What a performance!
Recognising performing arts skills in the delivery of lectures in higher education.

A thesis submitted in part fulfilment of the requirements
of the University of Greenwich
for the Degree of Doctor of Education

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DECLARATION

I certify that this work has not been accepted in substance for any degree and is not concurrently being submitted for any degree other than that of Doctorate in Education being studied at the University of Greenwich. I also declare that this work is the result of my known investigation, except where otherwise identified by references and that I have not plagiarised another's work.

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And finally to all those who read this work - break a leg.

ABSTRACT

This thesis has investigated the notion that lecturing has similarities to acting and in doing so has empirically tested the work of Tauber and Mester (1994). Their model proposes that if teachers use the elements of acting, animated voice and body, space, humour, suspense and surprise, props and role play, within a class, they will promote student interest, attention and positive attitudes towards learning. This study aims to investigate this model against the backdrop of higher education in one School of Health and Social Care in the United Kingdom, as opposed to the North American education system in which it was developed.

Results from this two-phase mixed method study with 81 lecturers and 62 students, suggested that students in a lecture could identify if the lecturer was enthusiastic, confident or not confident via the verbal and non-verbal cues he/she presented. It was also clear that lecturers were not seen to be credible unless they were able to appear knowledgeable about their subject area and had the skills to communicate that knowledge when delivering a lecture. Both lecturers and students showed high levels of agreement with Tauber and Mester's (1994) model suggesting that elements of acting do enhance both the lecturer's ability to deliver a lecture in a confident manner and the effectiveness of the lecturer.

Conclusions indicated that these lecturers assumed a persona when lecturing, which was different from that displayed in other parts of their professional life. This occurred, particularly, but not exclusively, when they were nervous. The data concluded that these lecturers went through a process of assuming and maintaining this persona before and during a lecture using the elements of acting proposed by Tauber and Mester (1994). This thesis offers a development of Tauber and Mester's (1994) work that integrates this process of persona adoption into the model's elements of acting. This study demonstrates the value of utilising acting skills to increase the ability of new or under-confident lecturers to deliver lectures to large groups of students. In the current climate of consumerisation in education when the performance of lecturers is not only measured by pass rates but also by student evaluations, the findings of this study have significance for both lecturers and universities.

CONTENTS

EPIGRAPH

'He stood before them with his body swayed, and bent forwards just so far, as to make an angle of 85 degrees and a half upon the plain of the horizontal: which sound orators, to whom I address this, know very well to be the true persuasive angle of incidence:- in any other angle you may talk and preach; 'tis certain; and it is done every day; but with what effect, I leave the world to judge.'

from Sterne. L. (1964). The Life and Times of Tristram Shandy, Gentleman.
(Everyman Edition 1964, p. 88)

CHAPTER 1: INTRODUCTION

> "I find that good performing artists, not just actors, have an element of danger about them. It is a dangerous business, standing up in front of several hundred of your fellow human beings and saying, I am interesting enough to watch" (Anthony Sher [Actor] 1999:169)

When a teacher steps into a classroom to teach they take centre stage, adopt a suitable persona and engage in a series of actions that grow out of a specific educational objective (Phillips 1995; Parini 2005). Hence, the notion that lecturing has similarities to acting is not an unfamiliar one, as the parallels between a lecturer and an actor standing in front of a large number of people communicating a narrative, whilst using captivating devices to hold their attention and create a presence are markedly similar (Heck and Williams 1984; Tauber and Mester 1994; Phillips 1995; Warren 1995; Quinn 2000; Rodgers and Raiber-Roth 2006). Indeed the initial ethos of the Rose Bruford College of Performing Arts envisaged a place where actors and teachers could train together because of the skills which both professions share (Ely 2000).

Furthermore, this type of dramaturgical analysis is not new in academic study: it has been utilised by sociologists to explore the similarities between social performances which people undertake in their everyday roles as compared with those that occur in the theatre (Goffman 1959). Moreover, there is growing discussion within the contemporary educational and theatrical press suggesting that skills from the performing arts can positively influence the expressiveness of teachers (Lipsett 2004; Wojtas 2005). This effectively supports the postulation that the use of acting skills in the delivery of lectures in higher education may enhance the effectiveness of lectures by maximising the use of the lecturer's voice, body and space (Tauber and Mester 1994; Quinn 2000; Brown and Race 2002). So the notion that delivering a lecture

may require similar skills to those held by an actor may not be such an unfamiliar one (Quinn 2000).

This analogy is particularly pertinent as the current growth of consumerisation in education has led to increased levels of student evaluation of the lecturer's performance (Husbands 1997; Thomas 2004). Consequently, not only do lecturers need to be good at delivering lectures but also need to be accomplished in the field of research, pastoral care, and course/programme management (Sander et al. 2000; Forrester-Jones 2003; Moore and Kuol 2005). In addition, the case of nurse educators requires them to be clinically credible too (Kenny 2004; Fisher 2005). The current emphasis on managerial performativity places the lecturer in a vulnerable position for scrutiny and evaluation (Ball 2003; Avis 2005; Muijs 2006) because delivering a lecture is one of the most public elements of a lecturer's role (Race 2001). Hence, there is a need to consider how lecturers can be seen as both subject specialists and experts in the communication of that knowledge within a lecture format. Despite these growing influences, the acting-lecturing analogy has not been fully addressed in the literature or investigated through systematic research, even though it could potentially enhance lecturers' teaching styles. Hence the aim of this thesis is to explore this acting-lecturing analogy by investigating a model proposed by Tauber and Mester (1994) within the context of nurse education.

1.1) Overview of the study

Tauber and Mester's (1994:17) model suggests that if teachers use the following elements of acting: animated voice and body, space, humour, suspense and surprise, props and role play within a class, they are likely to promote student interest, attention, and positive attitudes towards learning. This model was developed in the

United States of America and this two phase mixed method study will test it in the United Kingdom with 125 students and lecturers within the School of Health and Social Care within the University where I am employed. Phase one draws comparisons between the perceptions of lecturers and students through the use of specifically designed questionnaires, while 12 in-depth interviews in phase two investigated how lecturers report that they take on a persona when lecturing.

1.2) Pre-registration nurse education in the higher education sector

The implementation of the Project 2000 pre-registration nursing curriculum in 1986 started the process of hospital based training schools moving into higher education institutions (McLennan et al. 2001). This move also resulted in a shift of the initial qualification for nurses to Diploma level. Consequently, nurse teachers had to then gain at least a Bachelor's Degree in addition to their professional nursing qualification as well as hold a recognised teaching qualification (Green 1982; United Kingdom Central Council for Nursing Midwifery and Health Visiting 1986).

This integration into higher education also brought with it one large intake of students per year as opposed to four or five smaller intakes throughout the year. Hence, the nurse teachers, now re-named lecturers, were teaching much larger groups of 150 or more (as opposed to groups of 20 or so). This resulted in the lecture becoming a central mode of delivery in nurse education, as it is to day, rather than the small group teaching, with highly interactive methods, that had been common in hospital based schools of nursing (Green 1982). This move was challenging for some lecturers who were not used to delivering lectures to large groups and newly qualified lecturers fared little better, as at this point, lecturing techniques were not integrated into the teacher preparation courses (Green 1982; McLennan et al. 2001).

These issues were particularly pertinent, within the school being studied, because the students have concentrated time in the university in between long placement periods in the NHS. This means that lecturers often deliver three to four, two hour lectures a week and on occasions more when the students are not on placement.

1.3) Becoming a lecturer in nursing education

It is a requirement that nurses who move from clinical practice in the NHS to teach in the higher education sector are required to complete a Post Graduate Diploma in Education (PGDE) within two years of starting to work within the university setting, in order to prepare them for their teaching role (Nursing and Midwifery Council 2004a). Similar requirements were placed on lecturers from other disciplines in higher education following the Dearing Report (Dearing Committee 1997).

For nurse lecturers, the Post Graduate Diploma in Education courses were developed and accessed through individual universities which had met the standards set by the English National Board for Nursing Midwifery and Health Visiting (ENB) now replaced by the Nursing and Midwifery Council (NMC). These courses aim to provide nurse lecturers with elements of educational theory, teaching experience and a research base for the practice of teaching (English National Board for Nursing Midwifery and Health Visiting and Department of Health 2001).

These courses, along with those provided for lecturers in higher and further education, have a strong theoretical component (Ainley et al. 2002) with little or no 'taught' teaching skills. It was considered that teaching skills would be acquired whilst the students were undertaking a required number of teaching practice hours during the course. Hence, the student lecturer was, and is currently, dependent on a

good mentor whilst undertaking teaching practice to facilitate their understanding and development of lecturing skills (Ainley 2000; Bathmaker and Avis 2005). This clearly follows the apprentice/master model, a notion rejected within the current pre-registration nursing education curricula (United Kingdom Central Council for Nursing Midwifery and Health Visiting 1986; Bradshaw 2001).

The element of role transition holds real significance for nurses coming in to teach in higher education, as it does for other teachers (Norman and Feiman-Nemser 2005). Anecdotally, a significant number of new nurse lecturers are used to teaching small numbers of students (two or three) at the bedside in the NHS but are not conversant with delivering lectures to large numbers of students. Thus a period of preparation and transition is required to enable new staff to gain the skills of delivering a lecture. Hence, new lecturers need to be exposed to both the educational theory and practical skills of lecturing while undertaking the Post Graduate Diploma in Education (PGDE) programme to provide the springboard for them to become effective lecturers.

1.4) Concerns of students undertaking the Post Graduate Diploma in Education (PGDE)

Within my current role as a Principal Lecturer (Teaching), I mentor and support PGDE students undertaking their teaching practice. These students are all qualified nurses with experience of clinical care and education within the NHS. Student lecturers often praise the academic and theoretical content of their respective courses, a view supported by the findings of an evaluative study of a similar course at the University of Greenwich (Ainley et al. 2002). Nevertheless, they, like other new lecturers, are very often concerned with the practical skills required to deliver lectures (Young and Diekelmann 2002).

The skills to deliver lectures revolve around the two main elements, knowledge and delivery. Clearly the subject knowledge comes partly from the student lecturers' existing knowledge base but also through thorough preparation of the subject matter (Quinn 2000; Reece and Walker 2000; Brown and Race 2002). Diekelman and Young (2002) argue that new lecturers often over-prepare the amount of material that can be realistically delivered in the time allowed for the lecture. This is because they are either concerned they will not have enough material, lack the security in their knowledge base or do not yet appreciate how much material can be delivered in a set time period. Nevertheless, John (2006) asserts that although lesson planning is vital, there needs to be a move away from the traditional style of lesson planning in which teaching actions are planned and more to planning both action and interaction with the students. In which case it may help new lecturers become more involved with the students and focus less purely on the subject to be delivered during a lecture. All of this planning and preparation is performed, as Goffman (1959:231) says, backstage, out of the view of the audience, so any concerns are hidden from the students.

The delivery skills, however, are not hidden as they are needed to deliver the lecture in front of the audience. Hence, they provoke higher levels of anxiety (Exley and Dennick 2004), particularly for student lecturers who are new to lecturing and inexperienced in standing and talking in front of large numbers (Quinn 2000). Being heard by the audience is one main area of concern for PGDE students along with:- managing the group, keeping the students' attention and interest, managing audio-visual aids, delivering the required amount of content in the time available, responding to questions and significantly managing their nervousness. It is evident that all of these concerns together, represent the skills required to deliver a lecture; as

Curzon (2004) argues, the effectiveness of lecturing revolves around the lecturer's ability to attract and hold the attention of students. Interestingly, Morrison (2003) identifies a similar range of skills that are required to be an actor – being audible, relaxed in movement, knowing the text, being in charge of emotions, energised and alert and full of purpose to convey the character, situation and dialogue.

1.5) Personal perspective on acting

Although I have had well over a decade's experience in teaching within both the clinical and higher educational settings, it was not until I became involved with the performing arts through a local operatic society that I really began to see the relevance one had to the other. I found it fascinating to watch the way a theatre director would work with actors to create and communicate certain feelings, moods or emotions. The actors would use certain positions, bodily, eye or facial movements and combine these with different tones of voice, props and costumes, to create an atmosphere of believability for the audience in relation to the narrative being told. This was designed, to make the action appear real and plausible rather than acted. It was here that the ideas about the acting-lecturing analogy started to germinate. Reflecting on my practice as a lecturer I could see that I utilised strategies to project my voice that I had learnt through taking singing lessons. Additionally, in a previous part of the Doctorate in Education (EdD) programme the findings of my preliminary study with five actors who were training to be teachers in further education, also indicated marked similarities between acting and teaching (Street 2004:12). Indeed, one of these actors stated:-

> 'I was an actor (a theatre practitioner) for a long time before I was teaching and so, when I started teaching I thought I would have to readdress all of that, but as I began to teach I quickly realised that everything I learnt at drama school and everything I learnt acting, writing and directing was exactly what I needed to be a good teacher.'

Further, as I recognised the potential of this subject, it became clear that applying acting skills to lecturing may allow new lecturers to further enhance their skills and confidence. In addition, if established lecturers were provided with the opportunity to explore these skills in the context of their own lecturing style, this may enhance and acknowledge their effectiveness too.

1.6) Personal perspective on education

I have over twenty years experience as a nurse working in, or adjacent to, the National Health Service. One key element of that experience is my passion for teaching, whether that is with patients, students or colleagues. To some degree this is not surprising as educating patients and colleagues is one of the fundamental elements of being a nurse (Nursing and Midwifery Council 2002a). Throughout my career this has meant that I have taught and facilitated learning in a variety of ways ranging from one-to-one teaching with a patient or student at the bed side to delivering lectures to mixed discipline groups of 250 people or delivering conference papers to over 2000 people. My passion for teaching stems from wanting to make a difference to the students' learning and understanding, with the hope that this educational experience may make a difference to the practice of nursing and the delivery of patient care. To further support this, I also regularly provide advice and support to both new and established lecturers in terms of lecturing strategies and the teaching of nursing skills in the clinical skills laboratories within the University. This interest has also resulted in my desire to undertake the Doctorate in Education Programme (see section 1.8).

1.7) Arriving at this study

In the light of my interest and involvement with the performing arts and my enthusiasm for teaching as discussed in sections 1.5 and 1.6, I had considered a variety of ways to investigate this subject area. Initially I considered interviewing actors and lecturers to investigate the similarities between the two and to look at developing a framework that could be applied to lecturing. However, during the process of searching the literature I discovered the work of Tauber and Mester (1994) entitled 'Acting lessons for teachers' and I felt my initial ideas would have produced a similar piece of work. I decided, therefore, to use Tauber and Mester's (1994) model as the basis for my study and explore their model in the context of higher education and nurse educators in particular.

1.8) Focus of this EdD Study

Doctorate in Education studies tend to focus on practice problems or issues that have a direct effect on the professional practice of teaching or education, rather than an area of pure academic interest alone (Murray 2002; Neumann 2005). This is the case with this study. Lecturer effectiveness is not only growing in political importance but also holds a moral underpinning that lecturers should be striving to provide the best education for their students as possible. Hence, this study draws together the literature from two theoretical disciplines and presents an alternative analysis of the process of delivering lectures in higher education by drawing on perspectives from performing arts.

This study will consider how lecturers and students of nursing within one university school perceive how the elements proposed by Tauber and Mester's (1994) work contribute to the effective delivery of lectures and facilitate the communication of

information from the lecturer to the students. This study focuses purely on the implications for the delivery of lectures rather than other forms of teaching and learning and draws on and develops my previous work within the EdD programme.

In essence, Tauber and Mester (1994) suggest that effective teachers are enthusiastic and knowledgeable about their subject and that this is expressed through their ability to: animate their voice and body, use space, humour, suspense, role play and props effectively. These factors, they argue, have clear parallels with the theatre and are elements that actors learn either though their training or by the practice of acting. Therefore using such strategies would help the lecturers present their material in a more effective way, which might mean that students are more likely to be motivated and involved in the process of learning within the lecture.

The findings of this study may act as a springboard for the development of a professional development package to support new and under confident lecturers as well as experienced ones with the delivery of lectures. The package would allow these lecturers the opportunity to reflect on and consider the usefulness of Tauber and Mester's (1994) elements in the development of their own individual style and persona for lecturing. This type of development would be in addition to the current PGDE programme and may further help new or under confident lecturers develop the skills and confidence to deliver a lecture. If the lecturers' lecturing techniques were enhanced as a result, this ultimately may augment the educational experience of students.

1.9) Theoretical positioning of the study: three perspectives on performativity

This study draws on three perspectives of performative analysis: dramatic performances, the performativity that managers are concerned with and performances producing the self. Dramatic performances are clearly referred to in the performing arts literature and focus on how the actor uses of their voice and body, producing a dramatic performance to deliver a narrative (Kirby 2002; Schechner 2003). The notion of the lecture as a dramatic performance is being increasing acknowledged in the educational literature (Quinn 2000; Brown and Race 2002; Exley and Dennick 2004).

This notion reflects earlier dramaturgical writings of Erving Goffman (1959). He drew an analogy between the social performance of presenting one's self in everyday life, where people have a variety of roles requiring different behaviours, and the dramatic performance in the theatre, where actors play different roles to tell different stories. He argues these performances are firmly rooted in a 'social establishment', that would have expected norms, roles and behaviours, thus this context influences the performance and the performer. In this thesis the lecture theatre is considered to be the social establishment.

Within such social establishments, according to Goffman (1959:231), there are two regions. The back region is out of sight of the audience while the front region is in their view and is where the performance is presented. Performance in the front region maintains and embodies two groups of standards. One is concerned with matters of politeness: the way the performer treats the audience while engaging in talking with them or gesturing to them as a substitute for talk. The second group

deals with decorum, the way the performer behaves within visual and auditory range of the audience (Goffman 1959:110).

Hence Goffman's work provides a way of understanding how lecturers present themselves in a specific, yet individual way, in front of an audience of students in a social setting, that has some similarities to those used by actors (Schechner 2003). Although Goffman's (1959) 'presentation of self' is considered to be a social performance, it is underpinned by elements of a dramatic performance because the performer [the lecturer] will deliberately use elements like voice projection in their performance. Schecher (2003) however, argues that the difference between the professional dramatic performance and that given in the context of Goffman's social performances is that the actor is far more aware and more deliberative about the way their performance is framed, constructed and delivered, than a social performer. Therefore, social performances have dramatic elements and as such hold great resonance and applicability to the process of lecturing, so supporting the notion that there is an element of performance in all professions and all elements of life (Wilshire 1990). Although Goffman's (1959) dramaturgical analogy is nearly 50 years old, it still has resonance to contemporary writers and is evident in recent literature addressing, for example, corporate management consultancy (Clark and Mangham 2004) and the role of the teacher (Petterson and Postholm 2002).

The second perspective arises from the performance management elements that are increasingly evident both in the literature and practice (Department for Education and Skills 2003a; Storey 2004). The implications of increased access to information concerning the evaluation of students' educational experiences gives rise to the need for lecturers to consistently inspire, inform and educate students through the lectures

they give in order to contribute to a positive evaluation of their courses (Department for Education and Skills 2003b; Higher Education Funding Council for England 2005). There are a variety of possible outcomes that might drive any lecture: one being the delivery of the content in a meaningful way to facilitate learning, another achieving a good student evaluation. Ideally, these would be combined. A good student evaluation, however, does not necessarily mean that the content has been delivered to the appropriate level, since studies have suggested that an expressive lecturer who knows little of the subject, could achieve a good evaluation based purely on their delivery skills and not their subject knowledge (Naftulin et al. 1973; Chen and Hoshowers 2003). Hence, the outcome measure should reflect the level of learning that has occurred during the lecture, this itself is problematic, as the recognition that learning has occurred may happen following a lecture and not necessarily within it (Ball 2003).

