means of rapidly changing aspects of identity presentation – what Goffman (1959, 1967) refers to as “impression management” - in response to changes in the context/environment. Some of them commented later that they had felt more able to switch focus and to ‘think on their feet’ in teaching sessions, though my personal impression was that there was not nearly enough time for them to really engage with improvisation as it related to their teaching practice.

The Characterisation workshop used roleplays and small scripted dialogues to allow the PSTs to play with the character development techniques covered in the workshop series up to that point. In experimenting with their own concepts of what constituted an ideal teacher, the PSTs had the chance to try out those expressions in a form of rehearsal situation. Several of them discovered that some aspects of what they thought of as ideal were not as effective as they had hoped with a difficult student as played by one of the other participants, while one discovered that roleplaying a difficult student modelled on a real student from one of her placements gave her insight into that student’s behaviour. I observed that being able to actually embody these identity aspects seemed to help the PSTs discover what worked and what didn’t work quite rapidly.

8.1 Workshop 5: Improvisation – Unfolding the Unknown.

“Creativity is not the clever rearranging of the known.” (Spolin in Schwarz, 2012)

Spolin’s quote encapsulates for me the nature of improvisation, and the understanding of its creative power that informed the concepts behind this workshop. Viola Spolin is best known for her

work on theatre games and improvisation, particularly her development of improvisation as an educational tool (Spolin, 1986). Many of the acting skills developed in these games are advantageous to the work of the teacher, such as overcoming embarrassment, rapid thinking, cooperation, listening and responding, resisting assumption, reacting to the environment, and achieving objectives despite unforeseen obstacles. I selected Spolin's approach because her conception of theatre games emphasises the play in play-acting and I felt this would encourage the participants to access the joy and excitement of acting rather than focus on the fear of public performance. As Spolin's quote above implies, the exercises in improvisation were intended to give the participants the opportunity to creatively work not only outside their comfort zones, but also outside what they thought they knew about teaching. This workshop was one that most of the PSTs found quite challenging. Only Hayden had had any previous experience with improvisation, and most of the other participants seemed to find many of the exercises confronting, although the responses from their initial interviews at the start of the project indicated that they had realised they would be required to do such exercises when they entered into the project and that such activities were part of the process of learning characterisation. The discomfort felt by the PSTs in relation to some of the exercises speaks to the nature of teaching and the tendency of teachers to "teach what [they] have been taught" (Kelly, 2007, p. 159), and to fall back on behavioural patterns that they observed during their own schooling (Weber & Mitchell, 1995). This is a familiar phenomenon in the theatre. Most actors, when confronted with an unexpected on-stage situation, will fall back on what they know works, even if it is not at all appropriate to the scene or the character. The intent of this project was to disrupt this cycle and invite the participants to consider the expression of different teacher identities through embodied processes.

I began the session by explaining the nature of improvisation in the theatre, making references to well-known examples such as *Theatresports*, and 'Whose Line Is It Anyway?' (Foxtel) which are largely or completely improvisational in nature. This helped to give a point of reference for the group and ensured the PSTs' interest and focus by allowing them to realise that they were already familiar with some of the ways in which improvisation could develop. I emphasised that improvisation does not necessarily have to be humorous and that everybody improvises everyday as nothing in life is scripted – we are all adept in dealing with unexpected situations. The workshop began with trust exercises taken from Johnson (1979), Spolin (1985), and Boal (1992). Spolin (1983 [1999]) is best known for her use of theatre games and improvisation. I selected Johnson's and Spolin's approaches because the concept of theatre games emphasised the 'play' in play-acting and was intended to encourage the participants to access the joy and excitement of acting rather than focus

on the fear of public performance. The exercise taken from Boal was used in this case to establish a level of trust I felt was necessary to the work we were going to be undertaking. The purpose behind these exercises was to bring the group to a point where they felt free enough with each other to be able to improvise scenarios without becoming too self-conscious. The first exercise was 'falling', where one person stands in the middle of a circle of people and allows him or herself to fall from side to side while the group catches and supports them. This one provoked a few interesting responses, with several PSTs finding the experience ultimately quite pleasant. Anne commented that

It was that falling [exercise] – the one where we had to catch each other? I was quite nervous at first – like I thought 'they're never going to be able to catch me'. But once I got into it for – like after a minute – once I realised they could catch me safely, it was really ... it was almost relaxing. I actually closed my eyes and just let myself fall and it was very relaxing [laughs]. (interview 3)

The next exercise was more intimate and involved the PSTs in couples simply staring into each other's eyes for one full minute. This proved surprisingly hard for them to do, given that they had been working with each other for four weeks prior to this workshop. The discussion of the session the following week revealed that most of them had found the exercise quite confronting.

Me: So, what did you find difficult about last week? What was challenging about doing Impro work?

Geoff: The staring one.

[general agreement]

Anne: Yeah! That was so hard! I couldn't – I just had to, like – flick my eyes away a few times! And I laughed!

Frith: Yes, me too! I ended up giggling, and – it was like – it seemed like such a long time! [general agreement]. And I was thinking 'wow! That's really what one minute is!

Eric: Yeah – I kind of had to breathe though it – to relax, 'cause I felt I wanted to laugh too, but I didn't want to. (focus group 6)

Boal's 'blind cars' (Boal, 2005, p. 121) was the third exercise, in which the PSTs worked in pairs, with one participant being the blindfolded 'car', while another walked behind him or her, steering them

by tapping on one or the other shoulder. The speed was slowly increased until both people were almost running, although the space of the room did not allow for the couples to get up to full speed. We then swapped partners and did the whole exercise over again. This was one that a couple of the PSTs thought might work in their classes, particularly Bianca, who was the only primary teacher in the group.

I liked the one where we had to guide each other around the room. That was fun and a little ... it was a bit scary at the same time, especially when you asked us to speed up [laughs]. I mean – I didn't really feel like I was in danger or anything like that – but it – I kept thinking I might bump into someone else when I was the 'car', and it was actually quite difficult to be the driver too, 'cause you had to be watching out all the time and you had to – react pretty quickly sometimes! No – but it was fun. I think I could use that in my classes sometimes – I think the kids would like that. (interview 3)

Using theatre games in the classroom is by no means a new concept. There are numerous studies that have shown how effective such games can be as learning tools (for example, see: Berk & Trieber, 2009; Boudreault, 2010; Spolin, 1986; Squire & Jenkins, 2003), and the PSTs in this study perceived many of the exercises we explored during the project as potentially useable with their students. The purpose of this workshop, however, was to explore the improvisatory nature of teaching itself, rather than the use of improvisation as a teaching skill (Holdhus et al., 2016; Riveire, 2006). Sawyer (2004) conceives of teaching as a form of disciplined improvisation: "Creative teaching is disciplined improvisation because it always occurs within broad structures and frameworks," (p. 13). Shem-Tov (2015) discusses the value of improvisation in the dynamic that occurs between teachers and their students, stating that "A real teaching–learning process is not only a fixed and planned process but also includes improvised dynamics" and, reflecting Sawyer (2004) describes improvisational pedagogy as "an emerging encounter between the planned curricula and the spontaneous and intuitive activity in the classroom" (p. 306). What was different about the application of improvisational skills in this project was the use of that skill as a means of identity presentation.

8.1.1 Improvisation in the Classroom

Improvisation has been seen as a useful educational tool since at least the end of the 1980s, particularly in drama and music education, but more recently in general classrooms as well (Asokhis,

2009; Berk & Trieber, 2009; Green, 2014; Holdhus et al., 2016; Lobman, 2006; Maheux & Lajoie, 2010; Riveire, 2006; Sawyer, 1997, 2000, 2002, 2004, 2011, 2015; Shem-Tov, 2011, 2015, 2017; Spolin, 1999; Yaffe, 1989). Discussing the impact that improvisation can have on collaborative learning, Sawyer (2004) states that

Creative teaching is improvisational, and participatory classroom discussions gain their effectiveness from their improvisational, collaborative nature. Educational research on collaborating groups has begun to emphasize the features that they have in common with improvising groups: their interactional dynamics, their give-and-take, and the fact that learning emerges from individual actions and interactions, requiring a shift in focus from the psychological analysis of individual participants to a collective, group level of analysis. These education researchers have discovered that the benefits of collaboration accrue from the complex processes of group improvisation. (p. 17)

However, despite the increasing interest in the use of improvisation in the class room, there is very little research into teachers using improvisation with regard to their identity presentation in their teaching practice. Improvisation of characterisation, components of identity expression that can fundamentally alter the way we are perceived, is standard training for any actor and has a long history in the performing arts, being already well known in Imperial Rome (Edwards in Easterling & Hall, 2002, p. 390). Drawing from the research base, in this project, I introduced improvisation for two purposes: first, as a method that would allow the PSTs to 'play' with aspects of character expression and to observe the ways in which the other participants dealt with the scenarios that were introduced; second, to develop participants' capacities to be present and responsive in the unpredictable moments that inevitably arise in classroom teaching.

8.1.2 Improvisation and Identity Expression

The concept of identity expression as reactive and responsive to context in an improvisational manner has been discussed by numerous social and educational theorists. Holland et al. (1998) deconstructed the concept of identities as they are practised, formed, and reformed in social contexts drawing on a theoretical framework taken from Vygotsky, Bakhtin, and Bourdieu and the ways in which individuals and groups negotiate shared meanings. They state that: "Agency lies in the improvisations that people create in response to particular situations" (p. 279). They go on to contend that these philosophers "emphasize that we have our existence not in repose but in practice" (p. 279) and that improvisation allows us to negotiate, using the resources at hand, the

spaces generated by the actions and utterances that “take place within an always present, partially durable construction of stratified social differences, languages, and other cultural media of action” (p. 279).

Even in this kind of deconstruction, however, there is still an implication that the process of improvisation in identity expression is largely if not wholly unconscious. The contention behind the concept of the Performative Identity as articulated in this project is that this process can be made much more conscious and undertaken with more deliberate intent than suggested by Holland et al. Smilde (2013) commented on the nature of improvisation as an expression of one’s deep nature: “Improvisation deals with expressing one’s inner self, it is connected to your identity as a person” (p. 5). While there is certainly an element of self-expression in all improvisational work, applying this definition to a teacher’s identity expression skates perilously close to the idea that, in teaching, one can simply go into the classroom and ‘be yourself’. Improvisation as undertaken in this workshop was perceived much more as a means of expressing those elements of character selected by the performer/teacher, rather than simply communicating what they were feeling at the time.

8.1.2.1 Improvised Identities and the Danger of Falling into Stereotypes

The exercises that followed involved roleplaying situations such as walking into a classroom, in which the PSTs were asked to roleplay the scenarios on the first and last day of term. This resulted in discussion about the changes they observed in each other, as well as in their own observations about their feelings in the two situations. Several mentioned that they felt much more at ease with a room full of students they already knew. Reflecting on this exercise, Catherine commented that:

I definitely felt a lot more relaxed [the second time]. I thought – well maybe it was because I’d done it once already as well, but I felt that I could be more open and just more ... myself, I suppose. I think the first time I was putting on more of an act – like a ‘teacher’ act.

(interview 3)

I pressed her to expanded on what she meant by ‘teacher act’.

Catherine: I suppose – well, when you first go into a classroom – and I was ... I mean we were all thinking in that first [part of the exercise] about it being the first day, or the first time in front of that class ... and you want to establish authority, I guess, so you do the ‘teacher’ act. Like you behave with more authority, or It’s, maybe a bit more formally? It’s hard to describe it in some ways.

Me: So you think a teacher needs to come across as more formal at first?

Catherine: Yeah. Yeah, I think that's normal – I think that's maybe what the kids expect. Just to establish a bit of authority straight away. (interview 2)

The presentation of an identity based on an assumption of “what the kids expect” speaks to both the concept of impression management (Goffman, 1959, 1967, 1970), and the issues of teacher stereotyping (Swezy & Finn, 2014; Webber & Mitchell, 1995; Zuo, Zhao, Peng & Chen, 2017) engaged in by both students and the teachers themselves. What Catherine's comments indicate is that she is already ‘performing’ as a teacher. The problem is that through that performance, she is engaging in a form of stereotyping – performing what she thinks her students expect her to perform – rather than choosing for herself what kind of identity she will present to the class. This project was designed to offer the participants a range of skills and understandings that would allow them to more effectively control their half of that discourse. Rather than performing what the students expect (or rather, what the teacher assumes the students expect) they would, through the application of the Performative Identity, be enabled to present a range of identities that could be altered between classes or even during a class.

In his first interview, Eric mentioned that he felt he could not allow himself to become too friendly with his students in case they began to see him as a friend, rather than as their teacher:

[You have to be] approachable and jovial, yet ... have boundaries. You can't be too jovial, otherwise the students won't have any respect for you and you're not there to be their friend – you're there to be their teacher ... so ... a teacher has to be willing to sacrifice that friendship and people idolising them to achieve what's necessary. (interview 1)

These remarks expose the embeddedness of teacher stereotypes that persist even within those studying the profession. The idea that ‘the teacher’ must represent authority from the very beginning is one that is particularly resilient. Weber and Mitchell (1995) note that:

teachers are often aware of the preconceptions and images others hold of them. They may even be aware that their practice is influenced by children's expectations of what teachers are ‘supposed’ to look like and do ... Teachers know, for example, that they are reputed to have ‘eyes in the back of their heads’ and often trade on the knowledge, using the myth to keep children ‘on their toes.’ (pp. 2-3)

Similarly, Britzman, (2003) observes that

Issues of pedagogy do not enter into a student's view of the teacher's work. Rather, the teacher's skills are reduced to custodial moments: the ability to enforce school rules, impart textbook knowledge, grade student papers, and manage classroom discipline appear to be the sum total of the teacher's work. (p. 28)

She goes on to point out that "[t]he persistence of such stereotypes, however, does more than caricature the opinions and hopes of a community. Such images tend to subvert a critical discourse about the lived contradictions of teaching and the actual struggles of teachers and students" (p. 29). This study aimed to provide the participants with a range of skills that would allow them to present whatever identity aspect of teaching they desired, without automatically falling into the 'expected role' of a teacher.

8.1.3 Moving Beyond Stereotypes: A Shift in Perspective

Catherine's views on her self-presentation had begun to change towards the end of the project. She commented in the final interview that she had begun to consider presenting herself as "relaxed and confident" in her first encounter with a new class, and only bringing out her authoritative self if and when it proved necessary. In this, she reflected her statements at the start of the project that the teachers she had engaged with most successfully as a student were those with whom she felt the strongest connection. Her statements about the project reflected these changes in the expression of her teacher identity the classroom.