The final perspective on performativity encompasses the work of Judith Butler (1999) who was concerned with the performative construction of the self in her earlier work on gender. She argued that gender is not something one 'is' but something one 'does'. Gender is, therefore, constructed through a process of performance that becomes incorporated within the gendered subjectivity of the person. It is this process of incorporating elements into an assumed identity that relates to the way lecturers may develop their own persona as a lecturer.

CHAPTER 2: LITERATURE REVIEW

This chapter presents the literature considering some of the potential implications consumerism has in education and the effects it might have on the abilities of the lecturer to present themselves and their subject in lectures. It draws on both educational and theatrical literature and brings Tauber and Mester's (1994) model into a contemporary higher education context.

2.1) Structure

Having reviewed the educational literature concerning the delivery of lectures, five key themes were evident and these will provide the structure for this literature review. Evidence will also be drawn from literature relating to theatrical performance and acting skills and discussed within this structure. Initially, a brief overview of the literature will be given. The first theme identifies issues surrounding quality and managerialism in higher education, indicating the pressure for lecturers to strive for greater levels of student satisfaction. The second theme focuses on the function of the lecture in terms of communicating a narrative. The third theme addresses the lecturers' self-expression, where the main concern is how they communicate their subject knowledge and the fourth theme is concerned with the interaction between the lecturer and the students in the audience. The fifth theme considers the development of a lecturer's identity. Finally, the work of those authors who have directly drawn comparisons between acting and teaching will be reviewed, including the work of Tauber and Mester (1994).

2.2) Overview of the literature

Anecdotally, when asked, many teachers and lecturers acknowledge that there are similarities between acting and teaching. Nevertheless, there is a lack of academic

literature that directly addresses this as an issue. There is a wealth of literature, however, that focuses on the effective teacher, for example:- Teacher Training Agency (1998), Further Education Development Agency (1999) Hay McBer (2000), Muijus and Reynolds (2001) and McEwan (2002). These works tends to address the totality of overall effectiveness of the teacher/lecturer role, and therefore only deal in part with their effectiveness of teaching in a lecture theatre. Moreover, there is a growing amount of research addressing the evaluation of teachers by students both generally and in the classroom (Forrester-Jones 2003; Greimel-Fuhrmann and Geyer 2003; Higher Education Funding Council for England 2005). In addition, there is extensive literature on the process and theories of acting (Stanislavski 1936; Gordon 1991; Bentley 1992; Cameron 1999; Hodge 2000; Calley 2001; Carlson 2001; States 2002; Moseley 2005).

There appears to be independent literature bases for education and the theatre, with a limited number of texts that cross the boundaries between these areas. Although there is a paucity of literature that attempts to bring these two perspectives together, there were a number of texts that tried to do so, all of which were located in the educational literature (Patterson 1991; Tauber and Mester 1994; Phillips 1995; Humphreys and Hyland 2002). None of these authors' appear to have investigated this subject via primary research; these publications represent their views and opinions concerning teaching as a performance in some way. There is further literature concerning teaching drama and its use as a strategy to enhance the educational and personal development of children and young adults in compulsory education (Robinson 1980; Fleming 1994; Kempe and Nicholson 2001; Petterson and Postholm 2002; Neelands 2004). Also, there is further literature that debates whether a teacher is acting or not if they move into the role of a fictional character

during different points of a drama class (Bolton 1999; Ackroyd-Pilkington 2001; Ackroyd 2004).

2.3) Issues of effectiveness

This theme deals with issues of effectiveness, ranging from the strategic and national perspective of quality, to the research focusing on the student evaluation of lecturers.

2.3.1) Quality and higher education

It is clear nationally that the push for quality, value for money, educational achievement and research are key issues across the higher education sector (Quality Assurance Agency for Higher Education 2003). Furthermore, the focus for reform in higher education is clearly stated by the Department for Education and Skills' (DfES) White Paper 'The future of higher education' (2003). This suggests that high quality and excellence in teaching will be given the same recognition and status in universities that good research has had for some time. Such promotions based purely on the quality and exceptionality of a lecturers' teaching are demonstrated in the University of Greenwich PLT Scheme (Principal Lecturer Teaching). The DfES clearly states that all lecturers in higher education should have a subject specialism and hold a recognised teaching qualification (Department for Education and Skills 2003b), a requirement for nurse lecturers for several decades (Green 1982; Nursing and Midwifery Council 2004a).

The quality of educational provision for nursing, midwifery and allied health professions is also monitored by the Major Review process (Quality Assurance Agency for Higher Education 2005), which, in its current format, has moved away from the direct teaching observation that occurred in the previous Subject Review

(Quality Assurance Agency for Higher Education 1997). As a result the monitoring of quality is based on the provision, discussion and triangulation of documentary and group discussion evidence, rather than direct observation of teaching. In addition, to this, the fact that students becoming ever more discerning customers of education further compounds the imperative for universities to become more concerned with the quality of education they provide and the effectiveness with which their lecturers achieve this (Sander et al. 2000).

2.3.2) Teacher effectiveness

The issue of effectiveness in education is well established in the literature (Sammons et al. 1995; Muijs and Reynolds 2001; Forrester-Jones 2003; Campbell 2004). Sammons' et al (1995) meta-analysis of school effectiveness research suggests that effectiveness is examined via the totality of roles and functions a teacher has across the school. Such a notion is demonstrated in the large multi-method study of 80 schools and 170 teachers commissioned by the Department for Education and Employment (DfEE) conducted by a management consultancy Hay McBer (2000). It was designed to provide a framework for teaching effectiveness to guide teacher appraisal. The authors concluded that there were three interlinking factors that affected pupil progression: those being classroom climate, teaching skills and professional characteristics, and that a teacher needed to be effective in all three areas (Hay McBer 2000). This conclusion supports the broad view within the standards for both newly qualified teacher status and subject leaders, which require teachers to be competent in areas of subject knowledge, teaching, classroom management and assessment. Additionally, subject heads, are required to demonstrate skills in leadership, decision-making, self management and

communication as well as a range of other professional attributes (Teacher Training Agency 1998; Teacher Training Agency 2000).

Critics of such reports argue, that they do not offer any specific teaching strategies to increase effectiveness and therefore the construct of effectiveness is too broad to be meaningful at the student lecturer level (Davis 2001). As a consequence, it does not explicitly provide strategies for lecturers to develop their effectiveness in the classroom (Campbell 2004). A similar view is represented in the nursing education literature where there is a wealth of literature that focuses on the complexity of the role of the nurse lecturer (Kirk et al. 1996; Miers 2002; Deans et al. 2003), typified in Crotty's Delphi study of 201 lecturers drawn from 28 Colleges of Nursing across England. She established that nurse lecturers have a multiple role and require competence in lecturing, clinical practice, research, administration, curriculum development, pastoral care and that, since the advent of Project 2000, the demands of these areas have increased, primarily because of the move into higher education (Crotty 1993).

2.3.3) Performance management

There is a growing amount of literature that focuses on performance management that tries to ensure teacher effectiveness across a range of aspects in the workplace (Department for Education and Skills 2003a; Storey 2004). The issues here run parallel to the issues raised in the teacher effectiveness literature but the responsibility of performance management falls squarely on the individual lecturer and their manager to take into account all elements of the teacher's role and not just their ability to deliver a lecture (Ramsden 2003; Muijs 2006). There is, within the performance management and quality management literature, an implication for the

use of teaching observation as a mechanism to establish the ability of lecturers to lecture (Costello et al. 2001; Department for Education and Skills 2003a; Shortland 2004). The results of this observation could be used as a platform for the individual lecturers' development if their teaching was found to be in need of improvement or it could act as a basis for praise and acknowledgement of excellence. Either view may have a positive or negative influence on potential promotion and their well being and perceived work performance (Mahony et al. 2004). In addition, there may be further implications here for lecturers because the current emphasis in schools for structured and formalised performance management (Department for Education and Skills 2003a) has caused controversy by linking pay awards to skills levels. This has lead to implications for teachers' salaries and their psychological well being (Yarker 2001; Mahony et al. 2004; Saunders 2004; Storey 2004).

2.3.4) Student evaluation of lecturers

There is also a wealth of literature that investigates student evaluation of teaching in higher education (Forrester-Jones 2003; Moore and Kuol 2005), which also may have implications for the performance management of lecturers. Despite evidence both from empirical and naturalistic view points, for example Brown (2002), Husbands (1997), Kember and Wong (2000), Shevlin (2000), there is little consensus in the literature relating to the elements that constitute effectiveness from the perspective of students. Shevlin (2000), however, conducted an empirical study involving 199 students in one UK University. He concluded that issues like the lecturer's charisma and the student's personal view of the lecturer influenced the student rating of the lecturer's effectiveness, so reflecting the findings of other similar studies (Sander et al. 2000; Brown 2004).

Moore and Koul (2005) question the aforementioned conclusions believing that they do not accurately evaluate the lecturer's effectiveness, but only allude to the lecturer's personality. This view supports the assertions in the 'Dr Fox lecture', a small but influential piece of research, where an actor delivered a lecture with great enthusiasm and fluency to three groups of psychiatrists, psychologists and educationalists on a subject about which he knew nothing. All of these groups responded positively to the lecture, reporting via questionnaires that they had learned something and that the lecturer appeared to be knowledgeable about the subject (Naftulin et al. 1973).

Subsequent studies suggest similar findings and in particular that the more expressive the lecturer, the better the student evaluation (Meirer and Feldhusen 1979; Kember and Wong 2000). These studies, however, test short exposure periods to lecturers and do not take into account the longer term effects of student evaluations. They therefore, support the assertion that student evaluation of teaching may be more aligned to a personality contest as opposed to a true reflection of the lecturer's effectiveness (Moore and Kuol 2005).

This assertion is further supported by an empirical study of 203 students in a US University which suggested that unless students are motivated to fully complete evaluations then the findings could be flawed. This study also suggested that the key motivating factors for evaluating lecturers were improvements in teaching, course content and design rather than any other element of the lecturer's role (Chen and Hoshowers 2003). This demonstrates that the delivery of good quality lectures is important to students.

The importance of quality lectures was further developed in the findings of a small UK qualitative study examining student evaluation of university lecturers. Brown (2004) found that from the student's perspective, knowledge, sense of humour, approachability and willingness to answer questions were important elements of a lecturer's ability. In addition, he found that teaching at an appropriate level for the students and having the flexibility to explain things in different ways were seen as indicators of highly competent lecturers, by the students.

It is apparent, therefore, that the evaluation of lecturers by students is problematic because of the variety of attributes and factors considered within that evaluation and the variables that affect them (Shevlin 2000). One study, however, has concluded that both students and lecturers produce similar evaluations of lecturer effectiveness (Roche and Marsh 2000).

2.3.5) Student satisfaction

Students should have access to better information concerning the quality of teaching available on the courses for which they apply, according to the Department for Education and Skills (2003). Such moves strive to provide transparent services that reflect the level of satisfaction of students in higher education (Higher Education Funding Council for England 2005). This is reflected in the results of the first National Student Survey which provided students with information, not previously accessible to the public, about individual universities and courses they offer (Higher Education Funding Council for England 2005). This Student Satisfaction Survey collected data from 170,000 final year students concerning their satisfaction with the course they had undertaken. The results for each individual university are available under each programme they provide and are publicly accessible on the internet. If

the level of satisfaction with a particular programme or University is poor, therefore, it may adversely affect student recruitment and subsequent funding for that institution.

Although the National Student Survey questionnaire is short (two pages) with 22 questions spanning eight areas (see appendix 1) there are four broad questions that focus on teaching. Within this section, the student is asked to rate their course overall, thus it is not specifically about individual modules or lecturers. Similarly, the University of Greenwich, like many other higher and further education institutions, has undertaken an annual student satisfaction survey since 1998. It provides significantly more detail across a wider range of issues affecting student satisfaction (see appendix 2). Again, however, the section concerning teaching is broad (University of Greenwich Office of Student Affairs 2005).

Although such surveys provide a wealth of information on a wide variety of issues, the data on teacher effectiveness tends to be quite general and concerns itself with the quality of teaching provided and the support given. This is positive in itself, but is limiting if specific issues relating to the effectiveness of individual lecturers is required from more of a performance management perspective (Storey 2004). This general approach is also utilised by individual schools when evaluating the courses provided within their programmes with questions like 'the teaching was undertaken to a good level' etc. This approach provides an overview of the provision but it is not specific to the lecturer's teaching skills. The onus, therefore, falls on programme and course management to ensure that good lecturers contribute to the teaching of the course thus increasing the likelihood of good course evaluations overall. A lecturer could, therefore, be a good course co-ordinator but poor lecturer and achieve high

levels of positive student evaluations because of their organisation ability rather than their teaching skills.

2.4) The function of lectures in the communication of a narrative

A second theme considers the function of the lecture and the way the subject matter may be communicated.

2.4.1) The function of the lecture and learning

The concept of learning has been widely discussed from a variety of perspectives (Bloom 1956; Bandura 1977; Rogers and Freiberg 1994). It is acknowledged that learning can be achieved through a range of activities and experiences, many of which are not confined to educational establishments (Curzon 2004; Jarvis 2004) and can occur without the need of teaching (Ainley 2000). This is clearly evident in the literature around Life Long Learning (Hutchins 1970; De La Harpe and Radloff 2000; Nicholls 2000). The lecture, therefore, has to be put into context as just one of those experiences which adds to the overall learning experience of the student.

Nevertheless, the lecture is one of the most common strategies for teaching in higher education (Bligh 2000; Curzon 2004; Huxham 2005). The lecture aims to develop the student's understanding of the concepts being taught (Reece and Walker 2000), through the continuous oral and formal exposition of a topic (Curzon 2004). The main function of the lecture, therefore, is providing information, challenging thoughts and existing knowledge in order to facilitate learning, when that newly acquired knowledge is considered both within and outside the lecture (Race 1999; Quinn 2000; Edwards et al. 2001; Exley and Dennick 2004).

Merely attending a lecture and being exposed to the information does not ensure that learning has occurred (Gibbs et al. 1988; Bligh 2000), particularly if the lecture was purely a uni-directional delivery of information (Bligh 2000). If learning is considered to be a resultant change in behaviour, knowledge, skills or attitudes (Curzon 2004), then there may be a need for higher levels of interaction (and engagement within a lecture) in order for learning to occur. Following this, the student may have to consider new information in relation to their current knowledge and make changes in their behaviour based on that process (Eysenck and Keane 2000; Jarvis 2004).

If however, education has been defined as a process of learning, facilitated by the interaction between students and teachers (Rogers and Freiberg 1994; Quinn 2000), it is questionable whether the lecture fulfils that definition. This type of criticism arises primarily because the lecture has a predominance of authoritative, uni-directional communication from the lecturer to the student which is at odds with interactive approaches to teaching (Brownhill 2002; Curzon 2004). Despite this the lecture is a well established and enduring teaching strategy in higher education (Reece and Walker 2000; Brown and Race 2002; Ramsden 2003; Exley and Dennick 2004; Sutherland and Badger 2004) essentially because it is considered to be a cost effective way of delivering information to large numbers of students (Edwards et al. 2001).

It is considered that the lecturer's philosophical beliefs about education and their ability to deliver lectures will allow the students the opportunity to learn in creative ways within a lecture or alternatively be restricted to a didactic approach only (Rogers and Freiberg 1994; Curzon 2004; Rodgers and Raiber-Roth 2006). In

response to this, some lecturers have included higher levels of interaction between themselves and the students so moving away from the traditional didactic style of delivery (Bligh 2000; Sander et al. 2000; McGonical 2004). Sutherland and Badger (2004) established in a small qualitative study of lecturers' perceptions of lectures that they provided an opportunity to inspire as well as to inform. Ironically, in today's educational environment of blended learning with flexible multi-methods of facilitating learning and virtual learning environments, the lecture remains a key part of higher education (Department for Education and Skills 2003b; Exley and Dennick 2004; Motteram 2006).

If lecturers allow thinking time, discussion and debate, so providing activities that provoke thinking and the processing of new information, it would be more likely that learning would occur during a lecture (Kember and Wong 2000; Quinn 2000). In order to achieve this lecturers need to use interactive methods with large groups of students (Brown 2004; Huxham 2005). It is in such interactive methods that acting skills may be used, thereby, supporting Tauber and Mester's (1994) view that using such skills may augment a lecturer's expressiveness and enthusiasm when delivering a lecture which in turn may enhance the student's levels of attention and interest.

2.4.2) Narrative and information

Delivering a narrative is a key element of acting and lecturing, whether the concern is with the physiology of the heart or the meaning of love in Romeo and Juliet. Both types of narrative require knowledge (Vanderstraeten 2001; Schechner 2003). In acting delivering the narrative requires knowledge of the self, the character, the context and an understanding of the narrative itself (Cole 1983; States 2002), while in lecturing it is knowing the subject, delivery methods, the students, the context and

the self (Tickle 2001; Exley and Dennick 2004). Without this level of knowledge it is doubtful whether in the long term a lecturer could be truly effective and convey a deep level of understanding and meaning to the students (Meirer and Feldhusen 1979). Hence, the requirement for good subject knowledge is a clear cornerstone of the educational literature (Sammons et al. 1995; Race 2001; Brown 2004) and this is equally reflected within the nurse education literature (Crotty 1993; Deans et al. 2003).

Within nurse education, this narrative is not only concerned with pure subjects like physiology, sociology and psychology, but with integrating these with the domains of nursing knowledge and the professional practice of nursing (Watkins 1997). Hence the narrative is a complex one where many forms of knowledge are integrated into the context of patient care (Rose and Marks-Maran 1997; Copnell 1998). Thus there is a strong requirement, as in other disciplines, that the knowledge being shared is accurate, up to date and applied to relevant situations (Diekelmann and Gunn 2004). Hence, in nurse education there is a need for the lecturer to be an experienced nurse as well as an accomplished lecturer (Crotty 1993), a requirement reflected in the standards from the professional body for nurses (Nursing and Midwifery Council 2004a).

2.4.3) Communicating the narrative/information

It has been seen that both lecturers and actors communicate their narrative or information in a meaningful way, to make a difference to their respective audiences (Duff 2003; Carlson 2004). Indeed, Rosenthal's view of communication is that any interpersonal communication is a performance (Lampe 2002:303) as does Goffman (1959 1981). In many instances in the theatre, the narrative and language used

within it are incorporated within script, so it is not the actor who decides the language to use, it is the playwright (Counsell 1996), with the exception of improvised performances (Frost and Yarrow 1990). Generally, the script may be adhered to, but the director and actor will make deliberate choices concerning phrasing and emphasis in language to create a particular mood or emotion by not only considering the language used, but where and how on stage it is to be delivered (Rozik 1993; Lampe 2002).

Within education it is the lecturer who makes such decisions and explains the subject in their own style in their individualist way (Parini 2005:131) and is thus free to improvise at will producing their own narrative, rather than delivering it through the words of the playwright or eyes of a director. The lecturer's narrative, therefore, emanates from their knowledge base and understanding of the subject (Vanderstraeten 2001; Jarvis 2004). This could give rise to a student having two lectures about the same subject from different lecturers and receive different interpretations of the same knowledge. This issue of interpretation is then compounded by the way the student interprets the information delivered, based on their own knowledge and learning style and their reaction to the lecturer's presentation of that information (Snelgrove 2004). Further, the use of profession specific terminology during a lecture can confuse students particularly if it is used extensively without explanation or at the wrong level (Minton 2005:97). Hence, the impact and use of specific terms will be lost as the students will not understand the terms and then they are likely to disengage from the learning process and the activities within the lecture (Ramsden 2003).

Nevertheless, the use of specific language and terminology in a lecture can have a significant effect on increasing the teacher's credibility because it may give the appearance of subject authority (Quinn 2000; Griffin 2002). It is part of the lecturer's role to introduce the students to relevant professional and educational language (Brownhill 2002). This forms part of a student's professional socialisation and the creation of status and authority (Giddens 2001) through the use of that language in terms of the symbolic power and levels of social control it gives (Bourdieu 1991). Indeed, Butler (1999) argues that an individual's identity is in part constructed through the language they use. Therefore, until an individual uses the language of the expert, they may not been seen as one. So this clearly has implications for the way that lecturers use their language in terms of gaining authority and being seen as knowledgeable (Griffin 2002). It also can alter the level of understanding the students achieve with the use of that language (Bloom 1956). Hence the use of language could affect the level of evaluation a lecturer receives from those students if they have understood that language or not (Kember and Wong 2000; Greimel-Fuhrmann and Geyer 2003).

Bernstein's work developed the notion of restricted or elaborate language codes and the way they may detract from or enhance the educational achievement of children (Bernstein and Solomon 1999). This implies that lecturers with restricted codes of language may be less able to express themselves than those with elaborate codes. It might be expected, however, that the educational process and socialisation involved in becoming a nurse and subsequently a lecturer would have reduced the impact of lecturers with restricted codes as they would have been exposed to higher levels of professional language.

The potential is clear, however, that both terminology and language could also contribute to, as Griffin (2002:57) describes it, the social, subject and professional authority of the lecturer, so allowing them to demonstrate their ability within the social environment of the lecture, their subject knowledge and mastery of teaching. Tauber (1999:71) argues that this will result in fewer discipline and classroom management issues because of that authority and the teachers' ability to respond to the power dynamics, allowing differing levels of interaction and control in the classroom. Therefore it seems that the precise choice of language in a lecture not only carries the narrative but the identity, authority and credibility of the lecturer too (Griffin 2002; Duff 2003).

2.5) The lecturers' self expression

This theme focuses on the strategies of self expression which lecturers will use to communicate their narrative. Issues, therefore, like linguistic and visual communication, presence and personality will be discussed.

2.5.1) The actor's/lecturer's self expression

The process of self expression is one major similarity between the actor and the lecturer that allows them to communicate information to a group of people, whether that is an audience in a theatre or a group of students in a lecture (Phillips 1995; States 2002). In general terms, communication is clearly identified as a fundamental concept within the educational and theatrical literature (Cole 1983; Rozik 1993; Dance and Zak-Dance 1996; Quinn 2000; Duff 2003; Curzon 2004). Communication is also addressed specifically in relation to verbal and non-verbal modes, pace of delivery, intonation and the deliberate use of language (Patterson 1991; Rozik 1993; Muijs and Reynolds 2001; Race 2001; Vanderstraeten 2001).

Communication is therefore pivotal in both theatre and education because without it neither would have a means to convey their respective narrative (Hodge 2000; Muijs and Reynolds 2001; Duff 2003). Some literature even suggests that expert communicators may produce the most memorable lectures and therefore these lecturers are likely to be seen as more effective (Husbands 1997; Kember and Wong 2000; Shevlin 2000).

2.5.2) Linguistic communication: the voice

The literature suggests that performing arts can occur without the use of spoken language, as in mime or dance, for example (Counsell 1996; Kirby 2002). This is not the case with lecturing as it is highly dependant on linguistic and non-verbal communication as the main stay for communicating information and ideas (Curzon 2004; Exley and Dennick 2004). For both lecturers and actors, it is their voice in combination with their physical presence that creates the initial impact and gains the attention of the students (Kember and Wong 2000; Brown 2004). It is often the vocal qualities of the lecturer or actor that maintain interest for an audience (Patterson 1991; Brown and Race 2002). This is particularly evident when a lecturer varies the tonal quality, pace, pitch and use of language, not only to maintain interest but to communicate their enthusiasm for the subject (Tauber and Mester 1994; Berry 2000; Quinn 2000). Again, this is an area that is significantly developed in performing arts where actors are taught to project the volume of their voice and to use a variety of tones, pitches and paces to create interest, expression and emotion in their voices and performances (McMillion 1998; Morrison 2003).

Paterson (1991) nevertheless argues that, even though volume and pace are important, it is clarity of the person's diction that is crucial, because if it is not clear,

the audience will not be able to understand what is being said, so limiting the effect of the communication. This issue is made particularly clear in the theatrical literature (Bruder et al. 1986; Counsell 1996; Berry 2000).

Using the voice to communicate to large numbers in an auditorium or lecture theatre, however, does raise the issues of voice projection skills and potential for vocal health problems if such skills are not used correctly (Garfield Davies and Jahn 2004). Martin (2003) a voice therapist, in her doctoral study of 72 new teachers concluded that attending a vocal training day and a short series of workshops had a limited effect on these teachers' behaviours in the classroom to minimise vocal dysfunction. This was evident as these teachers continued to constantly raise their voices and shout when teaching, and did not take enough fluid while teaching. Although this was a negative outcome of the study, it would have been interesting to note any longer term findings, as Berry (2000:12) argues, voice building and vocal techniques develop over time with sustained practice. Such practice would reduce the risk of vocal dysfunction and conditions like hoarseness which ultimately may lead to inflammation and the formation of vocal fold nodules (Miller 1996). It is unclear from Martin's (2003) study whether or not the teachers had practised the vocal techniques and if they had access to someone to help them do so, if this had this facility it may increasing the use of such techniques.

2.5.3) Visual communication: the body

Non-verbal communication is as much a fundamental part of acting (Morrison 2003; Carlson 2004) as it is of teaching (Babad and Avni-Babad 2003) and to nursing (Ellis et al. 1999). Much of the literature here refers to the comprehensive work of Argyle (1988) whose first edition of 'Bodily Communication' in the 1970s brought together

much of the psychological literature concerning non-verbal communication. He argued that non-verbal communication is a central element in the initiation and maintenance of social behaviours. This notion of social behaviour tends to be more apparent in the educational literature than in the theatrical, which tends to focus on language and its use to portray different emotions and states of mind (Rozik 1993; Phillips 1995; Sellers-Young 1999; States 2002).

Many non-verbal cues are unconscious manifestations of feelings or thoughts. It is difficult for an individual to have direct conscious control over them, unless they are acutely aware of their own body language (Hartley 1999). The importance of non-verbal communication is therefore that it provides the medium for portraying the true meaning of a person's spoken language as they may say one thing verbally and display another message non-verbally (Argyle 1988; Giddens 2001). It is the way a person uses non-verbal cues in combination with verbal language that impacts on the group of students or an audience, and gives the teacher or the actor a positive or negative presence (Phillips 1995; Bligh 2000). Nevertheless, the lecturer's awareness of their body language may be highlighted within the non-verbal back channel communication they receive from the students within a session (Brown 2004; Hogg and Vaughan 2005) or from formal feedback through peer observation (Costello et al. 2001; Rothwell 2004). This feedback may then confirm their awareness of their public self or allude to elements of that self of which they were previously unaware (Goffman 1959; Thrower 2002)

Standard educational texts refer to the need to minimise unnecessary non-verbal gestures or habits displayed by the lecturer to prevent the students being distracted by them and shifting their focus away from the learning activity (Reece and Walker

2000; Curzon 2004; Hogg and Vaughan 2005). In contrast, Muijs and Reynolds (2001) argue that teachers may deliberately use some eye contact, body posture and gestures to elicit specific responses or behaviours from students. However, actors tend to consider these issues in greater depth than teachers and take time during their training and within rehearsals prior to a production to consider what body language and gestures to use in combination with spoken language (Rozik 1993).

2.5.4) Presence

As soon as a lecturer enters a classroom they have a physical presence, merely by being there (Race 2001). This may be enhanced or not by their vocal ability. This physical presence in a room, Paterson (1991) argues, from a performing arts perspective can be seen as an act of theatre itself, although Kirby (2002) argues that whilst it may be a performance it is not likely to be acting. Nevertheless, it is the degree to which presence impacts on students that is of importance here (McEwan 2002). Furthermore, Rodgers and Raider-Roth (2006) argue in defining 'presence' that it is concerned with the level of connectedness the lecturer has to themselves, the subject matter, their students and their learning. It is this connectedness that is demonstrated through the lecturer's ability to engage the students through communication and interaction, key elements of which involve the verbal and non-verbal language used by the lecturer.

To a degree, therefore, the physical presence of the teacher is determined by the level of non-verbal cues they exhibit. In the theatre actors talk about making an entrance that is convincing for the charter being played and the situation they are in (Cameron 2002:243). This requires the actor to break their daily responses to that situation and focus their energy on interpreting how the character would respond or 'be' in a

situation (Hodge 2000). This is achieved by the actor considering what impact they want their presence to have on the audience and how different gestures, postures and language could elicit and sustain that desired effect (Calley 2001; States 2002). This may be considered alongside what effect their costume will have too (Morrison 2003).

The lecturer therefore needs to consider the body language they normally exhibit and the presence or impact they want to communicate and decide on the body language to use (Curzon 2004) and, to some degree, what they wear (Brown and Race 2002; Exley and Dennick 2004). A usually conservatively dressed lecturer who unexpectedly arrives at a lecture wearing leopard skin tights and a mini skirt may make some considerable impact. Tauber and Mester (1994) suggest that lecturers do not deliberately consider or plan what non-verbal cues to use as it usually occurs, for them, at a more subconscious level, unlike actors who learn to self-monitor their cues (Calley 2001). Being able to have a presence, however, is a characteristic considered to be essential within the standards for teachers and subject heads (Teacher Training Agency 1998).

2.5.5) Personality

Personality plays a large part in the way a lecturer is perceived by students (Quinn 2000; Brown 2004). According to Argyle (1998:167), personality type will have an indirect effect on an individual's non-verbal communication, for example he argues that introverted personalities use gaze less frequently than extroverts. This is an area in which lecturers could benefit from some elements of performing arts training because actors are trained to portray different characters with different personalities, so that introverts, for example, can play the role of an extrovert (Evans 2003;

Morrison 2003). This would particularly benefit newly qualified teachers who may be feeling under confident in their teaching style, and being able to portray the role of a confident lecturer may help them develop confidence. Indeed, as Ainley et al (2002) point out, some new teachers feel they can and are on some occasions 'blagging' the subject, using improvisational skills to cover any lack of knowledge or security in their knowledge.

Psychologists, including Eysenck (1950:244), have considered introversion/ extraversion to be a key component of an individual's personality. If the assumption was that two lecturers, one extrovert and one introvert, had the same level of knowledge and expertise concerning the subject they were teaching, it may be hypothesised that the extrovert teacher would make a greater positive impact on the students, as the introvert may be less comfortable with the large number of students (Brown 2004). Extrovert personality types might make a greater impact as a teacher, but the main concern is whether the session was memorable in terms of content or just the individual's personality. This notion questions the central concept of lecturer's knowledge or teaching expertise as being the primacy of teaching, as seen in studies surrounding the 'Dr Fox effect' (Naftulin et al. 1973; Meirer and Feldhusen 1979). Nevertheless, if students have learnt, or perceived that they have, from the session, it could be argued that the lecture has achieved its educational purpose, even if it was the personality and performance of the lecturer alone that engaged the students in the process, and not their knowledge. There is a danger here that the extrovert might be considered to be the better lecturer, when this may not be the case. It could be debated, however, that if a lecturer is comfortable with a method of delivery they are more likely to make a positive impact, compared to the lecturer who is not. Additionally, the congruence between verbal and non-verbal

cues will communicate the level of confidence (Hartley 1999) and the resultant degree of 'presence' which a lecturer has (Brown 2004; Curzon 2004).

2.5.6) Charisma

Charisma is an often mentioned element within the leadership literature (Pettinger 1996; Klinge 2000; Paul et al. 2002). It suggests a person influences others mainly by the strength of their personality. Charisma is evident when a teacher uses both verbal and non-verbal communication in a vivid way which can result in maintaining the students' interest (Stewart-David 1991; Brown 2004). Hence, it is probably one of the more obvious elements of a teacher's personal presence (Exley and Dennick 2004) contributing to the appearance of their authority within the classroom (Griffin 2002:57).

From a sociological viewpoint, however, Weber suggested that charisma is a form of domination, in which people invest power in individuals with strong forceful charismatic personalities (Mouzelis 1975). From this perspective, in the context of teaching, charisma could be seen as the exertion of the power of the teacher in a dominant role, over the student in a submissive role. Here Bernstein and Solomon argue, there is a demonstration or exercise of the symbolic power that is intrinsic to many education systems (Bernstein and Solomon 1999). This type of control may be evident in pedagogical methods like lecturing (Habeshaw et al. 1992; McEwan 2002).

Although charisma may be more concerned with the teacher's ability to use their personality to engage the students in the learning process, it does allow students to remember and recall some of the information from the session, or at least to

remember the lecturer as a personality with a distinct style, whether that be good or bad (Parini 2005:132). Further, charisma may also serve to inspire and motivate the students to engage in further learning outside of the classroom (Klinge 2000). However, it could skew student evaluation of teaching as charismatic lecturers may gain higher evaluations than the lecturers who have engendered the greatest learning (Forrester-Jones 2003).

2.6) Interaction and relationship between the lecturer and the audience

This theme considers the issues inherent in the relationship between the lecturer and the students who comprise the audience.

2.6.1) The audience/students

The actor is not only concerned with the performance but also with the audience and therefore there is some degree of collaboration between them both (States 2002:29). Adult learning methods are of prime importance to the process of education because it is through the interaction between the student and the teacher that learning occurs (Rogers and Freiberg 1994). The more familiar analogy between the theatre and education can be drawn from the lecture itself, as both activities can be pedagogical in nature (Hodge 2000; Race 2001). It is acknowledged that audiences and students do not just passively receive the information from actors or lecturers, but they are actively engaged at an intellectual and emotional level with the performance and subject being communicated. It is this engagement therefore, that can create new meaning for audience or students, but this engagement with the subject may be affected by the way in which it is delivered (Phillips 1995; States 2002; Race 2005).

Within the lecture format, nevertheless, there are inevitably periods where the students are in a passive role (Reece and Walker 2000) but it depends on the skill of the lecturer to either vary the stimuli or activity in the lecture in order to keep the students' interest. This could be done, for example, by they could use questions, discussion or interactive activities (Gibbs et al. 1988; Huxham 2005). This would move the lecture away from its traditional foundations where the lecturer only talks and the students listen (Curzon 2004).

In addition, it is the use of verbal and non-verbal cues by the lecturer that allow the students to respond to and interact with them (Hartley 1999; McEwan 2002). The students' non-verbal cues indicate their level of attention in a lecture (Bligh 2000). This is fundamentally different in the theatre because an actor generally does not pose direct verbal questions to an audience which require a response (Rozik 1993). Although this is not unheard of, particularly in pantomime or improvised performances (Chamberlain 2000). The questions here may be posed metaphorically by the performance then perceived and interpreted by the audience (Schechner 2003). Despite the actors having to perform through an imaginary fourth wall, they can gauge to some degree the level of engagement by the audience via their reaction to the scenes, in terms of applause, laughter and silence etc, (Bentley 1992; Phillips 1995).

2.6.2) Communicating with the audience

Communicating with an audience is not just a matter of self-expression and the ability to tell a story, but is also concerned with the way both the actor and the audience perceive the actor (States 2002:25). For example, an individual may want to see a certain actor play a particular role. Here, the focus is the actor not necessarily

the role. The implication is that the area of interest is the skill with which the performer plays the role rather than the message that the character is communicating. As States (2002) warns, if the actor is too concerned with themselves, the character will not come through. There is also is an issue of intertexuality and interpretation, because each member of the audience may place their own meaning on the performance which may or may not be the same as the meaning intended by the actor (Orr 2003).

In essence this supports Coles' (1983: 132) view on three ways to play a scene. The actor may explain the story to the audience through the performance, or the actor may play the scene purely for themselves without any real concern for the audience, or finally play the scene for the other actors. It seems clear that the first has the greatest links with education, because lecturing is not about teaching purely for the lecturer's self gratification, but creating an educational experience for the student (Rogers and Freiberg 1994; Jarvis 2004). Recalling the Dr Fox effect, which suggested that the degree of enthusiasm displayed by the lecturer/actor can have a positive influence on the evaluation of lecturers, even if the depth and coherence of the knowledge and information presented in the lecture was limited (Naftulin et al. 1973). This, to some degree, supports the assertion that a person primarily concerned with their performance or self-expression can have a positive effect on the perceived learning of a group of individuals even if their knowledge base is limited (Brown 2004). However, if this study were to be representative of all educationalists, it might imply that a good teacher requires these performance skills alone. This is clearly not the case when the literature focusing on teacher effectiveness is considered, where knowledge of the subject, understanding of the student body and a

range of other factors are considered to be as important to the educative process and the effectiveness of the teacher (Sammons et al. 1995; Muijs and Reynolds 2001).

2.6.3) Openness and truthfulness with the audience

The qualities of the actor's openness and truthfulness to themselves and to the character they are playing also have an impact on the audience, because if they are not true to these, the audience may not believe the performance and therefore not engage in the story being told (Phillips 1995). In educational terms the use of performance skills divorced from a sound knowledge base, as in the Dr Fox Lecture, may have short-term positive effects but once the students see through the illusion of a knowledgeable credible teacher, it is difficult to regain their respect and trust, if they have been deliberately fooled (Petterson and Postholm 2002). Rogers (1983:174) therefore, argues that the lecturer needs to be genuine, to themselves and the group, to allow learning to occur, hence reflecting Rodgers and Raider-Roth's (2006) requirement for lecturers to be self aware in order to connect with the students in an authentic way. From this, it could be argued that, the issue of 'truthfulness' is related to credibility in educational terms (Griffin 2002). Within health related subjects the truthfulness and accuracy of knowledge is particularly important, as it is used by the students when caring for patients (Nursing and Midwifery Council 2002b).

2.6.4) Confidence and competence in front of the audience

Confidence is often an issue for new lecturers, who are concerned that they may be seen as lacking credibility and not having subject authority when they first start to lecture because of their lack of confidence or nervousness (Diekelmann 2000; Griffin 2002; Young 2002). If lecturers are anxious about teaching a particular group or

specific subject, which even experienced lecturers are at times, there is the recognised likelihood that students will identify this uncertainty (McEwan 2002). Experienced lecturers on the other hand, may have developed the confidence in their knowledge base and teaching skills to communicate this verbally and non-verbally to the students, so to some degree hiding their anxiety (Brown and Race 2002; Fazackerley 2006). The lecturer has to be aware, in addition, that students may not believe what they are saying if they perceive a discrepancy between the spoken word and body language. This may alter their level of involvement in that situation (Argyle 1988). The level of involvement may also be affected by individual students having different learning styles, requiring different levels of interactivity, resulting in individual levels of deep or surface learning (Entwistle 1981; Kember and Wong 2000; Snelgrove 2004). It is inevitable that students will respond differently to the verbal and non-verbal cues of individual teachers (Hartley 1999; Bligh 2000). Thus students could have a different perception of their degree of involvement in that lecture, which in itself may engage or disengage the student from the learning process at that time (Bloom 1956; Rogers 1983).

2.7) The lecturer's identity and style

This theme examines how lecture may develop their individual identity and style of lecturing.

2.7.1) Developing an effective identity as a lecturer

The lecturer's 'self' as an individual is partly shaped by their primary and secondary socialisation, and the resultant interaction and reaction to society as a whole (Giddens 2001). As lecturers move through the profession as a nurse, teacher or both (Cook 1999; Bathmaker and Avis 2005), their fundamental beliefs can be challenged

or reinforced, and their self-concept develops (Roche and Marsh 2000). This self-concept can then have an effect on the lecturer's self perception and their individual ability to function within a work environment both initially and during the process of adapting to that environment (Roche and Marsh 2000; Hodkinson and Taylor 2002; Flores and Day 2006).