I think I'd rather be – at least with my students in the classroom – I'd rather be on a more friendly basis. I've kind of, changed – I've become far more extroverted and I really enjoy being in front of a class and talking to people, and so I've realised more and more that I really enjoy developing that side [of myself].(interview 3)

This shift in Catherine's understanding of how she wanted to present as a teacher was accompanied by an awareness that she could project a range of different identities consciously, including those she elected to present in the classroom. She commented that

I was thinking particularly that idea that you can act the way you want to, and put on – you can choose how you present yourself, I think was a really interesting idea to me – and that definitely had changed the way I think about identity. When you got us to think about actual people that we know that are those ideal teachers to us, it made me see more what was

happening behind the scenes – the way that they were operating – and I think realising if I want to emulate any of those practices, what I have to do to come across that way. I see in some ways the performative aspect of what they do and realising – do I want to do that, how do I want to come across, all that sort of thing. (interview 3)

Anne also reached a level of understanding about how she was perceived that indicated a greater level of confidence in her capacity to engage with others. She commented that: “it helped me realise that – you know – other people see other parts of me that – you know that are quite --- that I can just naturally engage with people” (interview 3). The indications here are that the work on improvisation, while it did not resonate particularly well with all of the participants, did allow both Anne and Catherine to consider the expression of aspects of their preferred teacher identity in a more deliberate way.

8.1.4 Improvising Responses to Classroom Situations

One of the greatest difficulties in teacher education is finding a way to help novice teachers manage unexpected and problematic situations that can and will arise in the classroom and which will often be defined as ‘problems’ because of their disruptive influence on the predetermined class plan. For beginning teachers, such situations or events can be challenging and confusing. Research in this area (Maheux & Lajoie, 2010; Sawyer, 2015; Shem-Tov, 2011, 2015) suggests that improvisation classes can prove valuable for teachers, not only in offering them opportunities to explore potential problem situations, but in providing them with the skills to react quickly and creatively when those situations occur during their teaching. Shem-Tov (2011) argues that

One of the ways to contend with [these situations] is to use techniques of theatrical improvisation, as well as modes of knowing originally intended to deal with unanticipated situations in the creative process of theatre art. The principles of improvisation technique can be implemented in the classroom by the teacher as a reflective mode in order to enhance the flexibility of the teacher’s reactions to spontaneous occurrences in the classroom. (p. 104)

In this study, several of the PSTs found that the improvisational skills they explored in this workshop were effective in helping them to engage more readily with their students. Frith mentioned that, in

one instance during one of her placements, the application of these skills allowed her to more effectively mould her behaviour as a teacher to the mood of her 'audience' of students:

They were pretty flat and I guess, switched off ... it was Friday last session, so [general agreement]. So I just sort of – I started them talking and *they* started ... offering their ideas back, their thoughts. And I just took that and ran with it – sort of going back and forth, and it actually ended up being - I found it a lot faster. I could get concepts across a lot faster by having that conversation and getting them to say 'is it this or is it that' and getting their ideas forward. (focus group 6)

Hayden reflected that reconnecting with his experience of improvisation in Theatre Sports through the workshop resulted in a new level of connection with his students. He mentioned that in one specific class where he "turned on" the improvisational aspect of his theatre training, the improvement in engagement was noticeable:

It was amazing how much more free my lesson became as soon as I stepped back from the lesson plan – and how much more engaged my students were because I was more engaged, I was more in the moment ... and the kids picked up on that. They picked up on the fact that I was not just recycling something, but I was talking to them – engaging with them. I was using that – improvisational mode. And it also means that I was able to use what they gave me ... whatever they came up with I could take that up and then turn it around to create the lesson on the fly, as it were, but I was still able to get the content across. (focus group 6)

Eisner (2002) notes: "As experienced teachers well know, the surest road to hell in a classroom is to stick to the lesson plan no matter what". This study suggests that providing teachers with the skills of theatrical improvisation can help them to negotiate the shifting and uncertain terrain that is the classroom environment with greater confidence and effectiveness allowing them the latitude to depart from their lesson plan in response to their students' moods.

8.1.5 Teaching 'On The Fly'

The dynamic nature of the classroom environment is well recognised in the literature on teacher education and practice (Britzman, 2003; Griffiths, and Hedberg, 2003; Grootenboer, 2000; Noddings, 2003; Yao, 2011; Ronstadt, 2010; Porter; Shernoff et al., 2015). Felman (2001) describes a classroom incident in which she spontaneously engaged in a performative moment – pretending to faint – in

response to an Afro-American student in her class who had made a connection between herself suffering discrimination on account of her race, and Jewish people suffering similarly because of their religion:

I let myself be professor-cum-performance artist, just as Renate let herself engage in the performativity of the classroom. Renate had entered the classroom with a scripted performance; she knew exactly—having planned beforehand to speak up as soon as class started—what she was doing. I, on the other hand, had not planned to faint. But as I often do, I allowed the content of the moment to inform and determine my actions. (p. 188)

Felman's spontaneous action/reaction to Renate's pre-determined performance took her teaching into an area of heightened reality which impressed the moment, and therefore Renate's observations, on the minds of the other students in the class. In doing so, she not only broke from her teaching plan, but also from the kind of behaviour her students probably expected from her.

Although Felman's response is a somewhat dramatic example, it reflects the responses to the educational moments articulated by both Frith and Hayden in their comments above when discussing their classroom interactions with their students. This capacity to think on their feet – what Hayden referred to as teaching “on the fly” – was an understanding of teaching practice that the data suggests was illuminated for them by their explorations in the workshop on Improvisation. While there is no suggestion here that teachers cannot develop this capacity in other ways, these comments indicate that teachers who have had the opportunity to explore improvisation in this way during their teacher education could be better placed to employ those techniques from the beginning of their professional careers, rather than having to learn them after they have begun teaching.

Hall and Smith (2006) make the observation that “teacher education programs should encourage decision-making based on the response of the students as opposed to always “sticking to” the plan”. (p. 432). The capacity to make these appropriate in flight choices and responses to the immediacy of a constantly shifting classroom environment is usually seen as a capability that only develops after several years in the teaching profession (p. 437). However Hall and Smith go on to make the point that such a capacity can and should be something that pre-service teachers are encouraged to develop as much as possible prior to entering the profession. They point out that pre-service teachers need to learn both flexibility and adaptability in the delivery of their lessons and their interactions with students in order to be able to handle the “complex and multidimensional” nature

of the average teaching situation (p. 438). The data from this project indicate that exposure to and experience with characterisation skills as utilised by actors can assist with the development of such flexibility.

8.1.6 Objectives and Motivation

The final stage of this workshop involved revisiting exercises that engaged Stanislavski's ideas of objective and super-objective, and the ways in which motivation can affect the expression of identity in different contexts. Stanislavski (1936, trans. Hapgood, 1948) perceived motivation or "will" (p. 266), as he called it, as part of a triumvirate, the other two members being feelings and mind. In his earlier techniques, he considered these three to be "masters" or "impelling movers in our psychic life" (p. 266). Stanislavski insisted that a character was either driven by emotions or by the mind to choose physical actions. This in turn aroused the will of the actor to perform the given actions. Thus, the 'will' became activated indirectly through either emotions or the mind. The implication was that the will or motivation was in the subconscious.

Hornby (1995), in distinguishing motivation from objective posits that 'motivation' looks backwards into psychology and the past, while 'objective' looks forward towards an action. Motivation then becomes extremely important in psychological realism which is based on subtext and hidden meanings. Hornby notes that theatrical styles before realism (and before psychology) did not use motivation in characterisation (166). While it is outside the range of this study, this idea speaks powerfully to the role of deep reflection in enabling us to better achieve our objectives by understanding our deeper motivations and how the two might be in conflict.

The data from this project indicate that most of the participants felt that the exercises focusing on objectives and motivation were more or less unnecessary to their teaching practice. Geoff commented that:

I didn't find the motivation stuff very relevant - not so much. I think that we'd probably have to do more on that before you can really start to – personally I feel for me I'd need to do more on it – maybe some of the others might have picked it up quicker. As a teacher – you already know – I mean, your motivation is to get through the lesson – to get the content through to the kids. And the other one – objectives – I use that a lot in the [non-school]

classes I teach, so it's not – it's not really the same as for the acting side of things. (interview 3)

Frith also felt that she would have like to explore the idea more, but that it would not be particularly useful for her classroom activities.

I think that session – thinking back, probably towards the end of the session, it was getting to the point of 'oh this is really interesting', so I think it took a while to ramp up and then we had to stop it – so it don't know if longer sessions might have helped. Cause I think the idea is really interesting, but I'm not sure how much of it I'll be able to integrate into what I'll be doing. (interview 3)

Hayden's experience in the Theatre Sports field allowed him to draw a parallel between the concepts of objective and super-objective (Stanislavski, 1936, pp. 237-244). During the final focus group, he spoke about the way in which the concepts varied in theatre and teaching, but also the ways in which they are similar:

When you look at my lesson plans, my unit plans, there's just so much information it's absurd. [laughs] but I – that's because you know – I like to be prepared – it's the stage manager in me. I just want to make sure it's all there – if it all falls apart it doesn't matter 'cause I've still got the framework and I know where to come back to [general agreement]. But if you're talking about motivation – or that idea of objective and super-objective like we did last week – I think – you can see the objective as, like, your lesson plan – just for that one session – and your super-objective is like your unit-plan. Because I may not get around to doing what I'd planned to do today because of any number of things; whereas by the end of the unit if I've covered everything, that's what's important – because that's the main learning unit rather than just the lesson. (focus group 6)

8.1.7 Questioning Perception about Identity

The data indicate that there are aspects of improvisation work that many of the participants in this study found to be useful and helpful in their classroom interactions and in the expression of their teaching identity in those contexts. The ability to think on their feet and to rapidly change from one form of character expression to another seemed to be particularly advantageous to several of them during subsequent placement sessions. While not all aspects of the improvisational work were felt to

be relevant, the majority of the exercises seem to have helped the participants discover new and more effective ways of engaging with their classroom 'audiences'. My observations were that, despite some initial resistance to exercises, most of the PSTs gained some benefit from the explorations. Certainly, the literature on improvisational work and teaching seems to strongly support its effectiveness in improving the ability of teachers to readily alter their practices in their responses to unexpected events during their classes. According to Frost and Yarrow (2015) improvisation is the ability to respond spontaneously to every moment as a choice, taking responsibility for a changing and stable reality, both internal and external, and the ability to recreate in each instance the relationship between them. Shem-Tov (2015) states that

improvisation is not only an acting technique [...], but is also used as a metaphor for teaching itself. A good improvising performer as well as an improvising teacher are both well-trained, on the one hand and, on the other, both act and respond according to the here-and-now – to the occurrences of the event as it is taking place. (p. 306)

He goes on to comment that good teaching, like good improvisation, requires the capacity to work spontaneously as well as having "anchors" to which the teacher can always return in what he describes as: "a movement between safe ground and the endless sky" (p. 306). The data from this study suggest that the most of the participants would benefit from a longer exposure to the study of improvisation as a performative element in the manifestation of their classroom teacher identity.

8.2 Workshop 6: Characterisation – The Constructed Self

This was the final workshop in the series and was intended to allow the PSTs to draw together all the elements they had been exploring over the previous workshops and in their teaching practice. I had asked them all to take some time during the preceding two weeks to focus on what elements they considered to be those of the 'ideal teacher', as we had discussed during the first interviews. I asked them to reflect on what they had considered as ideal at that time and whether or not they had changed how they perceived those ideal elements. The data generated from this workshop and the new understandings that the PSTs developed in response to it were those that surprised me the most of all the workshops undertaken. Participants made use of several of the exercises – particularly the roleplays – in ways that I had not considered, but that were nevertheless of great value to them as teachers and of great interest to me as a researcher. The workshop began with a focus-group discussion which I deliberately steered towards the concepts of ideal teachers that the PSTs had described in their first interviews. We then went on to explore the development and performance of these identities in roleplayed scenarios which the PSTs themselves suggested during the workshop.

8.2.1 Roleplays – “As If” Worlds.

Modern roleplay was developed by a young Viennese physician, Jacob L. Moreno, in the early 20th century, who later developed it into a therapeutic technique known as psychodrama. By the late 1940s roleplaying had become a recognised part of business, community, and organisational development and had been integrated into educational contexts as a teaching tool (Blatner, 2009, para. 12-16). The use of roleplay as a learning strategy in higher education has been used in problem-based learning (Chan, 2013) and online contexts (Russell & Shepherd, 2010). It is also considered to be a useful strategy in teacher education. Neuendorf and O'Connell (2011) describe the value of roleplays in teacher education: "[p]edagogically sound scenario-based roleplays are activities with a specific learning outcome designed to create a realistic learning experience for participants" (p. 2182). They suggest that the use of roleplays also has the potential to facilitate a more comprehensive learning experience for teacher education students compared to the more traditional cognitive focused approach.

Initially, the participants took a few minutes to re-engage with the mannerisms and behaviours that they wanted to express. Then the group was separated into pairs and given a range of scenarios in which one roleplayed a specific type of student, while the other experimented with the elements of teacher identity that they had selected. They then swapped roles and played the scene again and the 'students' were asked to observe and comment on the ways in which the 'teachers' were or were not effective in their interactions with them. Finally, the couples worked together in front of the other participants who then gave shared feedback on the teacher identity expression they observed. The roleplay exercises explored in this workshop were drawn from Stanislavski's (1936) 'magic 'if'' (p. 65), and based on a form of what Garbett & Ovens (2012) refer to as "peer-teaching". They define peer-teaching as

the practice of students teaching their peers and learning from being in the teaching role, receiving peer feedback and reflecting on the experience. [The students experience] first-hand the complexity and challenges of teaching. Knowledge for teaching [is] not represented as certain or generic, but enacted as a way of solving the specific pedagogical problems embedded in the teaching situation. (p. 46)

Specifically, this workshop was designed to give the PSTs opportunities to experiment with expressing the kind of performative characteristics they had chosen to represent their ideal teacher persona.

The intent behind the inclusion of these exercises was two-fold. First, I felt they would give the PSTs an opportunity to engage with greater focus on the identities they had selected to express in their classrooms using the range of techniques explored in the previous workshops. I recognised that their scope of expression through the mechanisms of voice and body, and through the mental capacities of status and presence would be limited by the fact that they had had very little time in which to integrate the techniques explored into their identity expression. However, the intent of the project was to discover what changes of awareness, if any, might result from exposure to these techniques, and this final workshop was the last opportunity I would have to observe their actual behaviour.

Second, I wanted to see how effective the practice of improvisation had been in allowing them the scope to 'play' with these techniques in real time, but in fictional – and therefore safe – spaces and scenarios. Holland (2001) says of such fictional spaces that

by modelling possibilities, imaginary worlds can inspire new actions [...]. People have the propensity to be drawn, recruited for, and formed in these worlds, and to become active in

and passionate about them. People's identities and agency are formed dialectically and dialogically in these "as if" worlds. (p. 49)

The PSTs were encouraged to 'play' with different ways of presenting themselves as teachers. I understood at the time that this would be a difficult practice for most of them to fully engage with as all but one of them lacked any significant performance experience, however my observations during the workshop were that all of the PSTs engaged more readily and successfully in the characterisation work that I had anticipated:

Ran the final workshop tonight. I thought there would be a bit of reticence, especially with the last exercise, however the group really got in to playing around with different ways of 'being' as teachers. I think the freedom allowed by familiarity with each other and the lack of pressure to 'get it right' helped them relax into the exercise (field notes, workshop 6).