Studies have established that a lecturer's self-concept, in addition to their reactions to the socio-political contexts and communities that form and surround higher education, not only shape the ethos within universities, but also influence new lecturer's values, beliefs and behaviours towards teaching (Kogan 2000; Cranton and Carusetta 2002; Flores and Day 2006). These influences not only affect the lecturer's identity, their philosophy towards lecturing and the degree of comfort they have in delivering lectures, but also their ability to function effectively within that environment (Roche and Marsh 2000; Young and Diekelmann 2002; Atkinson 2004). Hodkinson and Taylor (2002) established in a small qualitative descriptive study of fifteen new lecturers that an understanding of the unwritten culture and behaviours within a university was vital in allowing such staff to function and find their place or identity. Often, however, these influences were difficult to identify and articulate when first in a new environment. Nevertheless, all of these influences are only understood by the individual in the context of their own history and journey to this point in time (Thrower 2002:373).

2.7.2) Lecturers' style in front of the audience

In general, lecturers may exhibit a range of abilities, styles and levels of confidence suggesting a continuum of teaching ability. Those lecturers who have greater knowledge but limited ability to deliver the session in a meaningful way might be at

one end (Muijs and Reynolds 2001), contrasted with lecturers who can put any message across confidently but do not have the substance of a good knowledge base at the other, as demonstrated in the Dr Fox Lecture (Naftulin et al. 1973). Either end of this continuum could be seen as ineffective because both may have a limited impact on the student's learning. An ideal lecturer will have a good knowledge base whilst also being able to communicate, so facilitating student learning (McEwan 2002).

The ability of the teacher to vary the stimulus or activity in the class not only will maintain the interest, attention span and knowledge retention of the class (Race 2001) but may well increase the level of 'presence' that they have within a particular session and contribute to their style of teaching too (Rodgers and Raiber-Roth 2006). It takes a degree of confidence and self awareness, however, to utilise multiple teaching strategies in one session (Tickle 2001), but in achieving this, the lecturer will have a positive personal presence and impact on the students. Security in this knowledge allows improvising in the style, rate and content delivered (Bligh 2000; Humphreys and Hyland 2002).

Actors are often contained by the script and improvising can be difficult as other actors are reliant on specific lines (Mackey and Cooper 2000), unless the performance is an improvised one (Frost and Yarrow 1990; Evans 2003). They are trained, however, to respond to situations so that if a move away from the script occurs, it is not communicated to the audience through their body language. This requires a level of security in the actor's acting abilities as well as a knowledge of the script and characters (Zucker 1999; Morrison 2003). Similarly, lecturers need this level of confidence in their ability because they are not constrained by a script and

have the freedom to depart from the lecture notes as they are the authors of their own lectures (Warren 1995). Nevertheless, if the lecturer lacks confidence in their knowledge and teaching skills, that insecurity may be unintentionally communicated to the student non-verbally (Argyle 1988; Tauber and Mester 1994). Actors are trained to expect this and to try to overcome it (Morrison 2003; Moseley 2005).

2.7.3) Lecturing: acting or not-acting

Brown and Race (2002:65) have argued that lecturers should develop a public persona that is natural for them. This supports Tauber and Mester's (1994) view that teachers can use acting skills to help them achieve this. Both acting and lecturing are time honoured professions (Quinn 2000; O'Neill 2002) and as such have developed differing philosophical standpoints (Stanislavski 1936; Rogers and Freiberg 1994; Bligh 2000; Humphreys and Hyland 2002; Carlson 2004). The commonality between these two practices is that they both require some degree of dramatic performance. This has led to the analogy of a lecturer being an actor or performer in some way, by suggesting that lecturing is an art likened to a musical performance (Bligh 200:xi) or even stand-up comedy (Lipsett 2004).

Kirby (2002) considers there is a continuum from not-acting to acting with elements of performance like public speaking at one end of the spectrum and pure acting at the other. His analysis of acting proposes that when a performer does something to simulate, represent or impersonate someone or something, acting has occurred and it does not matter what the content was. Pretending to open a door is as legitimately acting as is portraying Hamlet, but public speaking is not, unless you are pretending to do so.

As the processes of both acting and lecturing suggest elements of performance, beyond the simple communication of knowledge or information, the actor and lecturer are required to be an active participant in the process of developing the imagination of themselves and of the audience or the students, (Stanislavski 1936; Bligh 2000; Kirby 2002; Duff 2003). The aim of acting is not just entertaining the audience, but helping the audience come to some new understanding, either about the play, the characters or themselves (Phillips 1995; Hodge 2000). Similarly lecturers aim to create a new meaning or experience for students through the intellectual challenge their lectures present (Shavelson and Towne 2002; Curzon 2004).

Furthermore, Kirby (2002) considers that the element of performance is not exclusive to the theatre. Indeed, there is an element of performance in most human behaviour (Lampe 2002; Schechner 2003; Carlson 2004), roles in society (Goffman 1959; Hogg and Vaughan 2005), expressions of personality, sexuality and gender (Butler 1999) individual styles of teaching (Parini 2005) and creating political personas (Sigelman 2001). Erving Goffman (1959:26) uses the term performance to refer to all the activities a participant would use to influence a particular set of observers. This has great resonance to both an actor and a lecturer who take on their respective role, which they intend will have some influence on the observers (student or audience), in terms of learning or enjoyment. As the lecturer repeatedly takes on certain activities/behaviours in the context of lecturing, those activities become an integrated part of that person's role in that context (Butler 1999). For this incorporation to occur however, it requires frequent exposure to the same situation in the context of the same role (Benner 1984; Salih 2002) and therefore shapes the development of that person's identity within that role (Butler 1999; Bathmaker and Avis 2005).

2.8) Lecturing-acting analogy

Within this literature review parallels have been drawn between the two professions of acting and lecturing. A variety of authors have acknowledged the notion that teaching is similar to performing (Heck and Williams 1984; Quinn 2000; Brown and Race 2002). There was very little specific literature that attempted to do this in any great detail. Tauber and Mester's (1994) work is the most developed in this area. Additionally, there are two educational papers that directly draw this analogy (Patterson 1991; Phillips 1995) and a further piece that tests it (Naftulin et al. 1973). Although these works have already been referred to in the literature review, considering them at this point may highlight their contribution to the analogy itself. Interestingly, there has been little reference to this analogy in the literature, until recently in some education texts, Brown and Race (2002) and Quinn (2000) for example. My preliminary work on the EdD Programme, however, did reveal that five actors who were training to be teachers did perceived that many of the skills they learnt as an actor were directly transferable to teaching non drama subjects. The included skills such and relaxation, voice projection and managing performance anxiety (Street 2004).

Paterson (1991) [an actor] in his short article in an education journal, presents his view that lecturing has a performance perspective. He presents a summary of ten elements that are used in acting that could be used in education. These echo the elements already discussed within the review and include issues like vocal techniques and management of the body. Phillips (1995) takes a more detailed look at the similarities in the context of Stanislavski's work and examines how teachers can make more dramatic performances within their sessions so attempting to understand the process of teaching from another standpoint, apart from an

educational one. Phillips (1995) argues, that the purpose of the performance in the classroom is not just for pure performance or entertainment but to enhance the way in which the teacher can deliver information in a more expressive way. Finally, the Dr Fox Effect has demonstrated how student ratings may depend largely on personality variables of the lecturer rather than educational content (Naftulin et al. 1973). This holds some tension between elements of managerial performativity that may be measured by the results of summative assessment and those measured by student evaluation of lecturers, because one may measure learning, while the other may measure popularity (Shevlin 2000; Barnett 2003).

There is further literature that investigates the similarities between acting and the drama teacher's role for example Ackroyd-Pilkington (2001). Here the argument is that the classroom drama teacher will have a range of roles within the classroom. One of these roles would be the actor, when the teacher acts the role of a character alongside the children within the class, so demonstrate acting behaviours using the teacher-in-role (Bolton 1999; Ackroyd 2004). At another point in the class they would take the role of the teacher by organising and facilitating the session and the children.

There is a further piece of work that relates to the performance of jazz. It reports how jazz performers improvise to produce a performance and that teachers could be more flexible in their approaches and improvise their methods to enhance teacher professionalism rather than utilising more rigid teaching methods (Humphreys and Hyland 2002). Although these works provide useful insights into the relationship between acting and teaching, they are not as directly related to the use of acting skills

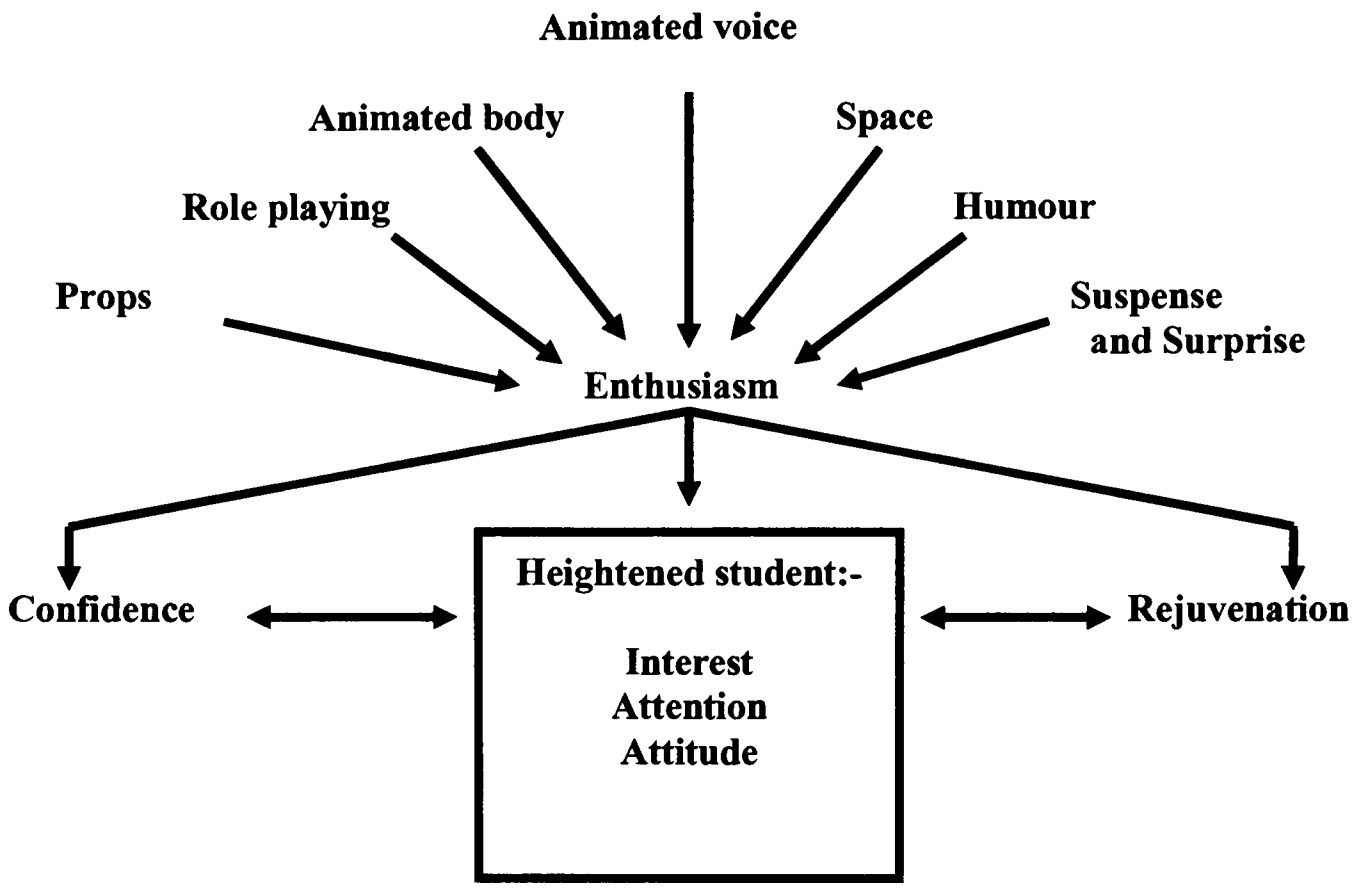
to promote effective teaching in non-performing arts subjects as Tauber and Mester's (1994) work is.

2.9) Acting lessons for lecturers: The work of Tauber and Mester (1994)

Tauber and Mesters' (1994) work on 'acting lessons for teachers' grew out of Tauber's interest in classroom management in schools and from the premise that, if lessons were more exciting and helped maintain the interest of the students, then it is likely that there would be less disruption and fewer classroom management issues. The issue of classroom management forms the focus of Tauber's later work (Tauber 1999). The work on acting lessons for teachers appears to have been developed philosophically by Tauber and Mester based on their experience of teaching, educational theory and interest in performing. They invited 18 award winning professors in the United States across a range of subjects, to write testimonials concerning the premise of using acting skills in the classroom, as well as surveying an unknown number of students to gain examples of how they have seen these skills being used. These accounts and testimonials were used to 'testify the need for teachers to incorporate acting skills in their teaching' (Tauber and Mester 1994:24). It is unclear whether the model was developed out of the testimonials and student experiences or whether they were used to support the philosophical premise of the model once it had been devised.

Tauber and Mester (1994:48) argue that subject knowledge fundamentally underpins their model, therefore it is a necessary requirement. They propose that both actors and teachers use a range of skills to convey knowledge and information to their audience via the use of their body and voice and of space, role play, props and the use of suspense and surprise (see figure 1).

Figure 1: **Overview of Tauber and Mester's (1994:17) model**



In doing so the teacher may heighten the students' interest, attention and attitudes towards learning when in the classroom. Tauber and Mester (1994) argue that such skills can be and are, taught to actors in order to help them achieve effective portrayals of characters. These same skills could be used by teachers and lecturers to enhance the student experience in classes.

Tauber and Mester (1994:41) argue that the voice is an immensely personal, yet crucial element of expression in a classroom. They suggest that vocal fitness, vocal variations and changes in pitch, volume, rate and quality of sound are important elements of the voice. Moreover, they assert that an expressive voice will influence the speaker's credibility and in turn affect the listener's comprehension. They hold a similar view for non-verbal communication and they value moderated animation of the body. They suggest too little or too much animation can be either dull or distracting for the students. They divide body language into three areas: 1) conducting movements that encourage students, for example, head nods, (2) acting

gestures that amplify meaning and (3) wielding movements that allow the use of hands or the body to deal with physical objects, e.g. props or visual aids. They argue the animated body includes those movements used for instructional purposes only and does not include personal gestures, for example smoothing hair, stifling a sneeze etc.

They also consider that physical space will have an effect on the teacher and the students. Tauber and Mester (1994) argue that particular people will choose to position themselves in particular places within any space. Their decision may be influenced by the way they feel, the size of group or the available resources within that space or, indeed, their level of confidence about the space, subject or students. They suggest, in addition, that teachers may often use the available space spontaneously rather than planning how and when to use it.

Tauber and Mester (1994:97) assert that props can be any tools taken into the classroom and used to help demonstrate a point or argument. These could range from flip charts to interactive white boards to a bed of nails. They argue that it is not the prop alone that will make the point, it is the way that it is presented by the teacher and hence there is the need for thorough preparation to ensure fluency in using it.

They also propose that the use of humour can be beneficial to the teaching process. They suggest a variety of categories of humour including jokes, puns, funny stories or comments etc. In addition, the use of suspense and surprise is suggested as having benefits for both the teacher and the students. They are concerned with developing a sense of intrigue as a session develops and then presenting the student with unexpected phenomena, so that the two work together when 'an expectation first

established is then challenged by a contradictory unexpected event' (Tauber and Mester 1994:102) hence creating suspense and surprise. They suggest this is achieved by strategies that make the session interesting, like story telling, to gradually reveal events, so maintaining a sense of intrigue or inquiry, so creating 'what if' situations or imaginary scenarios that help the teacher prevent the session from becoming boring (Tauber and Mester 1994:106).

Tauber and Mester (1994) argue that role play or acting into a role other than that of the lecturer is a useful teaching strategy and discuss this to some degree. Their main focus for role play, however, is more about the lecturer taking on, or creating a professional persona of an expert lecturer. In their words, role play is 'temporarily transforming oneself into a different person by the means of mediation of expression and appearance' and therefore by 'acting like the confident professional you want to be, your self confidence will likely improve, thus allowing you to be that expert' (Tauber and Mester 1994:77-78).

2.10) Summary

In summary, it can be seen that there are many similarities between lecturing and acting because at some level they both aim to increase somebody's knowledge and awareness of a subject through the communication of a narrative which may be to educate or entertain. The greatest similarity appears to be in terms of self-expression where the delivery of the narrative is similar in terms of the verbal and non-verbal communication processes used. The importance of using language in education cannot be overlooked because it is so fundamental to the interchange of knowledge and ideas. Therefore, the lecturer needs to consider not only the vocabulary they use but the way they deliver it, in terms of pace, volume and intonation if they are to

convey the information in a meaningful way. These are areas in which actors are well versed. Both actors and lecturers are concerned with their respective audiences. Although the lecturer may have more direct contact and verbal interaction with their audience, both professions have considered strategies that reflect the contribution an audience can make to a performance or a lecture. Both the theatre and education could not function without information and knowledge to convey in some form. Similarities can be drawn between the processes of delivering a lecture and portraying a role regarding the level of preparation for the task, the levels of interactions required, the knowledge of the subject/character and the strategies used to perform and engage the participants to arrive at a new understanding or experience.

CHAPTER 3: METHODOLOGY

This chapter presents the research design and methodology used to investigate my research questions (discussed in section 3.2) relating to Tauber and Mester's (1994) model. It will also discuss the ethical considerations presented by the study's design and the how issues of access, confidentiality, anonymity and informed consent have been addressed.

3.1) Research design

The research design took the form of a two-phase sequential mixed method study as outlined by Creswell (2003:213) that aimed to test and investigate the work of Tauber and Mester (1994). The study, is aligned within the pragmatist paradigm of research because of its mixed methods of data collection (Tashakkori and Tiddlie 1998:19).

The first phase of data collection involved a specifically designed questionnaire distributed to both lecturers and students within a School of Health and Social Care from one university in South East England, where I was employed. This phase investigated whether lecturers and students could identify if lecturers utilised acting skills, as defined by Tauber and Mester (1994) when delivering lectures.

The analysis of the phase one data directly informed the development of the semi-structured interview schedule used in phase two and subsequently both phases were contextualised within the over-arching framework being investigated, in this case the work of Tauber and Mester (1994). Thus, this study is categorised as a sequential mixed method design (Tashakkori and Teddlie 2003). This type of method focuses more on overall conceptual development of a subject rather than direct comparison

and triangulation of the findings from each phase, as would be the case in other concurrent mixed method approaches (Denzin 1978; Tashakkori and Teddlie 1998; Creswell 2003).

The pragmatist paradigm allows the strengths of both the empirical and naturalistic paradigms to be brought together in one investigation by allowing qualitative data to be used to support and contextualise the statistical analysis (Tashakkori and Teddlie 2003; DePoy and Gitlin 2005). Elliott (2005:171) however, highlights criticisms that these two paradigms are philosophically opposed and it would difficult, therefore, to reconcile the differences meaningfully within one study.

This methodology, allowed me to gain a broad understanding of the perception of lecturers and students in relation to Tauber and Mester's (1994) model in phase one and then focus that analysis on how lecturers used a persona when lecturing in phase two. The study utilises a research approach, in which the study is planned, data collected then analysed, as opposed to some naturalistic approaches, such as phenomenology, where existing knowledge is 'bracketed off' prior to data collection (Moran 2000), or other approaches like action research, or grounded theory where data collection and analysis can occur simultaneously (Strauss and Corbin 1998; Cohen et al. 2000). This was because the study aimed to test a model rather than develop one from the perceptions of lecturers and students.

DePoy & Gitlin (2005) argue, that naturalistic approaches to enquiry utilising interviews or observation as data collection methods are useful to explore a topic in the natural setting of the participants of that research, particularly when little is known about that subject. Therefore such approaches could have been used to study

the acting-lecturing analogy. These were rejected as the work of Tauber and Mester (1994) provided an established view of the subject that could be tested. Moreover, the selection of the survey method offered the ability to investigate a broader range of issues from within the model with a larger number of respondents which was then deepened and enriched through the analysis of face to face interviews (Thomas 2003). This pragmatist approach allows the advantages of both questionnaires and interviews to be utilised within one study while offering a variety in the sequencing of data collection to meet the demands of a range of research questions within a mixed method approach (Creswell 2003; DePoy and Gitlin 2005).