The improvisational nature of the roleplays was also something that several of the PSTs commented on in their final interviews. All of them had come into the project with an awareness of the performative nature of teaching and an understanding that the actual teaching event in the classroom would often not follow their teaching plans. Bianca stated it most clearly in her initial interview:

it interests me because I love the performance side of things and I thought an acting/teaching workshop would be something really useful for me to be able to incorporate into my classroom. And you have to ... especially with little kids – you have to be on top of the lesson the whole time, because – well, things can change just so suddenly! (interview 1)

This comment reflects the idea underlying this project that teachers need the capability to respond promptly and creatively to the frequently changing nature of their classes. Parkay (2013) notes that in the classroom, teachers must be able to respond to unplanned events that can be fluid, multi-layered, and discontinuous. He also points out the 'on stage' element of teaching that is characterised by being able to respond appropriately to "complex, ever-changing situations" with an audience that is not always receptive to the teacher's performance (p. 46). The data from this workshop and the subsequent interviews indicate that the PSTs' understandings of teaching as a performative act were confirmed, and that all of them had to some extent begun to incorporate those understandings into their teaching practice.

8.2.1.1 Getting Inside the Students' Heads

One unexpected element that arose from the data was the way in which the PSTs explored the mind-set of the students they were asked to portray. The scenarios were given in a way in which the 'teachers' did not know how the 'students' were going to behave. Essentially, they went in blind. The PSTs taking the 'student' roles were given specific behavioural patterns, from confusion over a subject to outright hostility, and were asked to play those emotional states as convincingly as possible. What arose from later discussions and in the final interviews was that several of participants discovered that roleplaying the students with these study or behavioural issues gave them a greater insight into what motivated students in their real classes to behave that way. For example, Catherine found that her level of understanding for students that were displaying difficult behaviours had increased due to her newfound ability to 'get inside their heads'. She commented that she had used the technique of motivation from the Improvisation session to engage with a difficult student during her placement:

that one where you got us to take turns being the teacher and the student and presenting different things to each other, when we got to play the student – that was ... I think that really made me aware of why some students behave the way they do, because I had to ... I had to find a reason to behave like that. And then in my last placement, there was a student who was really – oh, just difficult, so I thought about what would make me behave that way when I was her age and it really helped! It was really ... I could get inside her head and understand her and respond to her so much more easily. (interview 3)

While none of the other participants articulated this idea so clearly, there were several comments about the way in which a dynamic shift of identity expression had allowed them to engage more meaningfully with their students. For example, Hayden commented:

As long as you've got your character, you've established yourself as the teacher – you can – as a way of making yourself generally approachable ... and I think also class-to-class – or even activity-to-activity you go from being high status in front of the board to low status sitting on the floor - with kids on the floor – it creates a different character, if you like for the students to then engage with. (focus group 6)

Bianca also mentioned that the roleplay exercises had helped in her interactions with her Primary level students. She spoke about how she had started offering a small roleplay at the start of each class to show the children what was coming up in that session:

I'm teaching Primary school level and I tend to – I like to be at their level a lot of the time. And I like to – at the time and place where they're sitting, I'll go there and I'll be like: 'OK – this is what our day's going to consist of – so you need to watch'. And then I'll model it for them, but it's only for a few minutes, and then they're up and they're taking on the role of a teacher as well and they – it's like you've done this little performance – to show them how they can be like you and – and yeah it's working really well. (interview 3)

The inference here is that several of the PSTs in the study were taking the techniques they had learned or experimented with in the workshops, and using them in their teaching practices in ways that I had not envisaged. Hayden's change of physicality and proximity seems in hindsight a more or less obvious exploitation of the work on status. However, Catherine's use of motivation and roleplay to give herself greater insight into her student's emotional impulses, and thus an understanding of the causes of their behaviour, struck me as a creative and effective use of those techniques. Similarly, Bianca's use of roleplay to inform and guide her students through the day's activities was surprisingly effective. Both Bianca and Catherine indicated that these applications of the practices they had experienced proved to be extremely valuable to them in their engagement with their students.

8.2.2 Authenticity – Just (Don't) Be Yourself

Another element that arose for the PSTs during this project and that arose particularly noticeably in the data concerning characterisation was the issue of authenticity in relation to the performative aspect of identity presentation. Several of the participants mentioned the subject in their initial interviews, and it was a matter that arose several times over the course of the workshops. Anne, for example, commented in her first interview that one of her earlier placements had given her confidence in her ability to be 'herself' in a classroom. This contrasted with her first placement, which she had found very difficult:

they didn't offer any support. I just got dropped in, and they basically just left me to it. My second placement experience was fabulous and very supportive and I just found that being naturally me ... I was good. I was good and they were really impressed and I was good at what I did in a not-knowing-what-I'm-doing kind of way – right? So ... that really made me feel great, just being normally me, the way I am, so I want to ... build on that, try to build up my confidence. (interview 1)

Anne was the first of the PSTs to talk about different ways of “being in the world” (interview 1), which was reflected in the comments of several others. The interesting point here is that, even though Anne talked about wanting to be “naturally” herself, she also expressed a desire to change some of the aspects of her presentation of identity when in the classroom – to “build on” what she already perceived she had that was good. She seemed to feel even at the outset of the project that her ‘self’ as she presented was not yet enough for her to consider herself a teacher. So do you want to say something about ‘acting in the world’?

On one occasion during the fourth workshop in Presence, Bianca made a comment which allowed me to address the issue of ‘being yourself’ as a teacher. This resulted in a discussion around the issue of authenticity. We were talking through one of the exercises in mindfulness when Bianca mentioned that she just wanted to “be myself” in the classroom. Earlier in the week, I had sent the PSTs Hanning’s (1984) aforementioned article in which he articulates that beginning teachers didn’t have a “self” to be – that is, not a “teacher self” (p. 33). In my field notes, I reflected that:

During the workshop tonight, a discussion occurred about the concept of self-presentation and authenticity in the classroom. Bianca mentioned that she just wanted “be myself” in her interactions with her students. This was in response to an article I had posted to the PSTs the week before. I pointed out that being “yourself” in a classroom is not always either appropriate or possible. For example, if your personal circumstances were highly stressful, that could not be allowed to affect your responses in a teaching situation. Both Dana and Geoff agreed, citing instances where they had had to suppress their emotional responses to events in their lives so as not to impact negatively on their classes. A valuable discussion resulted, in which all of us discussed the necessity of maintaining a positive and constructive demeanour, despite possibly not feeling either positive or constructive. (Field notes, workshop 4).

The idea of being totally “yourself” in a classroom was seen in these later stages as something that could be effective, as Hanning and numerous other commentators in the field of teacher education attest (cf: Weimer, 2011; Cranton and Carusetta, 2004; Sanderson, 2008; Kreber et al., 2007). However, as Hanning goes on to say in his article, the process of learning to play the “role” of the teacher is one that all teachers need to undertake in order to be effective, and that absolute honesty in both emotional and identity expression is not always the ideal to be aimed for. He states that “telling the truth is not enough for a teacher who wishes to be effective, to be a “good teacher” (p. 37). In analysing the data from this discussion and the later comments from the PSTs in the focus

groups and their final interviews, it was notable how much their understandings had moved from their initial positions. In the first interviews, most of the comments on their teacher identity as expressed in the classroom had revolved around maintaining what they perceived to be their authentic self. By the end of the workshop series, most of the PSTs had started talking about identity expression in terms of the range of 'selves' that could be presented, and that this could potentially change, not only from class to class, but from exercise to exercise. Hayden encapsulated these ideas at the end of the project when discussing how the workshops had given him a clearer insight into how his performance training and experience impacted on his teaching practice. He noted that in the classroom

my way of being is changing all the time – or rather is modulated [...]I try to use the cues the students give me to change the way I perform as a teacher. You know – I stand for one and squat for another and change the voice and physical stuff ... so in that way - my way of being in the context of the classroom – in the world of the classroom, you might say – is all about embodying the theories and trying to actually 'act' if you like, the way ... to act the part of the teacher in the most effective way. (Hayden, interview 3).

The question that drove this research was how – and if – preservice teachers who were non-actors could benefit from the application of the same techniques that Hayden is describing in this comment. The data indicate that with this group of PSTs, most of them began to see the potential of using these performative elements of identity expression in their classrooms by the end of the project.

8.2.3 Acting 'Authenticity'.

The question of being 'one's-self' as a teacher inevitably raises the question of authenticity in the classroom. Authenticity is described as being 'real' or 'genuine', and the advice often given to pre-service and early-service teachers wanting to develop authenticity in their practice is to 'just do what comes naturally'. However, such one-dimensional definitions frequently obscure a deeper complexity, which makes the search for authenticity in identity expression all the more problematic. Interactionist perspectives on identity such as those developed by Mead (1934), Gergen (1977) and Lewis (1979) among others have helped to re-situate the discourse around identity expression into a more relational framework (Lord and Brown, 2004; Sparrowe, 2005; Shamir and Eilam, 2005). However the nature of authenticity in its relationship to performance is fundamentally different. Here we are talking about an enacted authenticity of an identity that may not be our own, rather

than a straightforward attempt to be authentically ourselves. This is an 'authenticity' that is consciously projected – an authenticity that is not, in fact, authentic.

In a journal article intended for members of the clergy and which focusses on the performative nature of authenticity in a pastoral context, Nauta (2003) asserts that

[i]f we accept that pastoral care has a performative character, this also means that its authenticity can only be realized in playing the role of pastor. The dilemma of artificiality and authenticity can possibly be solved by pretending one believes in the performance one gives. In doing so, one brings about a reality that is grounded in faith in one's performance. (p. 428)

Nauta's claim is surprising insofar as it shows that even those events that are ostensibly the most natural can be deeply performative events in which authenticity is constructed and contextually grounded. While pastoral performance is not the focus of this inquiry, Nauta's discussion brings to the fore the constructed nature of authenticity and its complicated relationship to performance. Nauta's contention here seems to be that performed authenticity can appear and feel entirely real as long as there is a genuinely authentic belief in the performance by the performer. The relevance of this understanding to the enactment of authenticity in a teaching context is significant. The data from the characterisation workshop and subsequent interviews indicate that the PSTs in this study were beginning to experiment with the concept of – as Catherine described it – a 'constructed Self', which could be contained, manipulated, and the expression of which could be changed as needed, without having to sacrifice their own sense of authentic engagement with their students.

8.2.4 Developments in the Concept of the Ideal Teacher

As with all the workshops, this one began with a thirty minute focus group discussion, however in this instance we only discussed the previous week's work for about half the time. I elected to use the remaining fifteen minutes to focus on the characteristics of the ideal teacher that each had spoken about at the first interview. I had prepared transcripts of everyone's comments so that they could review them and remark those changes (if any) that had come about through the course of the workshops. Hayden commented during the discussion that he had felt at the start of the project that there was no such thing as the 'ideal teacher'.

I wasn't sure – I mean I'm still not sure such a thing exists. I think there are so many different possibilities, so many differing ways that sort of ideal can be expressed that ... well it's kind

of meaningless in a way. I mean, not 'meaningless' – I mean, what may be 'ideal' for a private school in Sydney will be completely different from what is 'ideal' for, say, a public school in Frankston. (focus group 6).

In his final interview, however, Hayden made a comment that expanded on his contention that there was no one ideal teacher identity that would fit all situations. His experiences in the workshops had confirmed that for him, however his observations indicated that he had begun to consider another kind of ideal teacher identity; one that did not have a fixed 'identity' in the classroom:

What I've realised through doing this project is that a good teacher is someone who can change the way they're delivering – or change the way they're engaging with the students, in order for the for the information to get across, for the question to be asked and answered, and for that ... engagement and that learning to take place. (interview 3)

Bianca made a similar observation when speaking of the way in which her conception of the ideal teacher had changed during the course of the project. Her initial understanding in interview 1 was that she was happy with the way she presented as a teacher. Bianca was the only PST in the project who was studying Primary Education, and felt that it was very important that she treat all of her students equally and not talk down to them. She mentioned that she found teachers who engaged in 'kiddie-talk' particularly annoying to work with. Her comments about her own identity expression in the classroom were centred on wanting to "be myself", and not wanting to lose what she perceived as her capacity to nurture her students through becoming a different kind of teacher. By the end of the project, Bianca had changed her perceptions. In the third interview, she stated that

I went into this not wanting to change too much, because I liked who I was as a teacher. But I've realised that you have to – you have to change for particular students sometimes, because – it can be too much for them. I've noticed that kids – especially who have heightened senses, like if you touch them they can't stand that, so – your body language has a huge impact on that, because you have to really hold it back. Sometimes you can't even make eye contact with them because you'll flip them out, so as a teacher I have to be aware of that too – it's like a whole other dimension that comes into it. (interview 3)

Both Anne and Catherine had also moved from perceiving an ideal teacher as a fixed behavioural concept to one that was more dynamic and responsive. Anne described having come to an understanding of the similarity of motivation between her role as a teacher and that of her experience as a fine artist:

I've actually gotten more confidence because I've ... like the big kick for me was to find that same motivation. 'Cause I didn't know whether I was going to be a teacher, even after I started the [teacher education] course. I really didn't know whether or not I wanted to be a teacher. And then we did that ... stuff on, like, motivation and I've discovered that they're the same ... the motivations that I had for making art are the same motivations for being a teacher. (interview 3)

Catherine also commented that her understanding of how identity was expressed had shifted, though in her case it extended to such expressions outside the classroom:

I was thinking about that this morning, and I was thinking ... particularly that idea that you can act the way you want to, and put on – say in front of a classroom, or just in your life in general – you can choose how you present yourself ... like constructing a Self. That was a really interesting idea to me – and so that definitely has changed the way I think about identity. (interview 3)

Dana and Frith both indicated that they were uncertain about the ways in which they might be able to express differing identities in the context of the classroom. Dana stated that

you'd said that we would be projecting another identity or what we want to project – what we want people to see, [and] Eric said 'but don't we want to be ourselves?' – and I think that's where I could potentially struggle with forming my identity and still being myself and like – merging it, if that makes sense. (interview 3)

The implication in this comment is that Dana understood a shift in identity expression as moving her away from an authentic representation of herself and towards a 'false front'. Frith indicated that she had become more aware of identity expression, but that she still felt unable to integrate it into her teaching practice:

I don't know that we did enough practical things that it's developed into my life as much as I'd like to, but I suppose even having the thought of it – once you're aware of it you're more able to consciously act on it. (interview 3)

These observations imply that, while both Dana and Frith felt that there was not enough time to fully explore and integrate the new understandings of identity presentation that were developing, the exercises they undertook in the workshops had initiated changes in the ways they perceived identity, and had opened them up to the idea that the presentation of identity could be controlled and manipulated. This implies that even the brief exposure to these ideas that the PSTs had been given was enough to stimulate interest for most of them, despite the fact that the restrictions on time and opportunity for practice meant that they could see more of the potentials in the work than

any significant practical outcomes. This suggests that a longer and more focussed study would provide a much more clear understanding of how these skills might affect teacher identity presentation, and how that might in turn affect student learning outcomes.

Both Geoff and Eric felt that the final workshop had not offered them anything that they could effectively use as teachers. Eric's comments indicated that he was happy with the identity expression he had and that, while he understood the intent of the workshops, he felt no compelling need to introduce those elements into his teaching practice:

the feedback that I've had from my placements is that I'm – quite relaxed in front of the class. I've had some positive comments – some good comments about the way I look – that I look natural in a classroom. And I just felt that – I mean the voice stuff and presence, and how we relate physically – that was all really good. But I just feel that I'm pretty happy with the way I present myself in a classroom, so ... I didn't really get that much from the last workshop. (interview 3)

Eric's comments here are consistent with his previous observations that he benefited most from the more mechanistic areas covered in the workshop series, those being work on the ways in which the body communicates and the work done on the voice, and to a lesser extent, presence and status. Geoff's response to the performance-based work was similar in attitude, although he felt that it was his own reticence that impeded his greater involvement in the classes. He self-described as "fairly introverted" in his first interview, and he indicated that he would have found the workshops more stimulating if they had been extended over a longer period, or had been longer than the hour that was allocated to them. Frith had a similar response to the length of the workshops, though she felt that she had benefited from the exploration of identity expression in relation to her teaching:

I've become very aware of how important it is to be able to build up – confidence and build up all these things and the way you present yourself to [your students]-so with that in mind, I can see why we probably could have used more time – especially with no drama backgrounds. (interview 3)

From this it can be seen that these exercises in characterisation pose deeply challenging questions about identity and about the long-held and perhaps even unconscious perceptions of their roles and assumptions about teaching and learning held by the participants. In this study, the constraints of time were such that there was little opportunity to explore these questions in any detail. This was a point commented on by several of the PSTs themselves. Given more time to investigate these concepts and to actively engage with them, I feel that the participants in this study may have come

to a greater appreciation of the complexity of identity expression and its relationship to their teaching practice.

8.3 Overview

The resistance encountered to the exercises in this last workshop indicates that some members of this group of PSTs, at this early stage of their professional identity development, were simply not comfortable engaging with the concept of a fluid, dynamic, and flexible identity as a performative element. Their intense concentration on status and authority, and the degree to which they focussed on the ways in which they might establish and maintain it indicates that the issue of class management was foremost in their minds, and that, as Hanning (1984) suggested, they did not yet have a “self to be”. Catherine’s comment regarding her felt need to somehow second-guess what kind of teacher her students expected her to be (see 8.3.1) implies that she felt a need to establish herself as The Teacher before any engagement with more subtle teaching philosophies could be undertaken. Eric had also commented in his first interview that: “you’re not there to be their friend – you’re there to be their teacher.” In both these comments, there is a perception on the part of the PSTs – almost certainly an unconscious one – that there is a particular kind of teacher that they need to be. In this they reflect the conclusions of a wide body of research into the concerns of preservice and early career teachers with regard to identity formation (see Coward, Matteson, & Hamman, 2012; Day, Kington, Stobart, & Sammons, 2006; Smit, Fritz, & Mabalane, 2010).

What the data suggest is that by the end of the workshops series, some of the PSTs in this study had begun to shift their perceptions of what constituted an ideal teacher identity for the classroom away from a fixed concept towards a more fluid and responsive model, even though others felt that the characterisation work had not really been effective for them. Several began to talk about teacher identity expression in the classroom in terms that described a far more plastic and dynamic process of adaptation than they had previously described. From my own point of view as the researcher, this feedback presented me with a different understanding of the nature of the Performative Identity as it relates to teaching, moving from the idea of a previously constructed persona of chosen elements to a fluid and responsive method of engagement that was more open to the mutable nature of the classroom.

In the following section, I present the findings of the analysis and the way in which the interrogation of the data transformed my conception of the Performative Identity, as well as suggesting ways in which the concept could be taught to preservice teachers.

Part Three – Findings and Significance of the Research

Chapter 9 – Major Findings

This study began with the question “In what ways can actors’ characterisation techniques be used by preservice teachers to develop and enact Performative Teacher Identities?” This study has shown that there are many aspects of characterisation techniques across a range of areas that can be useful for preservice teachers. For some of the elements, even a brief engagement with these techniques had positive benefits for the participants. Furthermore, the comments of some of the PSTs suggest that there were even benefits with regard to their understanding of difficult students that could prove very useful to them in their teaching careers. The data strongly indicate that allowing preservice teachers to explore actors’ characterisation techniques can assist them in gaining confidence across a range of aspects of identity expression and impression management.

In this section, I expand on the findings on the last three chapters, and then discuss significant findings in relation to embodied and situative learning and their place in teacher education, and the substantial shift in my understanding of the Performative Identity that occurred as a result of this investigation.

9.1 The Communicative Elements of The Body and The Voice

Working with the body as a discursive element allowed the PSTs to engage with the ways in which their bodies communicated and the messages that their bodies were conveying. While some of the basics of body-language were known to the participants, the exercises with neutral mask allowed them to observe their own bodies disengaged from their own self-conceptions. Shaw (2014) when discussing neutral mask work in actor training, notes that

with the mask shielding facial expression [...] the masked actor is more naked than if he were masked. The focus [of observation] is on body articulation, breath [...] and the sense of progression and change in the vessel of the masked actor. (p. 37)

A factor that emerged early on in the analysis of the data from the body-as-discourse workshop was that the PSTs had done very little in terms of embodied teaching practice outside their placements. The first workshop served in part to introduce the participants to the body-based nature of the work

that we would be undertaking during the rest of the series. This was clearly something that the PSTs had felt was lacking in their teacher education course. Some had mentioned at the start of the study their concern that the project was going to primarily be discussion-based, and implied that this would deter them from taking part in it. The suggestion here is that this group of PSTs felt frustrated by the lack of hands-on, embodied (or rather, body-centred) experiences in the teacher education program they were engaged with. This response is remarked on in recent teacher education literature (Hemmings & Woodcock, 2011; Joseph & Heading, 2010; Light & Tan, 2006; Lin & Williams, 2015; Ozek, 2009; Pop, 2015; Powell & Latjavic, 2011). Smith and Lev-Ari (2005) noted that: “the view that comes out strong and loud [from preservice teachers] is that the practical aspects of the preparation for teaching are more highly valued than other elements of the [teacher education] programme” (p. 299). Pop (2015) noted that preservice teachers felt that the number of hours spent on their practicum were “not sufficient in order to understand the opportunities and the challenges of becoming a teacher” (p. 381). What the present study suggests is that physicalised and embodied learning of the kind the PSTs undertook in the workshops could function as a bridge between the more theoretical aspects of teacher education courses, and the practicum sessions. In this study, the responses of the PSTs to the mask and body work indicated that most of them had not previously considered the extent to which their bodies communicated with others, nor the nature of the messages they were conveying. A number of them came to a better understanding of the significance of their body shape, height, and ways of moving, and how these might impact on the way in which their students experienced them. Several of them began to explore different ways of ameliorating or countering these messages (if they were perceived as a negative) using skills explored in other workshops, such as the voice, status and presence. This indicates that the PSTs in this study were beginning to utilise characterisation skills in ways that interrelated with each other to affect the presentation of their identities in their teaching practice, and thus change the ways in which they might be perceived by their students.

The voice workshop was one to which the PSTs reacted most positively. All of them stated that they had not engaged in any comprehensive vocal study during their studies, and that those who had had done so outside the course proper by attending voice classes at their own undertaking. They could see immediate applicability of the techniques and exercises to their teaching practice. The literature strongly supports the view that vocal training is essential to teachers as vocal professionals, and there are numerous analyses of voice work with regard to teaching undertaken over several decades which indicate a strong and growing appreciation of the difficulties and dangers faced by teachers with regard to their voices (Behlau, Zambon, Guerrieri & Roy, 2011; Bele, 2008; Chen, Chiang, Chung,

Hsiao & Hsiao, 2010; Cooper, 1970; Fabron, 2001; Gotaas & Starr, 1993; Ilomaki, Laukkanen, Leppanen & Viikman, 2008; Leao, Oates, Purdy, Scott & Morton, 2015; Maxfield, Hunter & Greatzer, 2016). This study indicates that even a brief introduction to voice-work as undertaken by actors has significant value for teachers, in that all of the PSTs stated in later interviews and focus-group discussions that they had used both the breathing and the projection techniques successfully in placement sessions undertaken after the second workshop was run. This indicates that the participants had engaged meaningfully with the work on vocal health and strength, which was an important precursor to their work on the development of a performative identity.

Here again, the physicality of the exercises was the element that proved to be most effective as a learning mechanism for the PSTs. The voice workshops focussed in part on the nature of the breath and how specific breathing techniques, in this instance, diaphragmatic breathing, could empower and strengthen the voice, while at the same helping to alleviate vocal strain (Berry, 2011, pp. 33-37). The direct physical experience with the nature of the breath and the way in which the use of voice could change identity expression afforded by the workshop exercises allowed the PSTs to experiment with the methodologies before they entered the classroom on their subsequent placements, meaning that they were vocally prepared to engage with the heightened vocal demands of teaching. In terms of identity presentation, several of the PSTs began to look at ways in which their voices could be used to counter elements of their physicalities that could not be changed (e.g. Dana, 5.2.7.1), or that both the body and the voice could be used as performative elements to present an identity that was not entirely one's own (Catherine, 5.2.7.1), or to present an emotion that was authentically performed, rather than genuinely felt (Anne, 5.2.7.1). The suggestion is that the PSTs began to view the communicative functions of both the body and the voice as performative elements that could be controlled and engaged to enhance their teaching practices.

9.2 The Nature of Status and Presence in This Study.

As noted earlier, status became associated with authority for the PSTs in this study. The representation of authority and its relationship to the physicality of performed status indicate the complex nature of identity expression generally. Badley (2009) points out that "...many teachers and writers about classrooms treat classroom management as a stand-alone question, the answer to which is discipline and the maintenance of order" (paragraph 3). What this study indicates is that no individual technique, practice, or theory on its own is going to prove sufficient to allow teachers to

more successfully engage with and integrate into the culture of their classrooms. It requires an integrated and flexible responsiveness to the context in which they find themselves, and which can allow them to call upon a range of skills and methodologies rapidly, what Powell and Latjovic (2011) refer to as “an embodied and relational way of knowing” (p. 35) which will help new teachers negotiate the complex and shifting terrain of their early-career teaching spaces. The issue of class management and how to achieve and maintain control of a class is a significant challenge for pre-service teachers (Pellegrino, 2010; Stoughton, 2007; VanderStaay, Faxon, Meischen, Kolesnikov, & Ruppel, 2009) and the participants in this study were no exception to this. Attitudes towards authority and class management were generally the same among the PSTs – all wanted to be more collegiate than instructional in their engagement with their students – what Anne referred to as quiet authority (interview 2). Some were concerned with their size and/or body shape interfering with their expression of authority. Bingham (2001) states that “a teacher should be authoritative, but should not be authoritarian” (p. 267). This comment resonates with the expressed desires of the PSTs in this study to exercise authority in a way that did not distance them from their students. All of the PSTs seemed to want to be more-or-less benevolent in their exercise of authority (Kennedy, 1999). What was significant was the way in which the PSTs experienced the way in which the physicality of performing status could affect their expression of authority and the way in which others perceived them. Working through the exercises physically helped them to begin to understand how status and authority are communicated via physical and vocal behaviours and that these are informed by emotional attitudes. They recognised that this performative aspect of authority could potentially impact on the presentation of their identities as teachers in their classrooms.

The exercises in presence were ones that several of the PSTs found challenging, in that they were asked to place themselves in physically exposed positions in the room and to consider how their placement in might affect the way in which they were perceived by their students. Studies on the relevance of teaching spaces have tended to focus more on the nature of the space itself, rather than the teacher-body’s relationship with it (Clayton, 2001; Crossan & Fester, 2010; Kaya & Burgess, 2007; Rae & Sands, 2013; Yang, Becerik-Gerber & Mino, 2013). Those studies that do engage with the issue of teachers’ bodies in a pedagogic context are inclined to discuss issues of gender and politicisation, rather than the management of teachers’ physical presences and the effect they can have on learning and student engagement (Evans, Davies & Rich, 2009; Macintyre Latta & Buck, 2007; Warren, 1999). The work on presence involved exercises that encouraged the PSTs to engage with the space of the room physically walking around it, across it, and through it, and by physically

touching everything they saw. They were also asked to name the objects, colours and textures as they encountered them, either through touching or seeing them. This exercise and the other dealing with presence were designed to facilitate a complete physical engagement with the space they were occupying. Several of them experimented with this manner of “owning the space” during later placements. What emerged from the data was that this physical engagement with the space helped the PSTs to feel that they were in control of it to some extent.

These exercises also encouraged the PSTs to reflect on physical elements such as their position in the room and how this might affect their relationship with their students. Again, most of the PSTs had never considered how their position in the teaching space might affect their pedagogic practice, or how their sense of ownership of the room might help them to feel more in control of the space and their use of it. The comments and discoveries during placements and in several instances of presentations that some of the PSTs reported on after this workshop indicated that applying the skills and techniques learned in the workshop helped them to feel more engaged with their audiences, and to understand the ways in which the teachers they had most admired during their own schooling had managed to appear both generally engaged with the class as a whole and at the same time specifically focussed on them as individual students. Such engagement is one that usually develops more over time in the context of teaching, although the data from this research indicates that the PSTs who took part in it were able to begin to consciously engage with behaviours and positionings in their classrooms and other performative contexts immediately upon entering into the teaching space the first time, rather than having to figure out how to do that after their teaching placements began. This is not to suggest that such skills and techniques can solve all of an initial teacher’s class management dilemmas, although it does indicate that an embodied and practiced experience of such techniques can help to give the new teachers a greater degree of confidence and sense of control when confronting a new class. What the data do suggest, however, is that the performative elements of Presence helped several of the PSTs in their sense of owning (albeit temporarily) the teaching space, and therefore being able to present a more confident and steady classroom identity.

9.3 Challenges in Building and Enacting a Character.

The PSTs in this study found the exercises in Improvisation and particularly Characterisation the most challenging to undertake. I had attempted to structure the workshop series in a way that

would prepare them as much as possible for this work, although the very brief engagement we were able to undertake with those skills and techniques explored in the previous workshops did not allow them enough time to fully integrate their emerging understandings into the exercises undertaken for the final two sessions. Despite this, the PSTs did make discoveries in the execution and application of the performative elements of these skills that were both revealing and unexpected. In this section I would like to scrutinise those discoveries and to discuss the effects they had on the research, as well as the implications they present for teacher education programs.