3.2) Research questions

The following research questions were addressed:-

- Are there differences between lecturers' and students' recognition of the use of Tauber and Mester's (1994) model regarding the delivery of lectures?
- Are there differences in perception between lecturers' and students' regard for Tauber and Mester's (1994) model in its usefulness in promoting student interest, attention and attitudes to learning?
- Do students and lecturers perceive that Tauber and Mester's (1994) model may increase the effectiveness of lecturers in promoting student interest, attention and attitudes to learning?
- Do lecturers perceive that they take on a professional persona while lecturing?
- If lecturers do take on a professional persona, what may have contributed to its development and use?

3.3) Description of the sample

The sample of lecturers was drawn from the 81 lecturers who taught nursing, midwifery and social care courses within the school. The sample of lecturers had inherent characteristics as they were all qualified health professionals, with experience of caring for clients within the health service prior to becoming lecturers within the university. They also had, or were studying for, a post-graduate teaching qualification. This background gave them a unique perspective on teaching, which may not be found in lecturers from other disciplines within the university. Other schools within the university however, would have lecturers who came into teaching from a practising professional role such as architects and compulsory education teachers, but their work based experiences would be very different, from those included in the study.

In addition, one cohort of 70 end of second year pre-registration 'Adult Nursing' students were selected, because at that time point they would have completed two years of their three year programme. This ensured they had extensive experience of the lecture as a teaching strategy and had been exposed to a wide range of lecturers. Furthermore, pre-registration nursing students at this point of their programme tend not to have the inherent worries and concerns about qualifying as a nurse that are often experienced during the third and final year of the programme (Lindop 1999; Gerrish 2000). Another reason for this choice was that this cohort of students was of a comparable size to the number of lecturers in the school.

3.4) Sampling method in phase one: questionnaire

Within phase one non-probability sampling was utilised and a convenience sample of lecturers and students was drawn. This provided access to an appropriate study

population where the researcher worked. The names of the lecturers and their location were taken from the latest edition of the school telephone directory, hence it functioned as a type of sampling frame (DePoy & Gitlin 2005:149). Seventy five lecturers were drawn for the main study as five lecturers had been involved in the pilot study (discussed in section 3.12) and the remaining lecturer was myself. Additional specific selection criteria were not needed because the sample in essence was the population of lecturers in the school, who had similar inherent characteristics, as stated previously. Sampling the students in phase one, however, was more purposeful as I wanted to ensure that the students had high levels of exposure to the lecture as a teaching strategy, hence I sought and found an end of second year group, via the adult nursing programme leader.

The sample in this study cannot claim to represent the entire wider population of lecturers and students within this university or nationally, because this sample would not necessarily have the same characteristics of that wider population, so claims of generalisability could not be made as Cohen et al (2002:99). Therefore, this sample merely represents itself within the context of this study at the point in time it was undertaken. Convenience sampling was utilised primarily because there was a sample of lecturers and students within my work place. The questionnaire was circulated to all lecturers within the school so in essence the survey covered the population rather than a sample of it and any other form of sampling was not pertinent. However, if the sample had been drawn from across a range of schools or universities then either purposeful or quota sampling could have been used from a non-probability perspective (Coolican 2004). If the study had been purely empirical in design, involving more schools and universities, then probability sampling would

have been indicated and a random sample or stratified sample drawn, to ensure generalisability to that population (Gunter 2002:217).

3.5) Sampling method in phase two: interviews

The lecturers' questionnaires from phase one were grouped into one of five bands representing years experience in teaching from 'up to five years' to 'up to 25 years' experience. Then a non-probability quota sample of 12 lecturers (two male and 10 female) was drawn from those who had indicated on the questionnaire that they would be willing to be interviewed, that included lecturers from each of the band of year's experience. This form of stratification was undertaken to give a cross-section of years of experience to ensure that the interview sample had similar proportions of years experience to those in phase one of the study. This allowed me to address the final two research questions stated in section 3.2. I felt the issue of repeated exposure to a skill or experience such as delivering a lecture was important to deepening the lecturers' understanding of their practice of teaching and has been noted in the literature as influencing the lecturers' perception of how they present themselves within a lecture (Dreyfus and Dreyfus 1986; Brown and Race 2002; Pollard 2005).

3.6) Relationship of the researcher to the sample and personal influences on the study

The relationship the researcher has to the study population and sample can have marked effects on the participants willingness to be involved and the truthfulness of the data produced (Oliver 2003; Opie 2004). This may need careful consideration when the participants of the research are known to the researcher in the context of other formal roles for example, student and lecturer. This relationship will inevitably

contain power dynamics, that if not managed, may leave the students feeling pressured to participate or leading them say what they think the researcher wants to hear (Malone 2003; Oliver 2003). In this study particular consideration was given to the issues surrounding collecting data from my work colleagues and students who I had taught three semesters previously.

Furthermore the existence of these formal roles outside the researcher/respondent relationship may produce a potential bias (Coolican 2004; Johnson et al. 2004). My position as a Principal Lecturer for Teaching Excellence within the School, may have influenced my colleagues involved in the study in several ways. This role places me in a position of authority concerning teaching. Colleagues may consider saying what they think I want to hear rather than what they want to say. Moreover, within my role I believe I am considered to be an approachable, knowledgeable person because I am regularly consulted by colleagues and student teachers for advice and support concerning a wide range of teaching-related activities. Nevertheless, I feel those elements of authority were reduced because of my open, personable approach.

I also feel I am quite well respected within the school by colleagues and students which may have had a positive effect on their willingness to take part in the study because they may have wanted to help me, rather then necessarily wanting to take part in the research purely because of the intrinsic value of doing so.

Within the pragmatist paradigm it is recognised that the researcher will inevitably have an effect on the respondents to some degree and will also bring their own interpretation to the data and its analysis, but these contribute positively to the research and add richness to its findings (Creswell 1998; Tashakkori and Teddlie

2003; Johnson et al. 2004). This is unlike the values within a pure positivist investigation in which the neutrality of the researcher would be required and assumed (Gunter 2002). These influences would then be seen as introducing bias into the data rather than richness.

Within this study I considered that my experience of education and acting led to a greater awareness of the subject that allowed me to make sense of the subject, but within that, there was an inherent potential that I would interpret the data concerning the acting-lecturing analogy in light of my knowledge. This could therefore, be interpreted as a potential element of bias (Coolican 2004), but here I would consider this insider perspective provides useful insights into the subject being studied, a view supported within the pragmatist paradigm (Tashakkori and Teddlie 2003).

Attempts were made to overcome any potential negative bias or unethical researcher influence by providing clear information about the study and not suggesting that the respondents would be doing me a great favour by participating in the research. The use of an anonymous questionnaire with no identifier codes, in addition to not using leading questions or prompts in the interview, all contributed to reduction of any potential bias. I tried to keep to a minimum any informal discussions about the research, thereby reducing the potential to influence the information gained during data collection and if discussions occurred I merely mentioned previously completed phases.

3.7) Data collection within phase one: questionnaires

In phase one, data was collected via two specifically designed questionnaires based on Tauber and Mester's (1994) work (see appendices 3 and 4). An extensive search

of the literature did not produce any evidence of a questionnaire based on Tauber and Mester's (1994) model so it might appear that it had not been previously used as a research tool or at least not in published research. Specifically designed questionnaires, like the ones in this study, could be criticised because they were unverified by previous research or tested against an external criterion (Oppenheim 1992:161) thus questioning their validity. Nevertheless, the fact that the questionnaires were based directly on the work of Tauber and Mester (1994) and that they were also subject to a pilot study added to their face and construct validity.

The questionnaires were sent directly by name to 75 lecturers within the School via the internal post system and included a pre-addressed sealable envelop to return the questionnaire in via the same route. The questionnaire had a specified three week return date. An prize draw incentive and subsequent reminders were used to maximise the response rate.

The student questionnaire was administered at the end of one of their lectures by me. The students were aware that I would be distributing a questionnaire at this point, as I had visited them at the end of a lecture in the previous week to explain the study. When distributing the questionnaires I left two boxes in the room and asked the students to place their completed questionnaires into one box and the prize draw entry forms in the other. Whilst the students were doing this, I waited outside the room so no lecturers were with the students at that time. When the students had finished, one of them had agreed to come and tell me so I could collect the questionnaires and a colleague from the support staff could undertake the prize draw. This data collection strategy was used to minimise the risk that the questionnaire may

be forgotten or lost, thereby potentially increasing the response rate but also reducing the direct pressure on the students to complete the questionnaire.

3.8) Structure of the questionnaires

Gillham (2000:37) argues that the design and layout of the questionnaire should allow it to be attractive and accessible, because this could not only affect the response, but also the quality of data derived from it. Questionnaires have the disadvantage, however, that if a respondent does not understand a question the researcher is not there to clarify the issue which may result in the question being misunderstood or not answered (Gunter 2002; DePoy and Gitlin 2005). Hence I was mindful of these issues when designing and piloting the questionnaires to minimise any potential misunderstanding or reduction in the response rates. The questionnaires, therefore, were divided into three sections, reflecting different elements of Tauber and Mester's (1994) model. Each questionnaire had a number of questions specific to each group (lecturers and students), and a series of questions that were posed to both groups to allow direct comparison.

The first section contained demographic data and a mix of open and closed questions in relation to the respondent's perceptions of the characteristics of: 'an enthusiastic lecturer'; 'a confident lecturer' and a 'lecturer who lacked confidence'. This allowed me to gain a sense of the respondents' perceptions of these concepts before they went on to following sections which were explicitly related to the aspects of the model. This allows the respondents to record their views about the characteristics of lecturers prior to the latter sections of the questionnaire which contained the elements defined by Tauber and Mester (1994).

Section two contained a series of five point Likert attitudinal scales to measure perceptions towards each element of the model. Two open questions were included to yield qualitative data about elements of the model. This allowed both descriptive statistics to be derived as well as qualitative data to support and help with the interpretation of the quantitative results (Gillham 2000; Creswell 2003).

The third section contained closed questions concerning how the respondents' perceived elements of the model affected student attention, interest and learning attitudes during lectures. This section also included closed questions concerning the development of a lecturer's teaching skills if they were taught how to use elements of the model.

The length of the student and lecturer questionnaire was five and six pages respectively. Enclosed with each questionnaire was an information sheet, a prize draw entry and an invitation to be interviewed. The lecturers' questionnaire was printed on yellow paper to make it more distinguishable from other papers that lecturers receive, such strategies Oppenheim (1992:105) argues attempt to maximise and gain an early response.

Identifier code numbers were not used on either questionnaire as this would alert the respondents to the fact that the questionnaire was not truly anonymous and might potentially deter them from returning it, particularly as I was known to the participants, so potentially reducing response rates (Cohen et al. 2000; Oliver 2003). The respondent could decide whether or not to complete the personal details on the prize draw entry sheet, hence they could return the questionnaire completely anonymously if they so wished. Further, as the questionnaire was circulated to 75

members of lecturing staff, it seemed appropriate not to use identifiers for the follow up of non-responses, as the number was small enough to distribute the questionnaire for a second time (as discussed in section 4.1). For similar reasons identifiers were not used on the student questionnaires.

3.9) The use of questionnaires in this study

The use of questionnaire in this study allowed a cost effective way of collecting both quantitative and qualitative data from larger numbers of student and lecturers in comparison with interviews or observation (Tashakkori and Teddlie 1998; Thomas 2003), thereby increasing the potential to obtain a wider range of views from more lecturers and students.

Questionnaires gave the lecturers and to some degree the students the opportunity to complete them in their own time, at their own pace (Coolican 2004). This is, however, an intrusion into their time (Cohen et al. 2000) and if the questionnaire is user friendly it should both minimise that disruption and the time spent completing it (Oppenheim 1992; Cohen et al. 2000).

Questionnaires also offered these students and lecturers several significant advantages in relation to anonymity at the point of data collection when compared with interviews or observation, because they are mainly completed without the researcher being present (Opie 2004). This was particularly relevant as the students were asked to give information, in general terms, about the lecturers who had taught them, so the questionnaire allowed them the space and privacy to record their views without fear of recrimination and traceability (Cohen et al. 2000).

3.10) Data collection within the phase two: interviews

The second phase of data collection involved in depth semi-structured audio taped interviews with a sub-sample of 12 lecturers who had already indicated a willingness to be interviewed on a return sheet enclosed with the questionnaire.

The interview schedule was derived from the analysis of the questionnaire data arising from phase one of the study. It contained eight questions (See appendix 5) seeking to establish if lecturers perceived they had a specific persona when lecturing and if so what had influenced it. During each interview I asked the same initial question. I then asked the other questions as those subject areas arose during the course of the interview I was aware of the potential to go off the point, particularly when interviewing colleagues, hence I could have used the schedule to help keep the focus of the interview, if needed. I also kept supplementary probing and clarifying statements to a minimum as this allowed the respondents to talk freely around each question. I made encouraging non-verbal cues to demonstrate active listening and acknowledge the value of each interviewee's contribution (Opie 2004).

The interviews were conducted either in the respondent's office or my office, according to their preference, thus giving the respondents some control over the environment. The telephone in the office was diverted and the door closed with an engaged sign placed on the outer side of it, in attempts to increase the privacy of the interview while minimising the potential for interruptions (Cohen et al. 2000). The respondents chose where they sat in the office and the audio tape recorder was placed out of sight of the interviewee with the microphone placed discreetly in-between myself and the interviewee, to give maximum recording potential (Pawera 2003) yet minimising its obtrusiveness (LoBiondo-Wood and Haber 2002).

3.11) The use of interviews in this study

The main advantage of using interviews in this study was that it allowed the broad findings raised in phase one to be explored in more depth with lecturers in phase two, so deepening the understanding of Tauber and Mester's (1994) model. As interviews are a face-to-face method of data collection, they are reliant on the rapport that develops between the interviewer and the interviewee to be effective (LoBiondo-Wood and Haber 2002). Hence, the interviewer requires good interpersonal communication skills to put the interviewees at ease and maximise their engagement in the study (Opie 2004).

Within this study, however, I was aware of the possible influence I would have on my colleagues, both in terms of confidentiality and the impact our current working relationships may have on the interview process and the responses given. During the interview I was mindful that this influence may be quite subconscious if colleagues are involved in the research because of the existing dynamics within the university external to the interviewer-interviewee relationship (Coolican 2004; Johnson et al. 2004). In order to minimise any perceived pressure, I attempted to be as open and facilitative as possible in terms of my verbal and non-verbal communication. I also provided an information sheet which included a statement allowing the interviewee the discretion on which questions they chose to answer. They were also informed that they could withdraw from the interview at any point without any recriminations, as indicated by Cohen et al (2000:51) and Oliver (2003:47).

3.12) Pilot study

The purpose of a pilot study in this study was to test the ability of the questionnaires to collect appropriate data and allow the opportunity to redefine them prior to the

main study as Oppenheim (1992:8) suggests. The pilot study also contributed to the overall validity and reliability of the questionnaire and data analysis because any flaws were identified and corrected prior to the main data collection phase (Cohen et al. 2000).

The questionnaires were piloted with five lecturers from the aforementioned school and five students drawn from a previous cohort of 'Adult Nursing' students at the same time point in their programme as the students in the main sample. The participants in the pilot study were asked an additional three questions concerning the completion of the questionnaire, i.e. how long it took, how easy was it to complete and if they found any question/s confusing to answer. All ten questionnaires were returned.

As a result of the pilot study some changes were made to the questionnaire. Two questions were amended due to minor grammatical wording and additional space was added for the qualitative comments concerning the elements of Tauber and Mester's (1994) model. The Likert scales were reduced from five to three points, because all the lecturers and students used either the strongly agree or strongly disagree columns. Also, on reflection I felt I was more interested in whether the respondents agreed or disagreed rather than the degrees within that continuum.

Overall, the lecturers averaged 20 minutes to complete the pilot questionnaire and the students did so in 15 minutes. An additional five minutes was added to take into account the changes made to the questionnaire following the pilot. Such information was included in the instruction sheet for the main study. It was apparent that the

questionnaires yielded the kind of data that was expected. Therefore no other major changes were made to either questionnaire.

The interview schedule was piloted with one colleague who had already completed a questionnaire. It again yielded data that was in line with the research questions. The pilot also served as a trial for my research interview technique, which in part differs from the more directive dual person interviews undertaken for potential employees and students which I regularly perform. Semi-structured research interviews allow the participant to talk more freely in their own time and pace (Opie 2004), unlike potential new student interviews where a specific amount of content has to be asked and gained within a short space of time.

3.13) Data analysis for phase one

The Statistical Package for Social Scientists (SPSS) was utilised to analyse the quantitative data from the questionnaires. The qualitative data was used in terms of verbatim quotes to support the statistical analysis and give an explanatory narrative to contextualise the statistics and their meaning, which is appropriate within a pragmatist design utilising mixed methods (Tashakkori and Teddlie 1998).

Descriptive statistics were used to summarise and describe the data (Coolican 2004; Opie 2004) hence frequencies and percentages were utilised. As the data was categorical (nominal level) in nature, the Chi Squared test was undertaken to test for statistical significance within the data at the .01 level. Chi Squared can be used to test if the values achieved from two unrelated categorical variables are different from the values that would be expected if it was assumed that there was no difference between them (Coakes and Steed 2003; DePoy and Gitlin 2005). Parametric tests like

the 'student t test' could not be used as these require continuous or interval or ratio data to establish a difference between the means of two groups (Coolican 2004).

The data derived from questions that asked the respondents to list characteristics that an enthusiastic lecturer may exhibit, for example, were tabulated in terms of frequency then grouped together to make categories of similar concepts.

3.14) Data analysis for phase two

The interviews were analysed via thematic content analysis utilising the coding principles from the constant comparative methodology proposed by Glaser and Strauss (1999:105). Initially, all the transcripts were read twice whilst listening to the individual tape recordings via headphones, and then read repeatedly without the tape. This process allowed me to gain a sense of the whole data and achieve theoretical sensitivity. A process of open coding was undertaken by comparing each new sentence with those previously gained, then axial coding was performed by grouping the open codes together into categories or themes. Notes and memos were recorded as the analysis occurred to help develop the linkages between the themes as they arose (Strauss and Corbin 1990; Glaser and Strauss 1999).

3.15) Validity and reliability

Validity and reliability are significant underpinning concepts in both positivist and mixed method studies (Tashakkori and Teddlie 1998; Creswell 2003). Indeed Oppenheim (1990:162) argues that reliability is a precondition for validity. Reliability refers to the dependency and consistency with which a tool measures the same concept at more than one time point (Gunter 2002), while validity refers to the accuracy with which the findings reflect the purpose and content of the study

(LoBiondo-Wood and Haber 2002). The questionnaires in this study were based on the work of Tauber and Mester (1994) and this gives a degree of content and face validity as issues contained within that model formed the basis of the questionnaire, as opposed to me devising the questionnaire with no existing framework or theory to guide the questioning. The questionnaire was developed through three draft forms and one pilot study which further enhanced both its validity and reliability, because of that refinement and the conformation that it yielded data relevant to Tauber and Mester's (1994) model.

Researcher bias in positivist research is an element that should be avoided as it decreases the validity of the study (Gunter 2002). However, within the pragmatist paradigm Tashakkori and Teddlie (2003:8) argue that the individual analysing the data will naturally influence it to some degree. This is because the individual is interpreting the data in the context of their perceptions of the study and the subject in terms of their view and nature of reality. Within pragmatist, post-positivism and some naturalistic research, this researcher knowledge and involvement is often seen as adding to the validity and credibility of the research, because it brings an understanding of the issues to the research, rather than detracting from the studies validity (Tashakkori and Teddlie 2003; Elliott 2005).