Modern improvisation in the Western theatre, which emphasises participation and verbal and nonverbal interaction within a few given frames in an open structure, grew largely from the work of two practitioners, Johnstone (2012), and Spolin (1999 [1963]). This form of theatrical improvisation is a bodily activity, where the improviser not only has to control verbal expression, but also movements and gestures and where the players in collaboration generate the dialogue, action, story and characters immediately in the moment they are performed. The performers thus need to be able to express characterisations instantly in response to the situation. In a performance style like Theatre Sports, the audiences are an integral part of this co-creation, as well as spectators to it, with the actors receiving performative impulses from the audience, a process Fischer-Lichte (2008) refers to as “self-referential, autopoietic” feedback loops (p. 39). It is this responsive and discursive element of improvisation that was explored by the PSTs in this research.

The value of role play in teacher education has more frequently been seen as prevailing in its use in professional and personal training objectives in the context of role playing classroom situations, or as a pedagogical method (Berk & Trieber, 2009; Holdhus, et al. , 2016; Maheux & Lajoie, 2010; Sawyer, 2007). In this project, however, the PSTs engaged with the improvisational modality to investigate more than just teaching situations or forms of personal identity expression, which was my original intention. The uses to which some of the PSTs put the exercises explored in improvisation were surprising. One participant’s exploration of one of her student’s motivation was an unexpected mobilisation of role play, and one that I had not anticipated. Her discovery that she could to some extent come to understand her students’ motivations and emotional states was reflected by some of the other participants, and all of them found value in the exercises which required them to respond rapidly to changing scenarios. Several of them observed that the opportunity to explore varying teaching identity expressions in a context that lacked the pressure of a real classroom proved to be valuable in later placement contexts. One of the PSTs noted that the role plays had offered the opportunity to “play around” with different teaching methodologies

without the concern of potential negative outcomes. The theme that rises again here is that the embodied and enacted nature of the workshops allowed the PSTs to engage with teaching theories in a physical manner without the pressure of having to do so “live” – in a real classroom.

The issue of educational research and its translation into teaching practice is one that has been discussed for many decades. Dewey (1929) pointed out that practice can generate questions for research, but in the end, “Practice alone can test, verify, develop and modify the conclusions” of research (p. 34). The capacity of teachers to enact and modify new and emerging educational theories is essential to the ongoing development of effective teaching methodologies. Schoonmaker (2007) states that

If research and practice are to be connected in realistic and powerful ways, we must not only draw on diverse forms of research, but look at teachers and teaching in new ways that account for and capitalize on their diversity. (p. 269)

Similarly, Galton (2000) notes that

pedagogy is [...] an art in that these general principles have to be applied to different individual pupils in contrasting school and classroom environments. Thus an effective pedagogy requires that educational theory needs to be integrated with teacher's *craft knowledge*, that is knowledge of *what works in practice*. (Introduction, 1st paragraph, italics original)

The findings of this project indicate that the PSTs who participated were able to begin an embodied and enacted engagement with the educational theories they had studied through the explorations available to them during improvisational roleplays. The indication is that such explorations are not only valuable for pre-service and initial teachers, but for more experienced teachers who wish to utilise new research-based teaching methodologies by allowing them to experiment with them prior to applying them in actual teaching situations.

As noted above, the characterisation exercises undertaken in this project proved to be the most challenging for the PSTs. Several of them had expressed concerns regarding their personal authenticity in the classroom and the fear that working with characterisation might have a negative impact on what they perceived as their natural (and effective”) teaching style. This sense of wanting to “be myself” was a recurring theme that arose throughout the project, and it is possible that to some degree this inhibited them from fully engaging with the exercises in the final workshop. What

was encouraging about the explorations by the participants was that there was a distinct shift in the way in which they saw the presentation of their teacher identity in the classroom, even if they did not feel any significant need to change that identity. All of the PSTs had, to a greater or lesser extent, come to a realisation that identity presentation was a malleable and responsive performative act that could to some degree be consciously controlled and crafted should the need arise. From my own point of view, the final workshop helped to confirm that bringing preservice teachers to the point where they could perform a specific, pre-selected teacher identity would require a significant amount of time – considerably more than was available during this project.

Jarvis (2012), reflecting Satre (1992 [1943], p. 101) suggests that when people's actions are: "controlled by others and their performance is repetitive and ritualistic" (pp. 115-116), they are being inauthentic. Freire (1972) also argues that authenticity comes through having a critical knowledge of the context in which we work and seeing the principal contradictions of that context. He suggests that to be authentic, the educator needs to be bold, to take risks, and to recognise that he or she will not always win over people. This project sought to offer the participants, through roleplay and improvisation of differing identity expressions, opportunities to engage in such boldness and risk-taking in a context which kept the results of these actions from impacting on students in a real-world situation. To the degree that the PSTs were able to experiment within the setting of the workshops, and then translate those explorations and the discoveries that arose from them into their placement classrooms, the exercise was a successful one.

The experiences and reflections of the PSTs, particularly those that arose from the last two workshops, resulted in a significant re-evaluation of my own understandings with relation to the intent of the project. I began this research with what I thought was a clear model of what constituted the Performative Identity in its relationship to teacher identity expression in the classroom. I initially conceived of it as a conceptualised character, based on the 'ideal teacher' imagined by the participating PSTs, that could, in the classical English acting tradition, be put on "like a coat" and used to interact with an audience (Neeson in Smith, 2004). In the context of this research, the envisaged 'audience' was a classroom of students. This idea had grown from my own experience as a performing artist, and from studies such as the one by Poirier (2012) in which the participants "creatively expressed aspects of their professional journeys and teaching philosophies" on actual lab coats by decorating them with "personally chosen elements such as imagery, text, memorabilia, and symbolic objects" (p. ii). I wanted to discover what the effect would be of teaching the skills of identity/character construction used by actors to pre-service teachers with a view to

allowing them to create an 'ideal teaching identity'. My intention was to explore a method of delivering the knowledge of how to create such an Identity and employ it in their classrooms. I believed that the theory that underscored the acquisition of such a series of skills would reveal itself through the course of the study.

9.4 An Engagement with Embodied Learning

A significant finding that emerged from this project was of the engagement by the PSTs working with and through the body with regard to teacher education. This factor was favourably commented upon by participants in other workshops I ran outside of and prior to this research project, and the reactions of the participants in this study confirmed my observation that pre-service and in-service teachers find body-focused work refreshing and engaging. Scott, Jackson Harris, and Rothe (2001) refer to this process as "embodied cognition" (p. 294). Their study of the use of improvisation – 'acting out' – in the learning of a monologue indicated that "... the embodied cognition framework [...] involving active experiencing at cognitive, affective, and motoric levels leads to better memory [retention] than other conditions that force deep processing but only on cognitive levels" (p. 303).

This manner of learning has been extensively discussed within the context of general education with regard to student bodies as sites of learning (Coffey, Shelley Budgeon & Helen Cahill, 2016; Evans, Davies & Rich, 2009; Freiler, 2008; Ivinson, 2012; Macintyre Latta & Buck, 2008; Taylor, 2013; Shilling, 2016) and teachers' bodies as discursive pedagogic elements (Babad, Bernieri & Rosenthal, 1991; Benzer, 2012; Caswell & Sean Neill, 2003; Downey, 2010; Hood in Dreyfus, Hood & Stenglin, 2010; Miller, 2005; Tai, 2014). The PSTs in this study were drawn to participate in it to a large extent by the fact that it was based upon physically enacted practices that they were being asked to partake in, rather than discussion-based learning. The commentaries and studies identified above repeatedly confirm that physical engagement during the learning process has a significantly beneficial effect on the ability of the students to retain knowledge of what they have studied. This investigation confirms that learning through the agency of the body is a highly effective means of acquiring and embedding new skills that teachers can bring to their classroom activities. Perry and Medina (2011) note that

The body in pedagogy and research is a site of learning, of experiencing, of becoming. Furthermore, the role of the body in research needs to be acknowledged and considered beyond its role as signifier. As we have seen here, by looking at the relationship between

body and space, new perspectives and trajectories in our interpretations of students' learning moments emerge. As argued at the beginning of this paper, the body, like any signifier, exists in relation to its environment: therefore, space matters. Acknowledging the role of space can help us open up our understanding of the body as "being-in-the-world" in order to move to a fuller perspective on bodies and texts. (p. 73)

This also raises another issue – that of the integration of these techniques and their application in the classroom. While all of the workshops were undertaken as individual explorations of specific performance techniques, what emerges clearly from the data is that none of these techniques on their own are enough to give pre-service teachers what they need to feel confident to tackle a classroom head on. The techniques only work if they are all applied at the same time. Presence engages with Status, and Status is expressed in part by the way in which the Body is used, but also by the manner in which the Voice is employed. Improvisation on its own will not make a class interesting and engaging, though it may be entertaining, however combined with Characterisation, it can be highly effective in the manifestation of any identity the practitioner wishes to express. A Body and a voice that are trained to respond quickly to the improvisational moment, to express presence and to change status as needed, are the elements that result in successful characterisation that can be manifested in the present moment. The techniques need to be practised and used concurrently and this can only be achieved through a physically engaged learning process that is embodied and more to the point, body-centered. Macintyre, Latta, and Buck (2008) contend that "Teacher education must fall into trust with the body's role in teaching and learning. " (p. 315)

If teachers themselves are not given an opportunity to learn through the process of embodied cognition, it is unlikely that they will feel confident in applying those principles in their own teaching practice. Macintyre, Latta and Buck (2008) make the point that

theory and practice wrapped inseparably through embodiment would evoke confidence in the processes of teaching and learning. It is a confidence that would appreciate the difficulty entailed, but also, an appreciation of the possible—what could be. Most importantly, it is a confidence that gains a language through direct acquaintance of the lived bodily role within the acts of teaching and learning. Thus, the body as the ground of sense-making must trust the simultaneous interplay of theory and practice. (p. 325)

Finding methodologies that would allow teachers to embody and enact pedagogical theories was one of the inquiries that drove this research. New teachers are known to express concern and even

distress during their first few years of teaching and the attrition rate of new teachers out of the profession in the first five years is estimated to be between 30% and 50% (Arnup & Bowles, 2016; McKinnon and Walker, 2016). Post-graduate pre-service teachers in Australia currently complete just 60 days of professional placements in schools (AITSL, 2015, p. 7). Some of the PSTs in this study stated that they had undertaken at least some of these professional experience placements outside Australia where they were left to teach the classes unsupervised. Most of those who experienced these classes felt that they were expected to be able to apply complex theories of education in a completely unfamiliar classroom under extremely challenging circumstances.

9.5 The Significance of Situated and Situative Learning

The differences between situated and situative learning are subtle, but have significance when applied to this research project. The concept of situated learning has its roots in the thinking of educators and psychologists from as early as the late 19th century (e.g., Dewey, 1896; Vygotsky, 1934, 1962). Situated Learning understands knowledge and skill acquisition as occurring in contexts that reflect how that knowledge is obtained and applied in everyday situations. The theory perceives learning as a sociocultural phenomenon rather than the acquisition of information from a decontextualised body of knowledge (Lave & Wenger, 1990; Kirshner & Whitson 1997; Korthagen, 2010).

The situative perspective shifts the focus of analysis from individual behaviour and cognition to larger systems that include behaving cognitive agents interacting with each other and with other subsystems in the environment. Greeno et al. (1996) characterise the situative perspective in learning as

cognitive functions such as reasoning, remembering, and perceiving [being the result of] a system, with contributions of the individuals who participate, along with tools and artefacts. This means that thinking is situated in a particular context of intentions, social partners, and tools. (p. 20)

Pre-service teachers do not have their own classrooms in which to situate learning activities and have limited teaching experiences from which to draw on in discussions of pedagogical issues. Traditionally, teacher education programs have relied upon placement experiences in classrooms as sites for embodied learning. One concern, however, is that placement classrooms epitomising the

kinds of teaching advocated by university teacher education programs may not be available. The indications from this study are that the PSTs felt the lecture-based, theory-heavy approach of the course they were undertaking was not effectively preparing them for teaching. Feiman-Nemser (2001) reflects this belief when she notes that

The pedagogy of teacher education mirrors the pedagogy of higher education where lectures, discussions, and seat-based learning are the coins of the realm. [...] Classes are either too abstract to challenge deeply held beliefs or too superficial to foster deep understanding. All this reinforces the belief that the K-12 classroom is *the* place to learn to teach. (p. 1020, italics original)

This study supports the contention that the physical and social contexts in which an activity takes place are an integral part of the activity, and that the activity is an integral part of the learning that takes place within it (Greeno, 1998, 2011; Turner & Bobbitt Nolen, 2015). How a person learns a particular set of knowledge and skills, and the context and community in which a person learns, become a fundamental part of what is learned. Whereas traditional cognitive perspectives focus on the individual as the basic unit of analysis, situative perspectives focus on interactive systems that include individuals as participants, interacting with each other as well as materials and representational systems (Putnam & Borko, 2000; Cobb & Bowers, 1999; Greeno, 1997). Johri and Olds (2011) state that the situative learning model differs significantly from the other perspectives in its emphasis on the role of the environment on an individual's conception of knowing and how they learn; knowledge is not something an individual possesses or stores in the brain but is present in all that they do. (p. 155)

What this study indicates is that the embodied and situative nature of the workshops –participants working in community and collaboration in order to learn– was one of the factors that allowed the PSTs to engage creatively and imaginatively with the material, and to find new and unexpected applications for some of the exercises, as Catherine's use of roleplay (see 7.2.1.1) indicates. A focus on the situative nature of cognition reinforces the importance of authentic activities in learning contexts. Authentic activity is most simply defined as the ordinary practices of a culture, namely, coherent, meaningful, and purposeful activities (Brown, 1989; Seigel et al., 2000; Stepien & Gallagher, 1993) – activities that are similar to what actual practitioners do. In the case of this study, the PSTs were engaged in two forms of authentic activity as defined here; the activity of exploring performative elements of teacher identity expression in the way actors explore the development of

a character, and the activity of exploring the process of teaching through the lens of an expressed Performative Identity.

While there is no suggestion here that teacher education needs to be wound back to the earlier model of teacher-training colleges (O'Donoghue & Whitehead, 2008), this study suggests that embodied learning through their workshop experiences provided shared and co-constructed understandings for the participants to examine together, using multiple perspectives and frameworks (Feltovich, Spiro, & Coulson, 1997). In the context of a teacher education course, such embodied learning pedagogies have the potential to offer preservice teachers “well designed opportunities to link theory and practice, develop skills and strategies, cultivate habits of analysis and reflection through focused observation [...] and other laboratory experiences” (Feiman-Nemser, 2001, p. 1020). This would allow for both embodied and situative learning to occur for pre-service teachers before they enter the classroom for the first time.

Some scholars have argued that some, if not most, of teachers' knowledge is situated within the contexts of class-rooms and teaching (Borko, 2004; Darling-Hammond, 2006; Freeman, 2002; Putnam & Borko, 2000). Freeman (2002) states that

the teacher learner's contexts of mind provide a meeting point between prior knowledge, as life history, background, social position, experience and so on, and the present experience and interaction of the teacher education activity or course. Thus, for example, a teacher-training course that emphasizes student-centred, communicative strategies may conflict with the prior knowledge and contexts of mind of teacher/participants from national settings and educational cultures that emphasize the central authority of the teacher. (p. 10)

Because there is a strong emphasis on scholarship in the leading schools of education (often scholarship that is only tangentially related to the practice of teaching and building a knowledge base on how teacher educators can prepare their students to teach), graduates of teacher preparation programs may struggle when they begin teaching because they were not taught how to enact what they learned during the teacher preparation process (Green, 2014). The findings that emerged from this study indicate that working with situative and embodied experiential learning (Kolb & Kolb, 2005) through performative elements like roleplay, improvisation and characterisation can allow pre-service teachers to engage with educational practices and theories in a context which permits a high level of experimentation without the risk of impacting on students' learning experiences if the process is not successful in the first instance.

9.6 A Reflection on my Understanding of the Performative Identity

I began this project with a conception of the Performative Teacher Identity based to a large extent on the English Classical style of acting, where a character can to some extent be put on and taken off “like a coat” (see p. 64). This model of teacher identity was reflected in Porier’s (2012) Teaching Coats Project where teachers constructed actual coats that represented physically their conceptualisation of themselves as teachers. Initially, I had conceived of the Performative Identity as a performance of a characterisation based either on an inspirational teacher from the PSTs’ own schooling, or a consciously constructed ‘ideal teacher’ that the participants would create and perform in the same way that an actor creates a character. I imagined that a theory would emerge from the data that described and supported the establishment of this Performative Identity.

The understanding that emerged for me, however, was that the Performative Identity *is* the theory. In using the term ‘performative’ in this context, I am adapting the meaning of the word from Austin (1975), Butler (1990, 1999) and Derrida (1988). This understanding produces a concept of performativity which is a disruption of the bases on which identity expression stands, a disruption achieved by the deliberate rewriting of the normative, largely unconscious identity narrative. Bhabha (2004) posits a theory of performativity in relation to identity in which agency and subjectivity are understood as distinct from normative identity expression. Bhabha’s performativity involves the displacement of identity by agency/subjectivity which, similarly to Butler, is postulated as always in process, always shifting (pp. 57-94). It is the in-process nature of identity expression that the concept of Performative Identity represented here exemplifies. This is an identity that is performative in the sense that Austin employed – an identity expression that is capable of producing particular effects in specific contexts.

In this new understanding, the Performative Identity is not simply a set of skills that can be used to create a persona for the classroom. It is a composite of the elements of characterisation that were explored by the PSTs during this project. Those skills are simply the path to a Performative Identity; their employment *is* the Performative Identity. By learning, honing, and utilising the performance-based skills of actors – the voice, the body, status, presence, improvisation, and characterisation – the Performative Identity emerges as a natural result of their application in a pedagogic context. These are not mechanistic skills only, although a mechanistic application of them is essential to this work. The learning of these skills will not simply mean giving teachers a more powerful voice, although it will result in that. It will not simply mean giving them an understanding of body-language

and the effect it can have on observers, though they will also gain that. It will not simply mean showing them how to perform so as to entertain their students. The totality of the skills they learn will lead to the emergence of whatever form of Performative Identity that is appropriate to the student body they are engaged with at the time and to the context in which they are teaching. They will enter the profession, not only having had the opportunity to experience through roleplay a range of potential teaching scenarios, and not only having had the opportunity to live the part of a range of potential student temperaments, but with a set of skills and an awareness of the multiple identities that the Performative Identity model makes available to them. This multiplicity of identities will allow teachers to adapt their persona – their performative teaching identity – to any context in which they find themselves.

The Performative Identity is thus the totality of these performance aspects brought together and enacted/embodied in the physicality of the teacher's expression of themselves – an expression which is consciously controlled and constantly re/evaluated. The elements of characterisation are the attributes which the teacher utilises to embody the ontological, practical, theoretical and personal philosophies they wish to express in the classroom. The Performative Identity is the use of those skills to negotiate the mutable and dynamic topographies that make up the everyday teaching environment.

Chapter 10 - Conclusion and Recommendations

The end of a work such as this should signal neither a conclusion nor a final word, but rather a “punctuation point” that marks a stop merely to take a breath (Denzin & Lincoln, 2017, p 915). This study presents a substantive grounded theory of the effectiveness of pre-service teacher’s explorations of the development of a Performative Identity based on actors’ characterisation skills and in so doing provides insight into the phenomenon of teachers’ identity expression in the classroom. This section focusses on how this work contributes to the body of research into teacher identity development and where further enquiry might take place.

10.1 Evaluation of the Study

An evaluation of the study includes an appraisal of the study strengths and weaknesses; how the standards and criteria for a grounded study apply to this research; and the methodological contributions that the work offers to research into teacher identity formation and expression. This section also includes implications for practice and further research.

10.1.1 Strengths and limitations

In this study, the findings were drawn from 8 participant pre-service teachers who were undertaking a teacher education course at a major public university in Australia. All the participants were mature-age students. The participants came from a variety of social backgrounds, with 7 born in Australia and one participant born and raised in Canada, however the participants had all undertaken more or less the same kind of schooling. This study lies firmly within the interpretive tradition as the analysis was contextually situated in time, place, culture, and situation (Charmaz 2006, p130-131). While the findings cannot be representative of all pre-service teachers in all tertiary teacher education settings, no single method can grasp all of the subtle variations in people’s experiences. Qualitative approaches recognise there is no single interpretive truth (Denzin and Lincoln 2005, p8), and that qualitative research is the drawn from the world of lived experience and so can provide important insights into and knowledge of those experiences (Denzin and Lincoln 2005, pp7-8). This work provides valuable insights for those who educate teachers to reflect on, appraise and challenge their experiences and practices.

The small number of participants in the study may be considered a limitation of the work, however, the number of participants is in keeping with earlier studies into the application of acting skills to teacher education (Özmen 2010, 2011; Shem-Tov, 2011,2015, 2017) and allows the researcher to investigate each of the participants in greater detail (Woodgate & Kristjanson 1995, p245). The ultimate quality and credibility of the work lies with the richness, depth, suitability and sufficiency of the data (Charmaz 2006, p18).

The subjectivity of the researcher adds a layer of complexity to the research process as the research has been filtered through my own philosophical and epistemological lenses, and my positioning within the research must be recognised. The notion of researcher bias is acknowledged in this study, not dismissed, and is addressed by making my position transparent and explicit through reflexivity. Constructivist grounded theory researchers 'stand *within* the research process rather than above, before or outside it' (Charmaz 2006, p180).

This study did not seek the views of other stakeholders, such as teacher educators and in-service teachers and this could be seen as a limiting factor to the study. However, the aim was to focus specifically on and explore the experience of one group of pre-service teachers from their perspectives. The value of seeking the perspectives of in-service teachers and teacher educators is acknowledged and would add further dimensions to understanding.

This study conforms to the interpretivist constructivist research model in that it accepts that subjective meanings are not "... simply imprinted on individuals but are formed through interaction with others [...] and through historical and cultural norms that operate in individuals' lives" (Creswell, 2013, p. 8). In engaging with the PSTs and co-constructing meanings with them and through their own reflections and experiences, this project has attempted to ensure that their own voices have been privileged. It is by listening to what preservice teachers tell us that changes in teacher education practices can be informed, and even transformed, as a result of increased understandings.

10.1.2 Rigour

While there are a number of standards and criteria for qualitative research, the criteria outlined by Charmaz (2006) for constructivist grounded theory research guided this research project to ensure

the usefulness and quality of the final work. The four criteria used to evaluate this study are credibility, originality, resonance and usefulness. Ultimately however, it is the reader who judges the usefulness of the methods and the quality of the work (p182).

10.1.3 Credibility

The research has explored the experience of pre-service teachers exploring the application of actors characterisation techniques to their teacher identity expression from the perspective of the participants engaged in that experience. Analysis of interviews with the PSTs, their responses and reflections, and my own observations in the field have allowed me to get as close to the PST's experience and the processes they were engaged in as possible. As is consistent with a constructivist grounded theory approach, I acknowledge that the findings of the research are not objectively true, but is mediated and qualified by my own interpretations and understandings (Kayrooz & Trevitt 2005). That is, the findings are not 'facts', but are instead 'constructed truths' and the extent to which the constructions are viable and defensible is dependent on my presentation of them in a way that is meaningful (Thorne et al. 2004).

Throughout the work, reference has been made to where data have been lifted from in order to demonstrate that the work is firmly grounded in the data. The ranges of data sources have provided a rich body from which to make the claims presented. Interviews with the PSTs, their shared discussions, and their personal observations have enabled deeper understandings of their discoveries and understandings. My own observations of their responses during the workshops have provided a further data source for analysis and theorising, which allowed me to offer a different interpretation of their reflective responses through describing their actions (Tudge and Hogan 2005, p116). A thorough listening, reading and re-reading of taped and transcribed text was an important process for getting close to the data and for having confidence in its overall credibility. The recordings and detailed transcripts of interviews and group discussions, and the ongoing field notes and memos maintained during the course of the study have facilitated dependability and reliability. (Charmaz 2006, p182).

10.1.4 Originality

The current study adds to the body of work that already exists in Teacher Education and specifically focuses on understandings of the formation and expression of identity in the classroom. Other qualitative works have explored the use and application of theatrical acting techniques to the process of teaching (Hart, 2007; Özmen, 2010, 2011; Tauber & Mester, 2007). By focussing on identity formation and expression as a conscious, embodied process, this study offers a fresh and deeper understanding of the phenomenon from the perspective of pre-service teachers. The concepts developed in the work have elements of originality and offer new insights into the experiences of pre-service teachers when they explore identity construction. The analysis of the data has resulted in a new conceptualisation of the performative nature of identity that results in the theorising outlined in the research findings. The work also contributes to the body of knowledge around pedagogical considerations in Teacher Education. There is a theoretical significance in the work that results from the presentation of the effects of using embodied and situative learning techniques in the education of pre-service teachers. The current practices and policies of teacher education courses can be therefore be influenced by these findings.

10.1.5 Resonance

The work conceptualises and conveys what is meaningful about the PSTs' experiences from their own perspective and so makes a contribution to the knowledge that we have of this subject. The categories developed in the analysis convey the experiences of the PSTs before, during, and after the workshop series. They have revealed the shared and co-constructed meanings of their experiences and provided the means for these to be considered in terms of the impact they have on pre-service teachers. Links have been made with the individual experiences of these PSTs and the wider literature that relates to teacher education, identity formation and expression, and the impact this can have on teachers' classroom experiences and potential student learning outcomes.

10.1.6 Usefulness

The usefulness of a theory relates to the ability for the praxis it generates to be used effectively in the in the field to which it applies. The theorising of this work can be useful to teacher educators and

those who develop teacher education courses at tertiary institutions. The increased understandings that result from the work have the possibility of influencing the manner in which theories and practices of teaching are communicated to students in these courses through the application of embodied learning pedagogies. The research also provides suggestions for further study that relates to both pre-service and in-service teacher education. These insights come not only from the theorising that emerged from the study but also from the process involved in coming to this theorising; through the framing of the study, the interviews, and the process of making meaning of the PST's experiences.

10.1.7 Methodological Contributions

This study makes a contribution to the methodological features of grounded theory studies within the discipline of teacher education, and to research that involves pre-service teachers as participants. A constructivist grounded theory approach has been shown to be a method appropriate for use in projects where co-constructed meanings and understandings are explored with the aim of developing praxis, as they were in this instance. Use of this approach resulted in a rich picture of the participating pre-service teachers' responses to the concepts engaged with. The PSTs' perspectives are presented as the central focus, but the work recognises the co-construction that takes place between the participant and the researcher. As researcher, in remaining close to the studied world of the participants' encounters with and investigations of performance skills, I was able to develop an integrated set of theoretical concepts from the data that were synthesised and interpreted and that showed the relationships between them (Charmaz 2005, p508).

In contrast to one narrow method of data collection, there was inherent value in employing different data gathering approaches that incorporated participant-centred methods. Integrating interviews with the PSTs, focus-group discussions, diary entries, and my observations resulted in 'listening to' participants; 'seeing and hearing' what was happening and 'being there' (Lambert et al. 2008, p3100). The use of different methods of data collection contributed to the validity and soundness of the study.

Grounded theory has been shown to be ontologically suited to conducting research where the trajectory of the research involves the participants being directly engaged as co-developers of the process. In this project, the flexibility of the research techniques allowed the responses of the

participating PSTs to direct the progression of the research by influencing the substance of the workshops. Each workshop was influenced by the responses of the PSTs to the previous one, so that the process was both iterative and cumulative. Constructivist grounded theory, in which initial coding is undertaken as the data is collected, proved to be the ideal fit for this project, as it helped to illuminate the “implied and explicit meanings and actions” (Charmaz & Belgrave in Gubrium, 2012. P. 356) of the participants as the workshop series progressed. Thus the trajectory of the project was to some extent directed by the understandings and meanings being developed by the participants themselves.

10.2 Implications for practice and further research

Recommendations from this research relate to four main areas:

- The education of pre-service teachers;
- The effectiveness of embodied and situative learning;
- The neglect of the education of teachers as vocal professionals, and;
- The development of teachers’ expressed professional identities.

10.2.1 Teacher Education

This study highlights the importance that an investigation of embodied learning pedagogies has for teacher education. One of the most significant findings was of the degree of engagement which the PSTs displayed with the physical practices involved in the workshops, and how rapidly they were able to integrate aspects of these into their practicum sessions. This uptake of the knowledge and application of the performance techniques happened even though the workshop sessions were only one hour in length and only undertaken on six widely spaced occasions. I feel that a longer and more intensely focussed study would provide even more evidence of the efficacy of using embodied learning in this way, and the offer an opportunity for further developments in this area. Workshops such as the ones undertaken in this study can help to free pre-service teachers from the constraints of placement classroom situations and afford them the luxury of exploring ideas without worrying about their students’ or mentor teachers’ reactions.