As this study incorporates elements of both these research traditions, an element of bias towards the subject of both teaching and performing arts is acknowledged and may have influenced the data collection to some degree. But this was minimised by using Tauber and Mester (1994) as the conceptual framework being tested and therefore observed for within the analysis. The same could be applied to the influences of the work of Goffman (1959) and Butler (1999) in explaining the results

and then putting those results in the context of the educational and theatrical literature. But it is acknowledged that removing the personal perspective in the analysis and the writing of the thesis is not always possible and is not necessarily detrimental to the study, particularly in mixed methods and naturalist research (Tashakkori and Teddlie 1998; DePoy and Gitlin 2005).

3.16) Ethical considerations

The main ethical issues in this study surrounded consent, confidentiality and anonymity. I utilised a range of strategies in this study to ensure that these ethical considerations were addressed, in order to protect the physical and psychological wellbeing of the participants (Cohen et al. 2000; Oliver 2003).

3.17) Gaining ethical approval

Gaining ethical approval is an essential part of ensuring that the study is ethically and organisationally sound and thus acts as a safeguard to help prevent the respondents being deceived and making decisions based on misleading information (LoBiondo-Wood and Haber 2002). This was achieved by a detailed proposal and data collection tools being submitted to, and subsequently approved by, the University's Research Degrees Committee and the Research Ethics Committee prior to data collection (See appendix 6). No amendments to the study were required by either committee.

3.18) Permission to access the study population

Access to research populations can have ethical and control implications particularly in relation to power, because of the range of gate keepers that can refuse, limit or grant the levels of access the researcher can have (Oliver 2003:39). To maximise the

potential of access a research proposal was submitted to the Head of School, and as a result permission was granted to access the study population (students and lecturers) subject to successful Ethical Committee approval (see appendices 6 and 7). Once this permission was granted in principle, I sent a letter to the Departmental Heads explaining the study and asking for their permission to access their staff, stating that permission had been also been sought from the Head of School and the University Ethics Committee. Further permission was gained from the Pre-Registration Adult Nursing Programme Leader to access a cohort of students (see appendix 7). Once Ethical Committee approval had been confirmed the above people were informed and data collection commenced.

3.19) Informed consent

Informed consent is a fundamental element of any research study and is underpinned by the individual's right to freedom and self determination (Cohen et al 2000:51). It is based on the provision of accurate and truthful information concerning the study and the contribution required by the participants (LoBiondo-Wood and Haber 2002). This information needs to be clear and comprehensive enough to allow the potential participants to make an informed choice to be involved in the study or not (Cohen et al. 2000) and should take into account any per existing relations that may influence the participant (Malone 2003). Informed consent for this study was achieved in several ways. An information sheet was attached to each questionnaire which contained information explaining the purpose of the study. It also stated that I [Paul Street, with a contact number] was conducting the study and that they could contact me if they wanted any further clarification or information. Each lecturer received a questionnaire with a pre-addressed return envelope and as they were returned via the internal post system the respondents incurred no financial cost. The three week

return date was expected to allow lecturers time to examine the questionnaire and decide whether to return it or not. As Oliver (2003) explains, consent is implied with postal questionnaires as the individuals have the opportunity not to return it.

The questionnaire for the students contained the same explanatory information as the lecturers and was administered at the end of a lecture as explained in section 3.7. Opie (2004:30) argues that power dynamics exist between the researcher and the researched manifest here in the relationship between me as a lecturer and the students I had previously taught, which could present intrinsic pressure on them to participate. This pressure could negatively influence the student's right to free determination and even though they had been informed about the elements of this study they could still have felt pressure to participate. So Oliver (2003:27) suggests a good response rate achieved in such a way would be considered unethical. This was primarily overcome by no lecturers being present in the room whilst the students completed the questionnaires and the students being asked to place the questionnaires in a box, which they could have done without completing them. Informed consent was further achieved by providing an explanation of the study and their right not to take part, both at a previous lecture and at the lecture when the questionnaire was administered. The students were also reminded by the lecturer taking the session that I would be coming in at an agreed time at the end of the lecture to distribute the questionnaire and that they could leave the lecture on its completion, prior to me distributing the questionnaire without any recrimination. As indicated in section 3.6, I had taught the students in their first semester which may have had a positive influence on the students staying to complete the questionnaire.

In relation to the interviews in phase two, the respondents had already indicated their consent to be interviewed by completing the return sheet stating their willingness to be interviewed. The lecturers were contacted by telephone asking if they were still interested and willing to be interviewed. If they agreed at this point, a date and venue was arranged at their convenience and an information sheet was sent to them by post prior to the interview. The same information sheet and a consent form (see appendix 8) was given to the lecturer immediately prior to the interview commencing and a further verbal explanation of the study, the interview process, withdrawing from the interview, the audio recording and handling of data and, finally, they were asked if they wished to proceed with the interview or not. Thus these strategies gave three opportunities for the provision of information and the opportunity for withdrawal if the lecturers did not want to participate.

3.20) Ensuring anonymity and confidentiality

Anonymity is vital if participants are asked to divulge information about themselves (Oliver 2003). Anonymity, in addition can be seen as one element of privacy (Cohen et al. 2000) which also forms part of the requirements within the Data Protection Act (1998). Anonymity was maintained by not stating or implying the participant's name, department, place of work or identifiable clinical background within the study or publications resulting from it. As stated in section 3.7, no identifier numbers or coding systems were used on the questionnaire to further ensure anonymity (Oppenheim 1992).

Within this study qualitative statements were identifiable only as lecturer or student and a number that was allocated to their questionnaire immediately prior to data entry into SPSS and prior to the interviews. Voluntary identification was made by

the respondent on the return sheet if they wanted to be entered for the prize draw and/or be willing to be interviewed. This sheet was separated from the questionnaire on its receipt prior to examining the questionnaire. These sheets along with the interview tapes were stored in a locked filing cabinet in my home so complying with the data storage issues (Data Protection Act 1998). The interview tapes were allocated and marked with a number, not the participant's name and only heard by the researcher and an independent audio-typist who transcribed the tapes, who was also familiar with the process and ethical issues of transcribing research interviews.

Confidentiality is another element of maintaining the privacy of respondents by ensuring the information given is handled, stored and used respecting the confidence and anonymity of the respondents (Cohen et al. 2000). These issues were partly meet not only by ensuring anonymity, as described above, because, in themselves they offer a degree of confidentiality (Oliver 2003) but also by not discussing or divulging the raw data in an identifiable written or verbal form with colleagues, fellow students or supervisors.

CHAPTER 4: FINDINGS AND DISCUSSION

This chapter will present and discuss the findings that have arisen from the two phases of data collection and then place them in the context of both educational and theatrical literature. The phase one findings from the questionnaires will be presented and discussed through the elements of Tauber and Mester's (1994) model. Findings from the interviews in the second phase will then be presented and discussed within the context of a tentative adaptation to Tauber and Mester's (1994) model that arose out of that phase. All the statistical results are reported as not statistically significant unless stated otherwise.

4.1) Phase one response rate: questionnaire

In Phase 1, questionnaires were distributed to 75 lecturers and 62 students making a total of 137, and an overall response rate of 91% (n=125) was achieved. Out of the lecturers, 63 (84%) returned a completed questionnaire and 62 (100%) of the students also did so. The overall response rate would be considered particularly high for a questionnaire as response rates of 30% are common for postal surveys (Gillham 2000).

The student response rate would have been enhanced by the fact that the students completed the questionnaire at the point of distribution, as this eliminated the chance of it being misplaced (Gillham 2000). However, eight students from that cohort did not attend that particular lecture. The 62 responses, therefore, represented 88% of the cohort. As the questionnaire from the lecturers had already been returned with 63 responses, I considered that as the numbers from both lecturers and students were balanced, there was no need to circulate the questionnaire to the remaining students.

The response rate for the lecturers was facilitated, in part, by a series of reminders, which appeared to be effective in gaining a high response. An E-mail reminder was sent out one week prior to the three week return date and perhaps printing the questionnaire on yellow paper made it distinguishable amongst other papers that lecturers receive. At the three week point a 48% (n=36) response rate was achieved. However, as this was less than 50% of the lecturers, it questions the ability of the findings to be generalised to the study population (Gillham 2000:48) because the assertions made would be based on less than half of the sample. Therefore, a second reminder was sent out two days after the initial deadline extending the return date by ten days. This resulted in an additional 15 questionnaires being returned. Following this, a further reminder letter and second copy of the questionnaire was circulated with an additional two week deadline to those lecturers that the researcher could identify had not responded and to those who could not be identified as having responded. This increased the responses by another 12. This diminishing response was expected as Cohen et al (2000:263) argue that with each reminder comes a lower return. Normal work interactions with me, may also have served as a subtle reminder, even though I engaged in no deliberate conversation about the study or returning the questionnaires.

Offering an incentive of £25 worth of vouchers may also have had a significant effect on increasing the response rate for both students and lecturers, as Oppenheim (1992:1041) asserts that incentives can give an initial impetus for people to complete the questionnaire as they feel they might receive something in return for their contribution. Incentives, however, may have negative effects on the response because by requesting the respondents' name and contact details, anonymity is removed (Oliver 2003). This could have lead to the lecturers and students feeling

that they and their responses were clearly identifiable to me and that this may negatively influence subsequent interactions between us. This potential was removed by me separating the questionnaire and prize draw sheet without taking note of the details on either. This could have been enhanced, however, if I had been more explicit about how this process was to occur within the information provided with the questionnaire.

Another contributory factor to the high response rate may have been that respondents were responding to my personal qualities or position as a Principal Lecturer for Teaching, within the school as discussed in section 3.6. I had no reason, however, to believe that the strategies employed to avoid the perception of compulsion were not effective as discussed in section 3.6.

I accepted that the students who did not attend and the lecturers who did not return a questionnaire may have introduced an element of non-response bias as potentially these people could have disagreed with the study, its content or process of administration and the data may been limited because of this (Oppenheim 1992; Burkell 2003). However, I have no reason to suspect that any systematic bias resulted and as the response rate was high this can be taken as minimising this effect.

4.2) Phase two response rate: interviews

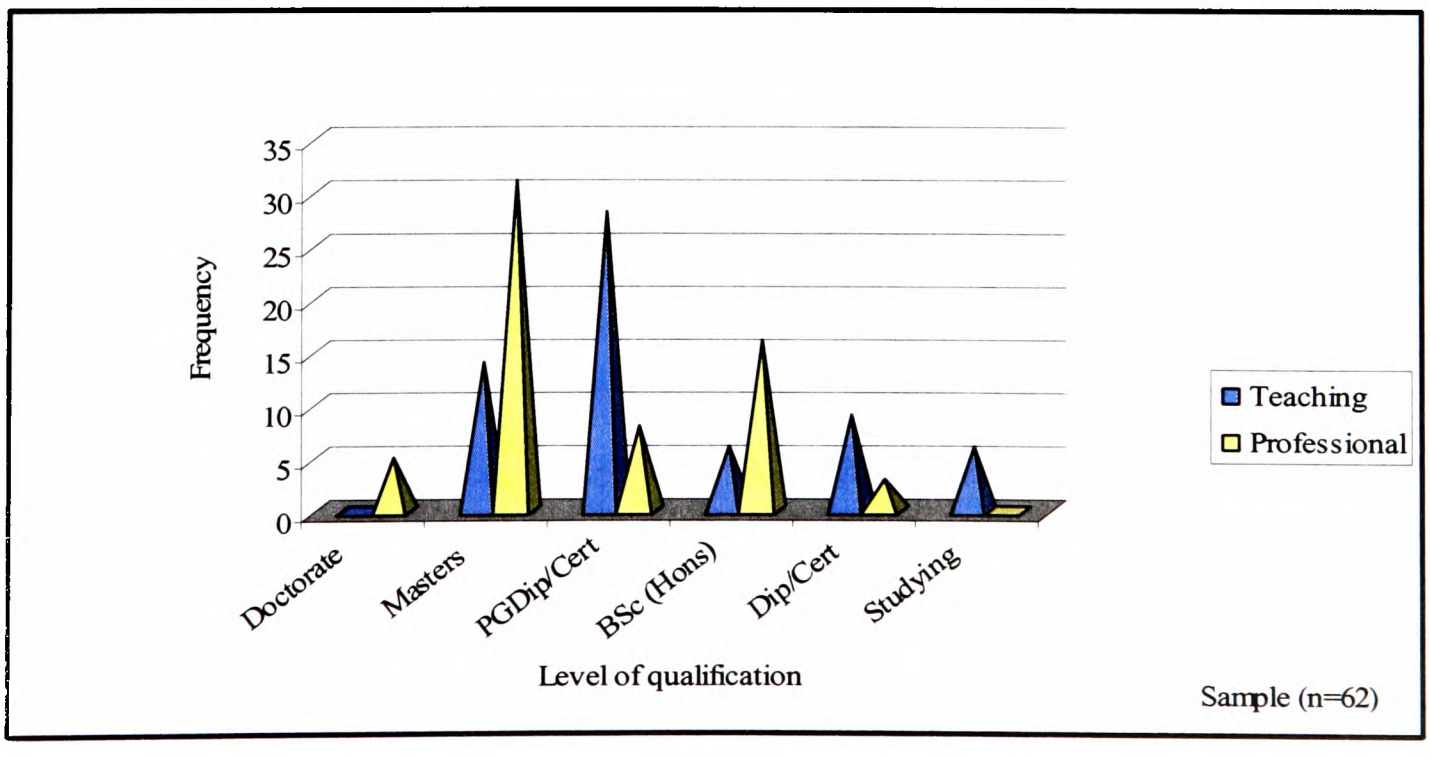
Out of the 63 lecturers who returned a questionnaire 58 indicated that they would be willing to be interviewed. The five lecturers who did not agree to be interviewed could have added an element of bias, as discussed earlier concerning non-responses to the questionnaire. The twelve lecturers who were approached for interview all agreed to do so and they represented a range of experience, including three lecturers

with up to five years experience, two with up to ten years, three with up to 15 years, two with up to 20 years, and two with up to 25 years experience. This non-probability stratification was undertaken to give a cross section of years experience (as discussed in section 3.5) in order to reflect any developments in lecturers' teaching style that may have occurred through repeated experience of delivering lectures over time.

4.3) Demographic data

Out of the 125 respondents who returned a questionnaire 88% (n=110) were women and 12% (n=15) men. Ten of those men were lecturers and five were students. This reflects the predominant female gender distribution within the nursing profession of 89.5% women and 10.5% men (Nursing & Midwifery Council 2005). All the lecturers had professional qualifications relating to nursing, midwifery or social work, with 69.8% (n=44) of those being at Post Graduate Diploma level with the majority of lecturers holding a professionally related qualifications at Master level (see figure 2).

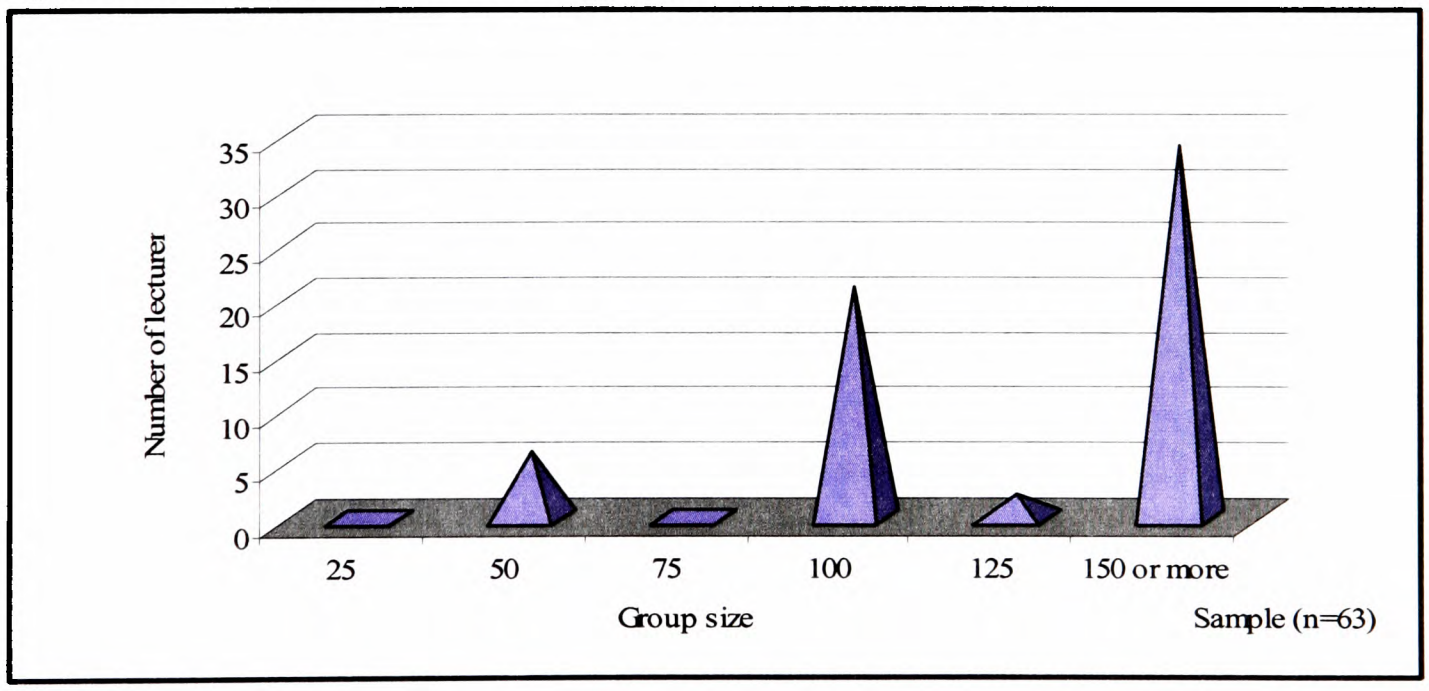
Figure 2: **Highest teaching and professional qualification held by the lecturing staff.**



Similarly in relation to educational/teaching qualifications 61.9% (n=39) of lecturers held them at Post Graduate Diploma/Certificate level, but fewer at masters level (n=14) when compared with the professional qualifications. Only a minority of six lecturers (9.5%) were studying for a PGDE as all the others had a teaching qualification from Diploma/certificate level or above. The six undertaking the PGDE were also full-time members of staff.

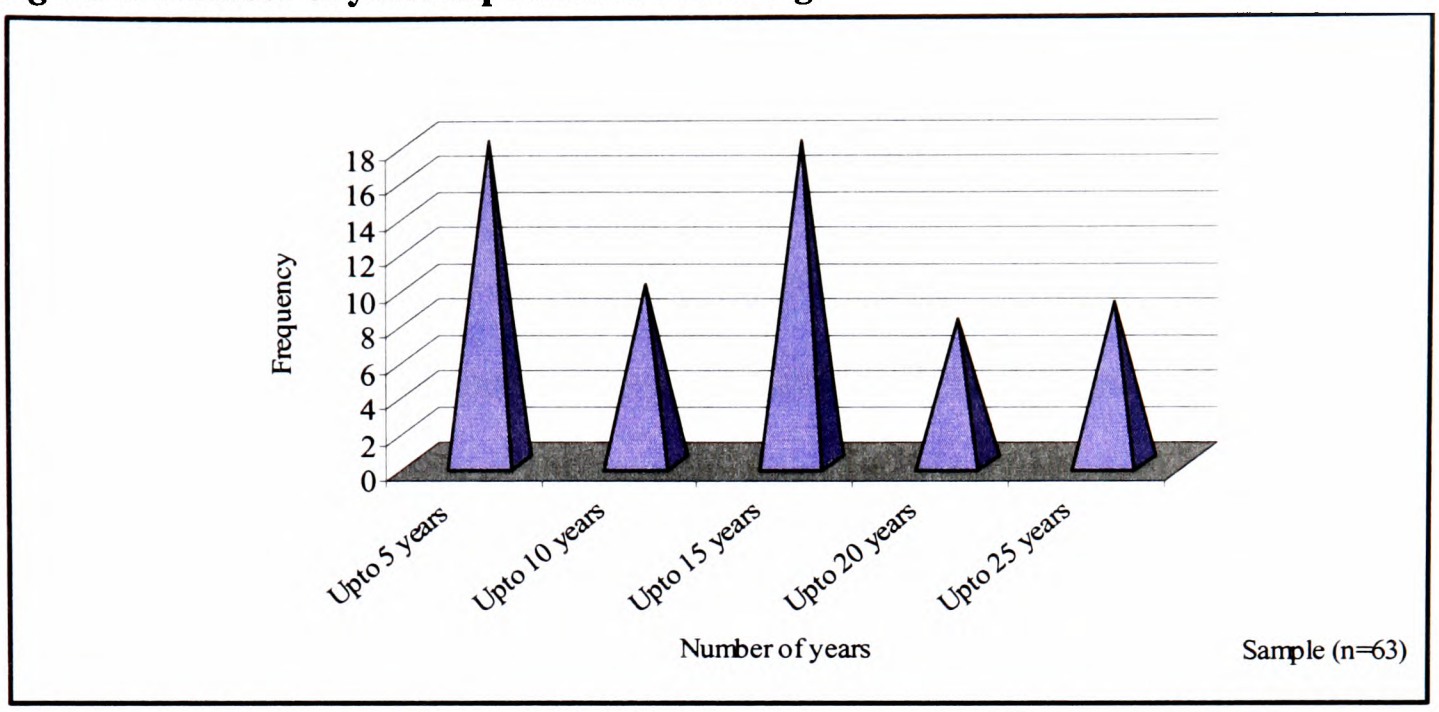
All the lecturers were regularly teaching a variety student group sizes including delivering large main hall lectures. Every lecturer had regularly taught groups of 50 or more students with the majority (90.4%) having regularly taught groups of 100 or more students and therefore had exposure to delivering a lecture (see figure 3). However, the lecturers would also have regularly taught smaller groups of students as well as the large group lectures.

***Figure 3*: The largest size of student group the lecturer has taught.**



The number of years experience in teaching spanned from six months to 23 years. Three lecturers had one year or less experience, so the sample reflected a mix of established and new lecturers providing a range of experiences and perceptions concerning lecturing (see figure 4).

Figure 4: **Number of years experience in teaching.**



4.4) Overview of findings in relation to the research questions for phase one

Overall, the findings demonstrated that all seven elements of Tauber and Mester's (1994) model were evident in the perceptions of lecturers and students. These will be discussed in sections 4.8 to 4.16. It was clear in the questionnaire data that both lecturers and students perceived all the elements of the model influenced student interest, attention and attitudes towards learning in a lecture in some way, albeit some were more problematic than others. Tauber and Mester (1994) argue that their seven elements of acting feed into enthusiasm, which in turn produces confidence which then heightens student interest, attention and attitudes. This was evident in the data addressing the research questions:-

- There were high levels of agreement between lecturers' and students' recognition of the use of performing arts skills in the delivery of lectures as defined by Tauber and Mester (1994).
- Overall there were similarities between these groups in the perception of Tauber and Mester's (1994) model being useful in promoting student interest, attention and attitudes. Although more than 80% of lecturers and students were in agreement, significantly more lecturers than students perceived that animated

voice, space and the lecturers' knowledge could have a positive effect on student attention. In relation to student interest, again significantly more lecturers perceived that animated voice and position/space would have a positive influence. While significantly more students than lecturers agreed that the use of suspense and surprise would enhance learning attitudes during the lecture.

- There were similarities in the perception of these two groups in relation to the potential that performing arts skills may increase the effectiveness of lecturers by promoting student interest, attention and learning attitudes. Significantly more lecturers than students, however, perceived that if lecturers were taught to act in a confident way to create a professional persona it would help them deliver lectures, while significantly more students than lecturers perceived that if lecturers were taught relaxation skills it would help them deliver lectures.

4.5) Students' and lecturers' perspectives on effective lecturers and enthusiasm

Tauber and Mester (1994) write that teacher enthusiasm and effectiveness are synonymous. This notion was reflected in the data as the characteristics identified for both were similar (see figure 5). Indeed, 98.4% (n=62) of lecturers and 96.8% (n=60) of students in this study agreed that being enthusiastic is a vital element of communicating subject matter. This finding supports conclusions from other studies in relation to perceptions of good and poor teaching and the inspirational teacher (Kember and Wong 2000; Brown 2004; McGonical 2004).

The data revealed 81 characteristics of the effective lecturer which formed a total of 15 categories. Similarly, 69 characteristics formed 15 categories identifying elements of a lecturer's enthusiasm (see figure 5 and appendix 9). These represented a wide range of characteristics supported in the literature concerning teacher

effectiveness and expressiveness, such as a good knowledge base, expressed and delivered in an interesting way (Meirer and Feldhusen 1979; Further Education Development Agency 1999; Hay McBer 2000; Forrester-Jones 2003; Greimel-Fuhrmann and Geyer 2003). Within the two data sets in figure 5 outlining the characteristics of an effective and an enthusiastic lecturer, knowledge was the most frequently quoted element by both students and lecturers. This supports Tauber and Mester's (1994) assertion that good subject knowledge underpins teaching, which is also clearly found in the educational literature (Teacher Training Agency 2000; Race 2001; McEwan 2002; McGonical 2004; Parini 2005).

Figure 5: **Frequency rank order of the top ten elements of the effective lecturer and the enthusiastic lecturer.**

Lec	Std	Effective		Enthusiasm	Lec	Std
f	*f*	Category	Rank Order	Category	*f*	*f*
54	44	Knowledge	**1**	Knowledge	52	36
46	33	Ability to involve students	**2**	Animated body	35	36
37	30	Delivery skills	**3**	Involving students	21	28
20	36	Animated voice	**4**	Animated voice	23	13
25	30	Communication skills	**5**	Props	3	21
21	20	Personal characteristics	**6**	Role play	13	8
12	25	Enthusiasm	**7**	Delivery skills	12	8
18	14	Humour	**8**	Humour	11	3
11	19	Props	**9**	Evidence of preparation	6	6
5	23	Suspense and surprise	**10**	Suspense and surprise	0	9
Key Lec = Lecturers, Std = Students						

It was interesting to note that 55.6% (n=35) of lecturers stated they deliberately used strategies to show their enthusiasm, while 39.7% (n=25) suggested they used them subconsciously as demonstrated by these responses:-

> 'Non-verbally: looking enthusiastic, with passion, bright eyed bushy tailed, looking as if you are enjoying it. Verbally: by stressing the importance of a subject, sometimes the use of humour. Physically: being active utilising hand and body gesture to emphasise content and ensuring all of these are congruent'. (Lecturer 10)

> 'Moving around, using hands, move towards the group. Body language and facial expressions should convey enthusiasm. If I am enthusiastic about the subject this just happens it's not something I plan'. (Lecturer 28)

These findings are parallel to the debates in teacher/lecturer effectiveness which suggest the manifestation of enthusiasm can be seen as a trait of effectiveness and therefore synonymous with the good lecturer, (Further Education Development Agency 1999; Beishuizen 2001). All the lecturers (100%, n=63) however, stated that they demonstrated enthusiasm during a lecture, while significantly less students (61.3%, n=38) perceived this to be so ($\chi^2 = 30.18,\ p = .000,\ n = 125$). The variable nature of demonstrating enthusiasm was also reflected in the qualitative data from the students:-

> 'Some lecturers do appear enthusiastic but others don't. I think the ones that do know what they are talking about, you can see it in their voice and in their lively body language. I think they are also good at involving the students even. I think the good ones are able to turn boring subjects into lively and interesting ones. I find that the lecturers who are not enthusiastic often seem to be less interested and their lectures seem to be very long and in some cases boring'. (Student 50)

Such variation could be explained by the differences between students' and lecturers' perceptions of which behaviours demonstrate enthusiasm. Alternatively the variation could be accounted for by the difference between the lecturers' perception of how they demonstration enthusiasm and how they actually do demonstrate it. This discrepancy is not unseen in the theatre, where an actor thinks they are demonstrating an emotion and feel that they doing so, but it is not being seen as such by the audience or director (Cameron 1999; Morrison 2003). Here the actor would have feedback on this discrepancy prior to going on stage to perform, whilst the lecturer would not. The above statement from student 50, and others like it, indicated that enthusiastic lecturers may have a greater positive impact on levels of student interest than those who were less enthusiastic, which is also demonstrated in the work of McGonigal (2004).

If enthusiastic lecturers, therefore, were evaluated at the point of delivering a lecture they might achieve more positive evaluations than non-enthusiastic lecturers, so feeding into the managerial performativity agenda, because of their recorded success. The time point at which evaluation occurs may be critical: too long after teaching has finished and students may tend to forget the details and produce a more bland evaluation. Exceptions to this would be the notably good or bad lectures or lecturers. Alternatively, if the course is evaluated directly after an enthusiastically presented lecture the course evaluation could be positively skewed because of a 'feel good factor' that students may experience after an enjoyable lecture, or visa versa (Brown 2004). This could result in the good evaluation being based on the entertainment value of the lecture rather than its academic value (Shevlin 2000). This may be compounded if the course is evaluated in terms of content and delivery and not in terms of what the students have remembered or gained from a particular lecture or course. This is evident in the National Student Satisfaction survey and some course evaluation forms (see appendix 1). The implication, therefore, is that in order to achieve more highly evaluated courses they should be delivered by enthusiastic knowledgeable lecturers. As Kember and Wong (2000) argue, not all lecturers may have the delivery skills to engender an enthusiastic and clearly knowledgeable delivery, nor should they, as this implies that only enthusiastic teachers are truly effective. The key, as Forrester-Jones (2003) suggests, is an effective lecture should be delivered in a way that educationally engages the student to gain from it.

4.6) Students' and lecturers' perspectives on the confidence of lecturers

Similar trends were evident within the data in terms of confidence and enthusiasm. The top five ranked characteristics that depicted confidence were conversely evident in those for the non-confident lecturer. Although those characteristics between the

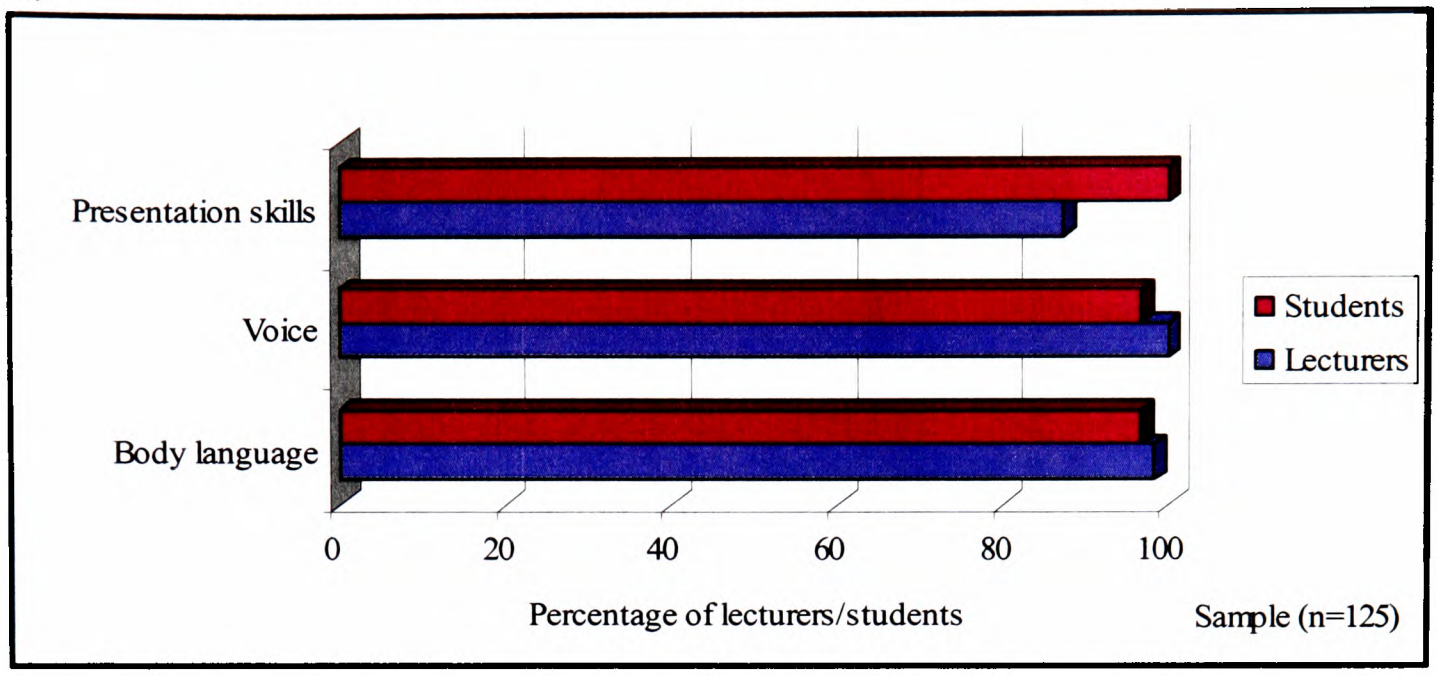
data sets occurred at different frequencies it still gave a clear indication that:- involving the students, animation of the voice and body, knowledge and delivery skills are fundamental to appearing confident or not when lecturing.

Figure 6: **Elements of the confident lecturer and the lecturer who demonstrates a lack of confidence.**

Lec *f*	Std *f*	Confidence Category	Rank Order	Lack of confidence Category	Lec *f*	Std *f*
66	35	Ability to involve students	**1**	Non/negative animated body	84	63
49	43	Animated voice	**2**	Non/negative animated voice	72	69
48	31	Animated body	**3**	Lack of knowledge	31	28
42	30	Knowledge	**4**	Poor delivery skills	27	23
30	24	Delivery skills	**5**	Not involving students	39	6
24	14	Role play	**6**	Poor classroom management	20	13
18	6	Space	**7**	Lack of structure	15	15
13	7	Humour	**8**	Poor use of props	13	6
12	7	Classroom management	**9**	Lack of preparation	7	10
12	4	Props	**10**	Poor use of space	6	6
Key Lec = Lecturers, Std = Students						

These findings clearly reflect the conclusions of previous studies which suggest that expressive and apparently confident lecturers can make a positive impact on student groups (Chen and Hoshowers 2003; McGonical 2004; Moore and Kuol 2005). The data however, also suggest the reverse too, that the under confident lecturer may make a negatively constructed impact by demonstrating the characteristics of a less confident lecturer, so potentially resulting in a less positive influence on the students' interest and attention in a lecture. Again, this supports findings of the previous research that identify good and bad teaching (Kember and Wong 2000; Beishuizen 2001) and those concerning the student evaluation of teaching (Sander et al. 2000; Shevlin 2000; Greimel-Fuhrmann and Geyer 2003). Such assertions were further supported in the data by high levels of agreement between students and lecturers stating that students could identify a lack of confidence through a lecturer's body language, voice and presentation skills (see figure 7).

Figure 7: **Factors that a lack of confidence can be identified through.**



It appears from this data that for the lecturer to appear confident, they would need to control these types of elements through a dramatic performance in which they consciously use strategies to appear confident. In acting, a lack of confidence is partly managed by voice, body/movement and relaxation training but also through focusing on the performance and the inner belief that it can be done (Evans 2003). All of these strategies appear transferable into lecturing to minimise the appearance of under-confidence. Hence by reducing the external features of a lack of confidence the lecturer would outwardly appear to fulfil the expectation of their role, as Goffman (1959:17) would assert, by demonstrating the appropriate behaviours and impressions for that role and situation. If they were to do this repeatedly they would also be constructing their identity and their lecturing self, in a Butlerian (1999) sense.

A new lecturer's lack of experience is often exhibited through an apparent lack of confidence and although the new lecturer may know their subject, they may think that they do not know it well enough to teach it (Young and Diekelmann 2002). New lecturers may try to compensate for this by over preparing the content for a lecture, which may in turn lead to difficulties in delivering that amount of content in the time allotted for the lecture (Bligh 2000; Exley and Dennick 2004). With the

development of any new skill, a person may have to initially consciously consider all elements of that skill in order to perform it. This may require more structured rules or frameworks to help them do that (Dreyfus and Dreyfus 1986:22) and as the persons competence in that skill develops, they become less reliant on these frameworks and their performance is fluent, expert and highly proficient (Benner 1984:34). Therefore, a lecturer learning to lecture may appear less fluent initially, while an experienced lecturer may appear to deliver the lecture effortlessly, because of their repeated exposure and experience of giving lectures (Dreyfus and Dreyfus 1986; Parini 2005).

Here it is clear that performing arts skills such as voice projection, controlling body language etc are useful in initially hiding the lack of confidence in appearing to be credible during a lecture producing the Dr Fox Effect. Hence both confidence and enthusiasm could be seen as two attributes making a positive contribution to the formation of a lecturer's personal persona when lecturing (Brown and Race 2002; Curzon 2004).

4.7) Students' and lecturers' perspectives on the lecturers' knowledge base

When both lecturers and students were asked what makes an enthusiastic, confident and effective lecturer, knowledge was the most frequently quoted characteristic across these three elements. This underpins Tauber and Mester's (1994:48) argument that knowledge is a fundamental component within their model. Therefore it is not an option, but a requirement, a view clearly evident in many educational texts (Quinn 2000; Reece and Walker 2000; Race 2001; Ramsden 2003; Jarvis 2004). This was also apparent in other parts of the data, as significantly more

students (n=56) than lecturers (n=49) agreed that a sound knowledge base is the most important element of being an effective lecturer (see figure 8).

Figure 8: **Perceptions of issues surrounding knowledge.**

Statements	**Agree n= %**		**Uncertain n= %**		**Dis-agree n= %**		**Sig χ^2 = p = N =**
Lecturers and students	**Lec**	**Std**	**Lec**	**Std**	**Lec**	**Std**	
A sound knowledge base is the most important element of being an effective lecturer.	49 77.8	56 90.3	6 9.5	0 0	8 12.7	6 9.7	16.84 .002 125
The key to successful lecturing is having the ability to present information convincingly even without a detailed knowledge base.	31 49.2	38 62.3	13 20.6	6 9.7	19 30.2	18 29	NS
Teaching lecturers to plan the way they use their voice and gestures in their lectures would enhance the effectiveness of those lectures.	59 93.7	59 92.2	3 4.8	2 3.2	1 1.6	1 1.6	NS
Being enthusiastic is a vital element of communicating subject matter.	62 98.4	60 96.8	0 0	2 3.2	1 1.6	0 0	NS
Do you think a lecturer would be credible if they appeared to have the knowledge but did not have the skills of communicating that knowledge in a meaningful way?	9 14.3	22 35.5	10 15.9	6 9.7	44 69.8	34 54.8	7.72 .021 125
Students							
Most lecturers appear to have a good knowledge base		49 79		5 8.1		8 12.9	-
Key Lec = Lecturers, Std = Students							

It might have been expected that a higher percentage of lecturers would have agreed with this statement, but it could be argued that they were also considering wider issues of delivering lectures in a way that engendered deeper learning, rather than the unidirectional delivery of information. This encapsulates the debate between the notions of the product of education in terms of giving information to achieve outputs, versus the process of education through helping students acquire knowledge and learn (Sheehan 1986; Bartlett et al. 2001; Freeman 2003). Hence, the teaching skills themselves are as vital to the communication of the subject as the knowledge itself (Sander et al. 2000).

While 79% (n=49) of students suggested that most lecturers appeared to have a good knowledge base, 21% either disagreed (12.9%, n=8) or were uncertain (8.1%, n=5).