10.2.2 Embodied and Situative Learning

An engagement with embodied learning is something that appears to have suffered neglect in teacher education, even though recent research indicates that embodied learning can have a positive effect on cognition (Evans, Davies, & Rich, 2009; Kerka, S., 2002; Lindgren & Johnson-Glenberg, 2013; Macintyre, Latta & Buck, 2008; Maivorsdotter & Lundvall, 2009; Merriam, 2008; Nguyen & Larson, 2015). It is surprising that such methodologies have not been more thoroughly embraced in this field, considering the complexity and variety of the teaching situations new teachers inevitably encounter. A brief examination of the Australian Professional Standards for Teachers (2012) reveals that the application of embodied and physicalised teaching strategies is limited to “The use of unspoken cues [that] could include but is not limited to eye contact, gestures, proximity and visual aids” (p.21). What this small-scale study suggests is that embodied learning, undertaken through the series of workshops, had positive effects on both their confidence levels as prospective teachers and on their classroom practices, even though the series consisted only of six one hour workshops. If such a small and relatively basic introduction to these techniques and the embodied nature of the work can have such immediate impact on the participants, then it seems reasonable to assume that a longer and more comprehensive program would have even more significant results.

10.2.3 De-Voiced: The Failure to Address Vocal Issues in Pre-Service Teacher Education

The participants in this study were well aware of the lack of emphasis in vocal training in their teacher education program. Catherine commented that

That’s really – it’s worrying, because you hear all this stuff about teachers who lose their voices or – like what you were saying about lecturers losing their voices by Friday and then having no voice for the whole weekend. You hear stuff like that from teachers. (focus group 3)

Dana commented that she had directly experienced the potential difficulties with inadequate vocal strength during her overseas placement in South Africa. She noted that differing educational cultures can impact on teacher performance, including the vocal requirements imposed by different teaching spaces. She mentioned that:

In South Africa we had big rooms – bigger than Melbourne rooms, but they were just packed with people – and I tried to move to the back of the classroom and walk up and down, but there were times where my voice projection wasn't adequate. (interview 1)

These comments indicated that there was significant awareness among this group that vocal training is essential to their professional capabilities. In the discussion of the workshop, the PSTs mentioned that they had received no formal instruction in the control of the voice, and that the available information on the Government website was of limited use.

There's some stuff of the Department [of Education] website about it; like stuff about caring for your voice, but it's not really that helpful. I've had a look at it, but it's not that easy to – I mean, I think you need someone to actually take you through it and there's nothing like that. (Bianca, focus group 3)

This is reflected in the literature on voice problems among teachers which indicates that only limited instruction in vocal techniques is offered to teachers generally, and then often only at their own instigation. This situation is disturbing, as it is acknowledged by many researchers that the voice is the most important tool for teachers (Roy et al., 2004; Titze, Lemke, & Montequin, 1997).

Furthermore, there are numerous studies showing that problems associated with the incorrect use of the voice by teachers are highly prevalent in the profession (Fabron, 2001; Gotaas & Starr, 1993; Mattiske, Oates, & Greenwood, 1998; Ramig & Verdolini, 1998; Sliwinska-Kowalska et al., 2006; Thibeault, Merrill, Roy, Gray, and Smith, 2004). These problems have been shown to have a detrimental effect on the ability of teachers' professional efficacy (Cutiva, Vogel, and Burdorf, 2012; Sapir, Keidar, and Mathers-Schmidt, 1993; Van Houtte, Claeys, Wuyts, and Van Lierde, 2010). Visser (2006) states that: "all too often teachers are expected to use their voices for prolonged periods of time in a variety of situations, without any vocal training to support them in the endeavour" (p. vi).

The problems of vocal stress and potential voice damage faced by teachers have been understood for at least the last 40 years. Cooper (1970) pointed out that

Nearly all teachers lack one basic element required throughout their entire teaching careers: the control of the speaking voice. Among teachers, vocal suicide is considered normal and natural. [...] Since teachers are not usually trained in using the speaking voice, they often misuse it. (pp. 334-335)

The most recent research indicates that this situation has improved very little. In a New Zealand-based study published in 2015, Leão et al. states that: "most of the teachers [in the study] (83.3%) had never attended any voice training or voice care program during their lifetime" (645.e8) and that: "only 9.5% of 1,879 teachers had received voice training during their teaching education or after

qualifying as a teacher“(645e8). The study also found that teachers who had undergone more than 10 hours of voice training or education were significantly less likely (15.5% vs 25.7%) to report voice problems during the teaching year (p.645e8). These figures were found to correspond substantively with similar studies undertaken in the USA (Roy et. al., 2004), Brazil (Behlau, Zambon, Guerrieri, & Roy, 2012) and Australia (Russell, Oates, & Greenwood, 1998). Furthermore, Maxfield, Hunter, & Gretzer (2016) found that females face a significantly higher risk than males of developing long-term voice problems, with lifetime instances occurring in 46% of females compared to 37% of males.

The concerns about their vocal health expressed by the PSTs in this study are reflective of the large body of literature concerning the vocal problems teachers encounter through the course of the everyday work. Numerous studies have been undertaken into how a large percentage of teachers’ suffer vocal stress and damage as a result of having no voice training either in their pre-service education, or in the first years of their in-service period. While technological advances have given much greater scope to pedagogic practice, nothing can supplant the effectiveness of human oral expression for transferring knowledge (Roy, 2011). Negative effects of voice disorders in teachers include physical and emotional problems that can result in socioeconomic disadvantages (Baroody, 1999; Jacobson et al., 1997). Ultimately, voice disorders affect teachers’ ability to teach effectively and may lead to problems that affect the quality of life of teachers and students (Munier & Kinsella, 2008; Nerrière, Vercambrem, Gilbert, & Kovess-Masféty, 2009; Pasa, Oates, & Dacakis, 2007; Sliwinska-Kowalska et al., 2006). This is due in part to a lack of guidance about the prevention of voice disorders being required learning for pre-service and early-career teachers (Bele, 2008; Lowell, Barkmeier-Kraemer, Hoit, & Story, 2008).

Vocal health development and conservation is (or should be) part of a teacher’s professional competence and is critical in the teaching process, impacting on learners’ motivation and attention span (Bele, 2008). Teachers are considered at risk of developing voice disorders due to the vocal demands of their profession (Bovo, Galceran, Petruccelli, & Hatzopoulos, 2007; Chen, Chiang, Chung, Hsiao, & Hsiao, 2010; Medeiros, Barreto, & Assunção, 2007; Simberg, Sala, Laine, & Rönnemaa, 2001; Van Lierde et al., 2010). The first step towards obtaining and maintaining vocal health must include education in proper voice usage and vocal ‘hygiene’, particularly for professional purposes (Ilomaki, Laukkanen, Leppanen, & Vilkman, 2008; Pasa et al., 2007). Given the importance of a healthy and responsive voice for teachers, and the considerable quantity of research into vocal problems faced by the profession, it is concerning that this subject is not given a higher priority in the education of teachers. Teachers are vocal professionals, a fact that is acknowledged by teachers

themselves (Vilkman, 2000), teacher educators (Nelson, Merrill, Ray, Thibeault, Parsa, et al., 2004), and educational bureaucracies such as the Victorian Department of Education which states that: “school teachers are one of the largest groups of professional voice-users world-wide”. (Vic. Dept of Education and Training, n. d.) The fact that teachers are vocal professionals was a significant factor in the inclusion of a vocal training workshop in this project, and the positive responses of the PSTs to the skills they practised during it indicates that they felt a strong need to engage with this material and derived benefits from even a brief exposure. In terms of characterisation, an actor’s voice must be strong, flexible, and able to cope with the demands of switching rapidly between registers of expression. This study indicates that offering performance-based vocal training to teachers would help to alleviate many of the vocal problems discussed above, while at the same time presenting them with yet another skill that would assist them in the expression of their performative identities.

10.2.4 Teachers’ Expressed Identities

Researching the experience of pre-service teacher’s explorations of theatrical characterisation skills from their perspective helped to provide a deeper understanding of the phenomenon of identity expression and its relationship with teaching. The research participants in this study were all mature-age students in their final year of a teacher education course, however it is important to emphasise that this kind of research needs to be undertaken with a wider range of teacher cohorts, including pre-service teachers who have entered the course directly from high-school, and in-service teachers who have been engaged in teaching for varying periods. At least one of the PSTs in this study commented that the concept of a Performative Identity had relevance for teacher identity expression in the classroom, but also had applications in other contexts not related to teaching. This study indicates that the Performative Identity Theory may be one that can have positive and constructive effects for teachers in their professional classroom experiences, but also in the wider context of their professional lives. Further study of the application of this theory would help to confirm whether or not this is the case.

10.3 In Conclusion

This study has investigated the engagement of a group of preservice teachers with actors’ characterisation techniques from their perspective. The rationale for this study arose from an

appreciation of the respects in which acting and teaching are similar and a desire to find ways in which acting skills could benefit teachers in their classrooms. The findings of this study have the potential to positively influence teacher education and echo the results of earlier studies into the use of acting skills by teachers (Hart, 2007; Özmen, 2010, 2011). However, this study provides new insights into the ways in which teachers' expressed identities in the classroom can be utilised by teachers on a more conscious and controlled level than previously suggested. Study findings identified those elements of stage-craft and character development that the participants felt were of immediate benefit to them, but also how those elements the PSTs felt did not have immediate application were in fact utilised by most of them after a period of reflection.

The efficacy of embodied and situative learning was also identified as a significant outcome of this research. The study showed that the PSTs found the embodied nature of the workshops engaging and stimulating, and the rapidity with which the largely unfamiliar techniques and skills were learned and applied by the participants indicates that the embodied and situative learning methodologies could have a substantial positive effect on teacher education practices (Merriam, 2008; Nguyen & Larson, 2015).

Finally, an emergent substantive theory was identified. The Performative Identity theory offers a theoretical basis and praxis for offering preservice and in-service teachers skills that can improve their confidence, class management, and engagement with their students, and consequentially potentially result in improved learning outcomes. The improvisational nature of the Performative Identity as identified in this research can offer teachers a greater capacity to creatively manage the "surprising, challenging, and frequently problematic situations" (Shem-Tov, 2011, p. 112) that are daily occurrences in the classroom by providing them with greater physical and psychological strengths and "a stress-free feeling to teach without disturbances" (Shem-Tov, 2017, p. 12). This study offers a new insight into the nature and development of teachers' classroom identities, and a method by which those identities can potentially become effective pedagogical tools. I feel that longer study would help to uncover the full potential of how these practices and concepts can impact on teaching practices and therefore on students' learning outcomes. As Spolin's quote at the beginning of 7.1 implies (p. 95), in every creative enterprise, especially in an improvisational setting, there is a need to go beyond what we know. The fulfilment of that need is at the centre of all quests for knowledge and of all the learning that results from them. For teachers, that quest for learning is one that they seek not only for themselves, but also for their students. This study indicates that improvisation and other performance-based skills could be of value to them in that pursuit.

Appendices

Appendix A

Invitation to participate in a research project.

You are invited to take part in an exciting PhD research project investigating the connections between teaching and acting. Participants will take part in workshops exploring acting and characterisation skills which you may use to enhance your presentation and develop your sense of self as a teacher. You might also want to try some of the exercises with your own students. Workshops will be held early in 2015, in time to try out some of the techniques and skills during semester one.

The research is being conducted by Chris White, who is an experienced actor and teacher of acting skills. He has also been running highly successful workshops at Clayton, Berwick, and Peninsula campuses since early 2013. The feedback from these workshops has been very positive. Some of the comments that have come from participants are:

“The session was brilliant. ... and it was very relevant to teaching.”

“He showed us what confidence, listening, trust, and 'presence' were ...”

“I felt I owned the space” (with regard to the classroom at a school placement following the workshop).

Other participants reported feeling more self-assurance in their classrooms and a heightened sense of control.

To register your interest and receive more information, including the full project explanatory statement, please contact Chris directly on:

pcwhi2@student.monash.edu

EXPLANATORY STATEMENT

(Pre-service and in-service teacher participants)

Project: Performing “The Teacher”: an investigation into the efficacy of using actors’ performative identity methodologies in a pedagogic context.

Faculty of Education
Peter Christopher White
Phone : 0410 657 856
email: pcwhi2@student.monash.edu

You are invited to take part in this study. Please read this Explanatory Statement in full before deciding whether or not to participate in this research. If you would like further information regarding any aspect of this project, you are encouraged to contact the researcher via the phone number or email address listed above.

The findings of this research will be used by the student researcher, Christopher White, to obtain a Doctoral degree.

This research is being conducted through Monash University, Faculty of Education, Clayton Campus.

What is the study about?

This project explores whether and how teachers can take greater conscious control of their teaching identities and how they present their teacher selves in the classroom. As a participant in the project, your interests, needs, and contributions will help to shape this exploratory process.

You may benefit from participating in this project by exploring and refining your sense of purpose and identity as a teacher. This in turn may enhance the effectiveness and enjoyment of your teaching and classroom management.

Participating in the study will involve the following:

A series of developmental workshops

You will take part in 6 x 90min interactive workshops. The workshops will be designed in collaboration with participants to allow you to explore aspects of your teacher identity development and expression, as well as specific skills and techniques that can be used in the context of your day-to-day teaching. As part of the workshops, you will also be invited to contribute to (focus group) discussions. All workshops will be held at the Monash Clayton campus. Specific workshop times will be negotiated with the group.

Individual interviews

Participants will take part in 4 x 30min interviews (one before, during, immediately following, and 6 months after the workshop series).

Reflective journals

Throughout the workshop series, you will be invited to keep a reflective journal to record your thoughts, feelings, and insights as you engage in the workshops. It is up to individuals to decide how often and how much they write, although it is hoped that you might make one journal entry per week.

Appendix C

Ethics Approval

Monash University Human Research Ethics Committee (MUHREC) Research Office Postal – Monash University, Vic 3800, Australia Building 3E, Room 111, Clayton Campus, Wellington Road, Clayton Telephone +61 3 9905 5490 Facsimile [REDACTED] <http://www.monash.edu.au/researchoffice/human/> ABN 12 377 614 012

CRICOS Provider #00008C

Human Ethics Certificate of Approval

This is to certify that the project below was considered by the Monash University Human Research Ethics Committee. The Committee was satisfied that the proposal meets the requirements of the *National Statement on Ethical Conduct in Human Research* and has granted approval.

Project Number: CF14/2648 - 2014001447

Project Title: Performing “The Teacher”: an investigation into the efficacy of using actors’ performative identity methodologies in a pedagogic context

Chief Investigator: Dr Rachel Forgasz

Approved: From: 16 September 2014 **To:** 16 September 2019

Terms of approval - *Failure to comply with the terms below is in breach of your approval and the Australian Code for the Responsible Conduct of Research.*

1. The Chief investigator is responsible for ensuring that permission letters are obtained, if relevant, before any data collection can occur at the specified organisation.
2. Approval is only valid whilst you hold a position at Monash University.
3. It is the responsibility of the Chief Investigator to ensure that all investigators are aware of the terms of approval and to ensure the project is conducted as approved by MUHREC.
4. You should notify MUHREC immediately of any serious or unexpected adverse effects on participants or unforeseen events affecting the ethical acceptability of the project.
5. The Explanatory Statement must be on Monash University letterhead and the Monash University complaints clause must include your project number.
6. **Amendments to the approved project (including changes in personnel):** Require the submission of a Request for Amendment form to MUHREC and must not begin without written approval from MUHREC. Substantial variations may require a new application.
7. **Future correspondence:** Please quote the project number and project title above in any further correspondence.
8. **Annual reports:** Continued approval of this project is dependent on the submission of an Annual Report. This is determined by the date of your letter of approval.
9. **Final report:** A Final Report should be provided at the conclusion of the project. MUHREC should be notified if the project is discontinued before the expected date of completion.
10. **Monitoring:** Projects may be subject to an audit or any other form of monitoring by MUHREC at any time.
11. **Retention and storage of data:** The Chief Investigator is responsible for the storage and retention of original data pertaining to a project for a minimum period of five years.

Professor Nip Thomson

Chair, MUHREC

cc: Mr Chris White, Dr Julie Faulkner

CONSENT FORM**(Participating Teachers)**

Project: Performing “The Teacher”: an investigation into the efficacy of using actors’ performative identity methodologies in a pedagogic context.

Chief Investigators: Dr Rachel Forgasz; Dr Julie Faulkner; Mr Christopher White.

I have been asked to take part in the Monash University research project specified above. I have read and understood the Explanatory Statement and I hereby consent to participate in this project.

I consent to the following:	Yes	No
Participating in a series of individual interviews (4 in all)	<input type="checkbox"/>	<input type="checkbox"/>
Taking part in a series of developmental acting skills based workshops	<input type="checkbox"/>	<input type="checkbox"/>
Taking part in (focus group) discussions as part of the workshops	<input type="checkbox"/>	<input type="checkbox"/>
• Audio recording during the interviews / focus groups	<input type="checkbox"/>	<input type="checkbox"/>
• Being photographed during acting workshops	<input type="checkbox"/>	<input type="checkbox"/>
Keeping a reflective journal for the duration of the research project	<input type="checkbox"/>	<input type="checkbox"/>
The data that I provide during this research may be used in future research projects.	<input type="checkbox"/>	<input type="checkbox"/>

Services on offer if adversely affected

The researchers will be available to discuss any issues arising from the workshops or other aspects of the research.

Confidentiality

Participants’ identities will be protected through the use pseudonyms which will be employed when transcribing interview and focus group data as well as in the reporting of the research.

Storage of data

Data collected will be stored in accordance with Monash University regulations. All data will be stored in either an encrypted file on the researchers’ personal computers, or on an appropriately secure service offered by Monash eSolutions.

Findings

Transcripts and research findings will be made available to the participants upon request.

Complaints

Should you have any concerns or complaints about the conduct of the project, you are welcome to contact the Executive Officer, Monash University Human Research Ethics (MUHREC):

Executive Officer

Monash University Human Research Ethics Committee (MUHREC)

Room 111, Building 3e

Research Office

Monash University VIC 3800

Fax: +61 3 9905 3831

Name of Participant

Participant Signature

Date

Appendix E

Interview questions.

(The interviews were semi-structured, with the questions intended to elicit responses that could be expanded on during the interview. The numbered questions formed the basis of the interview, while the sub-questions were used to stimulate further responses if needed. The interviews included, but were not restricted to, the questions listed).

Interview 1 (prior to the commencement of the workshops).

1. Why did you volunteer for this project?
 - a. How do you feel about engaging in the workshops?
 - b. What are you anticipating you will gain from them?
 - c. Do you perceive any difficulties that might arise?
 - d. What sort of things do you feel you would like to explore during the workshops?

2. What does the term “identity” mean to you?
 - a. What do you consider to be a teacher’s “professional identity”?
 - b. How do you think that identity is formed?
 - c. How important do you feel it is for a teacher to have a strong sense of their professional identity?

3. What is your conception of the “ideal teacher”?
 - a. Where did that conception come from?
 - b. Has that conception changed from what you first thought?
 - c. How do/would you enact that identity in your classroom?
 - d. Do you feel you have achieved that ideal, even if only on one occasion?

4. How do you feel when you’re in the classroom?
 - a. When you first enter for the day?
 - b. When you move away from your class plan?
 - c. When difficulties or disruptions arise?

5. How do you feel right now?

Interview 2 (approx. half-way through the workshop series)

1. Which of the exercises from the workshops have you enjoyed doing?
 - a. Why did you enjoy them?
2. Did you find any of the exercises difficult to do?
 - a. In what way were they difficult?
 - i. Physically?
 - ii. Emotionally?
3. Have your class experiences changed in any way since the workshops started?
 - a. Did you use aspects of the exercises in your classes?
 - i. Which ones?
4. How did your students seem to respond?
 - a. Was there any difference in their behaviour?
5. How did you feel during your classes?
 - a. More in control?
 - b. Less in control?
6. Do you have any concerns about the exercises explored in the workshops so far?
7. Would you like to make any suggestions for the remaining workshops?

Interview 3 (immediately following the end of the workshop series)

1. How do you feel about the workshops overall?
2. Do you feel that you gained any new insights or understanding about the formation and expression of teacher identity from them?
 - a. Can you describe those insights/understandings?
3. Which of the exercises and ideas explored in the workshops do you feel were most useful to you?
 - a. In what way do you think they helped you?
4. Which of the exercises and ideas from the workshops did you feel were least useful to you?
 - a. Can you say why you feel they didn't work for you?
5. Thinking back over the workshops, what stands out for you as the most relevant thing you learned from them?
 - a. Do you think that particular insight will be beneficial to your teaching in the future?
 - i. How do you think will it benefit?
6. Were there any exercises or activities that you think needed to be explored more thoroughly?
7. Can you think of anything that wasn't covered that you would like to see included in future workshops?
8. Was there anything you think could be left out of future workshops?
9. Can you think of any way in which the workshops could be improved?

Appendix F

Focus group questions (sample).

(The focus group discussions will be loosely structured. They will essentially be an open-ended discussion between all the participants about the previous workshop/workshops and any effects or insights that have generated from them. As such, there will really only be one primary question, with other questions developing from the issues that arise during the discussion.)

1. How did you feel after the last workshop?
 - a. Did anything specific occur in the intervening period with regard to your sense of identity?
 - i. Your teaching identity?
 - ii. Overall?
2. Was there any exercise or experience that stood out for you or that you have found particularly relevant since the last workshop?

Appendix G

Sample – focus-group discussion – focus-group 3

R – did any of you get the chance to – those of you who have done placements, did you get a chance to observe yourselves at all – to reflect on that stuff during that time?

D – I do reflections after each class [R yeah] uuhm so in that way I did, but in terms of – I didn't videotape myself

R – no – it's kind of weird when you do that, cause you never look like you think you look. How about you (D) did you have a chance to do that (observation)?

G – well you try to be aware of what you're doing but --- no, I mean I'm not sure how you observe yourself.

R – it's a difficult enough thing to know – if you're very familiar with what you're doing, and if you're still in the process of

G – yeah – well there's times when you think about where you're placing yourself in the room and that sort of thing – uhm but I don't think I – whilst I was there doing it I don't think I thought about it on a much deeper level than that.

R – but there will be moment that come up – and this will happen more and more as you get familiar with what you do – where you will begin to notice that when you're in a specific place in the room, it has a certain effect – like uuhm --- oh you were talking about the presentation you gave (Cw) where you went in front of the table.

B – yeah – it was a demonstration we had to do during MTeach Primary and it was an exercise where we had to do a unit of work teaching through the arts. So the topic could be anything that a generalist teacher would teach, you know, through the arts – and it was a half hour presentation with five people – and everyone was like, standing behind and they had a table and a lectern – and you could arrange it how ever you wanted – it was a 'dramasih' kind of room – whit a piano and stuff – and everyone would stand behind the lectern and the table and would shuffle along as each person spoke – and our whole group just made a collective decision – we're not standing behind the lectern – we stood in front of it – our table was behind us and we just put things on it – like laid out – and we stood forward and it made such a difference – and people were much more engaged in our presentation cause we were right there. Just being out from behind that table.

R – well that's one of the things that I talk about a lot in the Presence workshop - and yeah, a simple little thing like standing in front of a table as opposed to behind it --- because in a classroom – initially anyway, your students are sitting down at desks or tables of some kind – you're standing up – there's already one remove. You've also got the physical space between you and the front row to jump – and on a stage of course, you're elevated, which give you a certain – uum --- have any of you seen really old classrooms where they actually do have a stage?

G – yeah my Primary school at least had a stage

R – yeah – for the teacher to stand on. That puts you a little bit higher and that actually gives you a certain measure of control – you'll notice in photographs of footballers – they often shot looking up (from below) – it's called 'the God shot' – cause it makes them look big and powerful – and that's

why. But it actually puts a barrier between you and the class, and if you've got a table as well you have to jump that. Psychologically speaking you have to jump that barrier.

G - Well - it's a useful barrier if you're trying to control a class. It's there for a purpose - but with the modern - sense of teaching, you're not trying to control, you're trying to facilitate then it's a barrier that you don't want.

Appendix H: Sample interview – Anne, interview 2

R: all right – well this is just basically a ‘how are you travelling’ interview --- so how have you found the workshops so far?

K: some of them I found quite challenging – the mask workshop – the mask one at the start to start off with, I found that really difficult – so uhm I found it difficult because – I’m quite critical, I’m critical of myself, and if I – you know, I know that I bring my body to --- just as well I’ve got a face, that’s all I can say, that people can look at (laughs) – you know --- I actually found that quite difficult and because we were such strangers, it really made uuuhm --- it really pointed out quite strongly that the faces – or you know – are so important. So – but no – the other one that I found really helpful – was the actual one about ---- uuuhm – exploring the room --- touching the walls and – because that was like a practice run of being in a classroom – in a way – like being in that physical space – and that made me feel like - like I could walk around more --- see, I am not a person the really takes a lot of risks or tries new things – I know that sounds ridiculous --- I know that I need to take a lot --- you know I’ve got to do lots of things in the classroom. Right? So something that breaks that barrier down for me is --- so just from walking from one side of the room to the other --- you know, that ---- it helps --- it sounds so simple but ...yeah I could really get into that.

R: is there anything that you really thought was really just – either a waste of time or that you felt could have been expanded on – or one that you felt either needed to be expanded on a lot more, or was basically a bit pointless?

K: uuuhm ... to a certain extent I feel that I’m doing them – kind of, running blind – I don’t know why I’m doing things --- but then again, having said that I’m running late most weeks and so might have missed your intro – I don’t know – so uuuhm a little – I don’t know if you want to give a short intro, or if you want us to just run blind – do you know what I mean? Like just do them without understanding why we’re doing them? Like the context --- so ahh – no, I’m not sure that anything --- is pointless – I think the fir..... I think if anything was pointless it could have been – pointless seems like quite a harsh word – it could have been the mask one. Because we’ve all got faces – do you know what I mean? And they’re (students) not going to look at us --- well, they’re going to look at us --- I think students are going to pick teachers apart --- my daughter tells us that students pick teachers apart whether they --- it doesn’t matter how they look, so – uuuhm they’re going to do – the students are going to that anyway – like behind our backs – but --- knowing that – how important the face is --- but know that also about having the relationship with the body as well – that might not – maybe uuuhm maybe it’s something that seems obvious to me it’s all like – it’s all a discussion? Like body language? Like maybe not first? Like maybe in a bit (to the workshop series) – but --- no I don’t think anything pointless --- no I don’t get the sense that anything’s pointless. I kind of wish that they were weekly ---- and earlier, but yeah --- 6(pm) is really hard getting --- cause that’s our tea-time --- so 6 is really hard cause I’ve got to go out and get back again --- I’d rather do it during uni hours – do you know what I mean? I know uni hours are really flexible – I’d rather do it while I was here.

R: well – we’re working on characterisation on Thursday [K: yeah] --- did you get the notes and everything?

K: yeah I did – thank you. I don’t respond, but ---- I do, yeah. I have --- I haven’t --- I’ve got my diary – oh my God, I hope you can read it - it’s a bit scribbly [R: that’s OK]. So --- aah – I was having trouble with status [R: oh yeah] mmmm – had trouble in the workshop with status – I’m thinking ‘what sort of status does he want? Does he want’ And then I said ‘I want more – but I want status – but I want it quietly --- so ---- and I think that comes across with – I don’t think I can do status ---

uuuhm – no, I’m just get... it takes me a while to think it through? I think teachers – I’m going to write this down in my diary, but I think teachers --- I think that teachers do have an automatic status --- aaah, but depending on what school you’re in it does get challenged --- but I think if you’re kind of consistently in your – in the way that you behave --- uuuhm --- you know you can --- after a while you can build up – your status will build – by the way you present yourself – yeah. So I just think trying to be someone that you’re not --- I just remember when I was young, I tried to look really good all the time and I’m telling you it was so much effort! It killed me! Absolutely killed me – it was like so – horrendously – so much energy goes into doing something like that, you just can’t --- I was very young – so you can’t – I can’t do that, so it’s got to be an aspect of me --- so anyway I’m going to write about it now – I’ve got an angle in.

Appendix I

Sample diary entries

Geoff Diary entry 1: Well, that was weird. Not what I expected at all. On the other hand, I didn't really have any expectations. Will we be discussing the theory behind what we did with the masks, in future workshops? I guess we will be building on it in future workshops. What were we meant to get from it? How was it meant to help us? Is this the sort of thing that Nicole Kidman, and Russel Crowe, and Mel Gibson did, in their early days?

Was it about breaking down our current "masks", by starting us into beginning to think about wearing a mask? Who knows.

That's all I have!

Bianca Diary entry 2: My reflection on the second workshop follows; This was the one where we did the trust games. Where we stood in a circle, and pushed the centre person backwards and forwards, and they had to trust us to not let them fall. That was fun. I'm not sure if that was meant to be teaching us to trust each other, or if that was meant to be demonstrating something we can use in our classes. I don't think this was what I was expecting from these workshops. On the other hand, I really didn't have any idea what to expect. Having said that, I think I was expecting more "training" on how to "act" like a knowledgeable, confident, experienced teacher. Anyway, it's going well, but I'm not sure I'm getting much out of it. I wish I could be more positive, but at least I'm, being honest. Bye for now.

Anne Diary entry 2: much better than last week – no masks.
Not as critical of body.

Very interested in owning the room
Can relate to spacing and checking out walls – naming walls, objects, textures, uses.

Must use the whole class room and this is like a practice run.

Standing up straight with hands at sides is a strong stance. The body appears balanced and confident.

Taking a breath before entering and expelling upon entering. You are 'on'.

Moving through the space emotionally –

Loosen up stretch – standing still emotions – who does jobs like this? Trust exercise? OK – worked out well ..

(persona) (presence) → voice <

I want more like this because I can't do the 19th workshop – I'm on placement.

And how to overcome fear of introducing simple teaching strategies!

Be yourself – but take an aspect & go with it in your persona.

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