It was not clear from this 21% whether this perception was based on a miss-match of the students' learning style with the lecture mode of delivery, or if it was because the lecturers could not communicate their knowledge in a meaningful way, even if they were knowledgeable in their subject, or if indeed, the lecturers only had a limited knowledge on that subject. The implications are that the lecturer may receive a poor evaluation based on the students' perception of the lecturer's knowledge via the way that knowledge was communicated.

Significantly more lecturers (n=44) than students (n=34) stated that a lecturer would not be credible if he/she did not have the skills to communicate their knowledge in a meaningful way ($\chi^2 = 7.73$, $p=.024$, $n=125$, *tested at .05 level*). In such a case the student levels of engagement with that lecturer may reduce and classroom management issues may increase (Tauber 1999; Zamorski and Haydn 2002). Moreover, if the lecturer was concerned about their own level of knowledge they could deliberately reduce their interaction with the students as a safety mechanism to prevent students asking questions and potentially exposing their lack of knowledge or confidence in their knowledge, thus also reducing their presence within the classroom (Bligh 2000; Kember and Wong 2000; Rodgers and Raiber-Roth 2006). In addition, more students (94.4%, n=56) than lecturers (82.5%, n=52) stated that the lecturer's knowledge base would have a positive effect on student attention during a lecture. The qualitative data also reflected these issues and linked elements like knowledge and delivery skills:-

> 'There are some lecturers that are very keen on delivering the information and have great communication skills in involving the students, making a conducive environment where students feel comfortable to participate. We have some who actually have a lot of knowledge but lack the skill in distributing the information.' (Student 60)

> 'Some very knowledgeable lecturers may be able to impart great amounts of knowledge but again may not be able to acknowledge that learning has taken

> place. There needs to be a balance of skills and knowledge to interpret what the student group require and how to provide it.' (Lecturer 55)

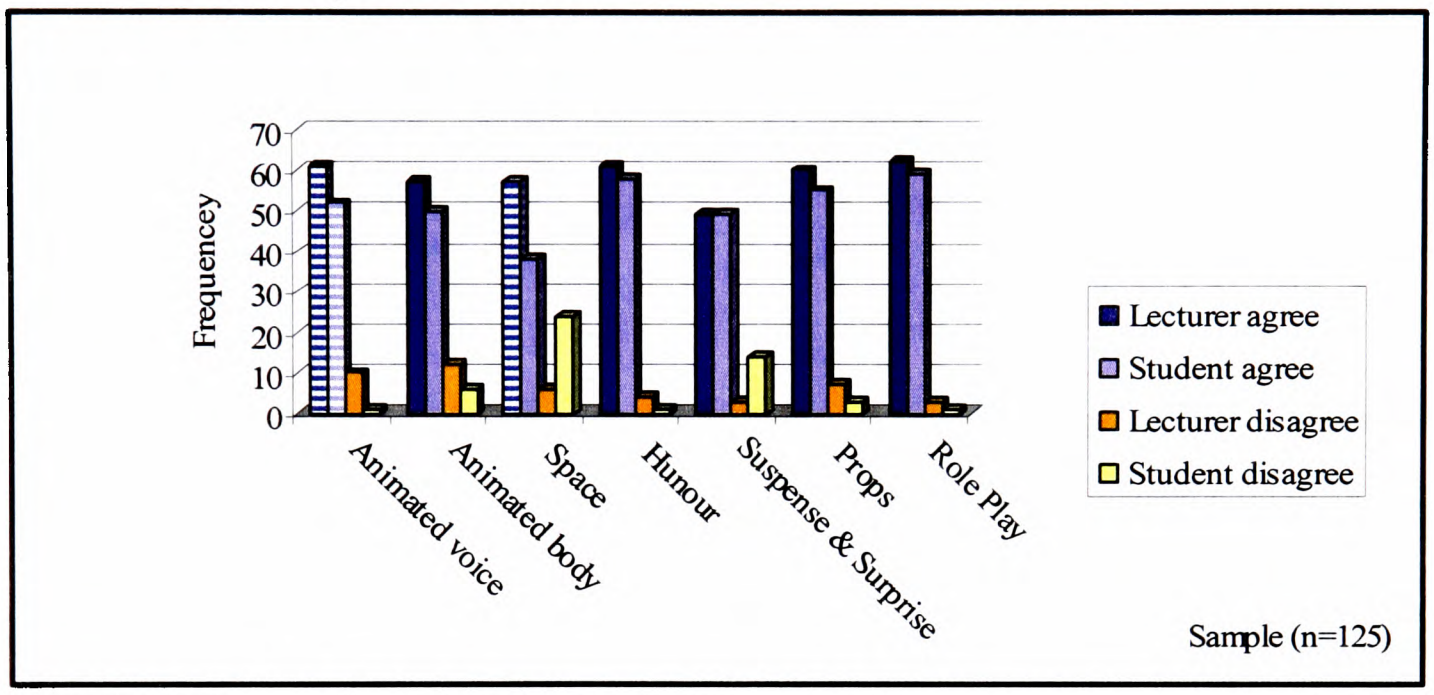
It seems clear from these statements that the lecturer's ability to deliver the information in a meaningful expressive way is important to achieving a good student evaluation and therefore would achieve a level of managerial performativity because the knowledge is presented in an accessible way for those students (Sander et al. 2000). It is evident in the literature, however, that the delivery must be accompanied by a good subject knowledge, as students will only be fooled by an exciting delivery for so long during a course, before they begin to perceive the lecturer as having poor subject authority and start to give negative evaluations (Meirer and Feldhusen 1979; Kember and Wong 2000; Griffin 2002).

4.8) Overview of phase one findings in relation to the elements of Tauber and Mester's Model

It was clear from the questionnaire data that the majority of both lecturers and students recognised all the elements of the model as influencing student interest, attention and attitudes towards learning in some way. Those elements included being animated voice, body, space, humour, suspense and surprise, props and role play (see figures 8,9,10). There seemed to be, however, greater levels of agreement with all the elements in relation to student attention and interest rather than attitudes towards learning. This may be due to more lecturers and students considering that any single lecture may not have an effect on student attitudes towards learning alone. This would reflect the psychological and educational literature that the formation and modification of attitudes occur over time in response to a range of experiences and periods of thought (Bloom 1956; Hogg and Vaughan 2005). A series of lectures therefore, involving periods of reflection and feedback may be needed to change

people's attitude towards learning, although Tauber and Mester (1994) considered attitudes and behaviours towards learning within the lecture rather than in relation to learning in its broader sense.

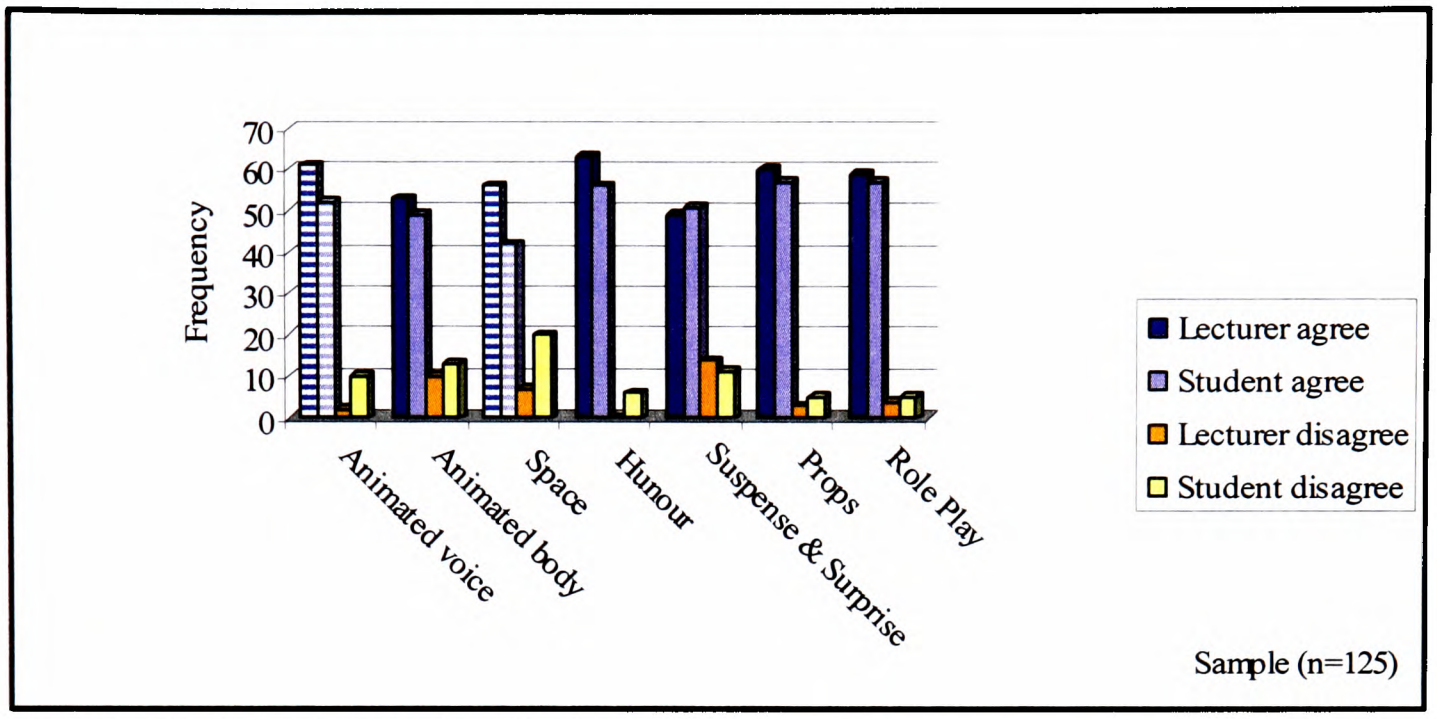
Figure 9: **Elements of Tauber and Mester's model perceived by students and lecturers as affecting student interest.**



(Key striped columns indicate the following significant results)
(Animate voice $\chi^2 = 6.04$, $p = .014$, $n = 125$, Space $\chi^2 = 14.59$, $p = .000$, $n = 125$)

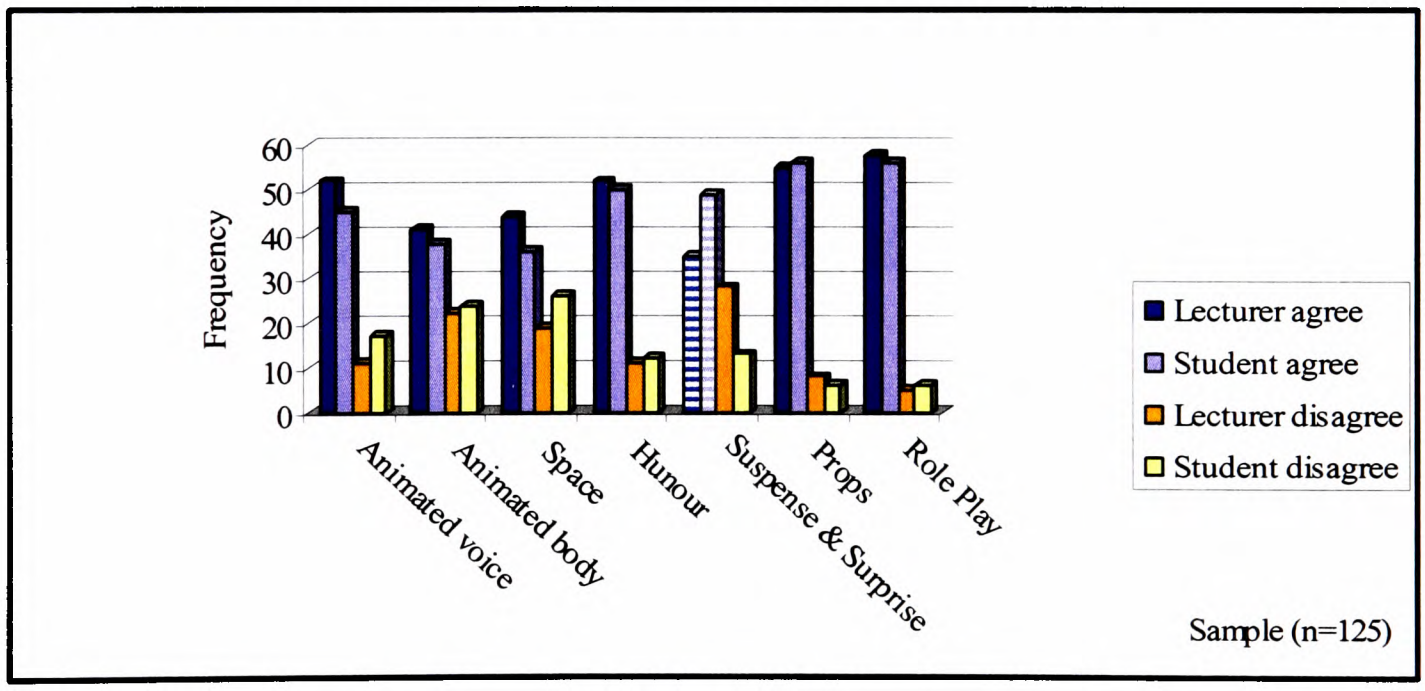
There were no statistically significant findings were identified within the student data across the variables tested. Similarly with the lecturers there were no statistically significant differences between the perception of the lecturers when analysed, comparing them on the basis of their years' experience in teaching, gender, professional qualification and educational qualification, or the size of group they taught. Hence the lecturers will be discussed as one group rather than by gender or any other variable and where any gender or years experience related perceptions occur they will be highlighted where appropriate within the relevant sections that follow. Tables of the perceptions of lecturers by gender and years experience towards Tauber and Master's (1994) model can be found in appendix 10a and 10b.

Figure 10: **Elements of Tauber and Mester's model perceived by students and lecturers as affecting student attention.**



(Key striped columns indicate the following significant results)
(Animate voice $\chi^2 = 4.24,\ p=039.,\ n=125,$ Space $\chi^2 = 6.77,\ p=.009,\ n=125$)

Figure 11: **Elements of Tauber and Mester's model perceived by students and lecturers as affecting students attitudes towards learning.**



(Key striped columns indicate the following significant results)
(Suspense and surprise $\chi^2 = 11.90,\ p=.001,\ n=,125$)

4.9) Animated voice

Tauber and Mester (1994) argue that the voice is an immensely personal, yet crucial element of expression in a classroom. Within the context of a lecture the voice is the lecturer's prime mode of delivering information and engaging in interaction with students (Goffman 1981; Curzon 2004). It is clear from the data that lecturers and students support ideas such as a variation of tone; this was seen to be important by

significantly more lecturers than students. These respondents perceived that an animated voice would have a positive affect on both student interest and student attention during a lecture (see figures 9, 10, 11). This animation would encompass a variation in volume, pitch, rate and tonal quality (Tauber and Mester 1984:43).

The majority of lecturers stated that they naturally altered their speech pattern during a lecture (see figure 12). Interestingly, 59.7% (n=37) of students suggested lecturers altered their speech patterns during different parts of the lecture while the others suggested they did not or were uncertain (see figure 12). This suggests that some students were less aware of tonal changes, or that the tonal changes produced by the lecturer were more subtle and produced a less dramatic performance. Here there are clear parallels with acting as a stage whisper is not at the same volume of tonal quality found in a normal conversational whisper. It is louder, with a stronger sound and emphasised body cues, in order for it to travel into the auditorium as a whisper, otherwise it may not be seen or heard by the audience (Calley 2001; Morrison 2003).

Nevertheless, only 38.1% (n=24) of lecturers stated that they deliberately planned to alter their speech patterns, hence the majority did not (see figure 12). This would suggest either that lecturers saw no purpose in planning this or felt that the natural variation in their voice was sufficient, or they had not considered the impact a planned change could have.

Figure 12: **Perceptions of issues surrounding animated voice.**

Statements	**Agree n= %**		**Uncertain n= %**		**Dis-agree n= %**		**Sig χ^2 = p = N =**
Animated voice	Lec	Std	Lec	Std	Lec	Std	
Lecturers and students							
A lecturer should project their voice so all the students can hear.	61 96.8	61 98.4	1 1.6	1 1.6	1 1.6	0 0	NS
Alterations in the volume of the lecturer's voice help convey different meanings.	56 88.9	50 80.6	5 7.9	7 11.3	2 3.2	5 8.1	NS
Altering speech patterns in a lecture helps maintain interest.	58 92.1	52 83.9	4 6.3	9 14.5	1 1.6	1 1.6	NS
Lecturers							
I naturally alter my speech pattern during different parts of a lecture.	57 90.5		5 7.9		1 1.6		-
I plan to deliberately alter my speech pattern during different parts of a lecture.	24 38.1		15 23.8		24 38.1		-
I naturally alter the volume of my voice to convey different meanings.	53 84.1		9 14.3		1 1.6		-
I deliberately plan when to alter the volume of my voice to convey different meaning.	27 42.9		14 22.2		22 34.9		-
Students							
Most lecturers alter their speech pattern during different parts of a lecture.		37 59.7		13 21		12 19.4	-
Most lecturers seem to naturally alter the volume of their voices to convey different meanings.		44 71		8 12.9		10 16.1	-
Key Lec = Lecturers, Std = Students							

The major area where lecturers did consider their voice was in relation to volume; this has a clear dramatic element to it, as being heard is a fundamental requirement when giving a lecture (Curzon 2004; Exley and Dennick 2004) and also a major concern for people new to lecturing (Bligh 2000; Brown and Race 2002). The perception that the lecturer should project their voice so that all the students could hear was born out in the quantitative and qualitative questionnaire data as 96.9% (n=61) of lecturers and 98.3% (n=61) of students agreed with this statement. The qualitative statements clearly linked vocal volume with other elements of the voice in statements like:-

> 'I think that the way a lecturer uses their voice is really important. It's not just about being heard, it's also about clarity of the diction. If this is not there then, they may as well not hear you.' (Lecturer 40)

> 'Some of the lecturers are clearer and louder in the voice than others who seem to mumble in talking, sometimes the women are harder to hear than the men.' (Student 4)
>
> 'I think voice projection skills would be especially useful. When I started, my voice was constantly fading as the lecture progressed.' (Lecturer 26)

It is clear that lecturers have to use their voice above the levels of normal conversation as part their working lives and are considered to be professional voice users (Berry 2000; Martin 2003) so being heard is of major importance which would mean that vocal fitness are too (Tauber and Mester 1994; Garfield Davies and Jahn 2004). It was evident in the qualitative data that some students perceived a difference in volume between some of male and female lecturers, although this was not evident in the data from the lecturers. But this is a concern generally expressed by more female PGDE students than male, in my experience. In addition, Brown and Race (2002:69) suggest that when lecturers are nervous a change in pitch may occur, higher for females and lower for males, which may then reduce the volume at which they speak. As Patterson (1991) argues, the key to voice projection is relaxation, both of which are skills that lecturers are not taught. It appears that lecturers often develop the ability to use and project their voice in large rooms through experience, often without any formal voice coaching or advice (Brown and Race 2002), which may leave them at risk of vocal strain (Martin 2003; Garfield Davies and Jahn 2004).

The qualitative data suggest that some lecturers experience voice problems like hoarseness following a lecture. This, would appear to support Bligh's (2002) argument that new lecturers are particularly concerned about being heard often overcompensate by raising their voices rather than projecting them. This can lead to dryness in the throat and vocal cords, which in turn increases the risk of hoarseness developing. This drying effect can be compounded if the lecturer is nervous as the

production of adrenaline also dries the mouth, increasing the risks further (Garfield Davies and Jahn 2004). It would be advantageous, therefore for lecturers to drink water during the delivery of the lecture in order to prevent their mouth, throat and larynx from drying out, and also prior to the lecture avoid caffeine, smoking and throat clearing as they can cause drying of the mouth or lead to vocal cord strain (Comins 2002). In addition, deep breathing before and during the lecture can further minimise the negative effects of adrenaline on the voice and aid relaxation (Evans 2003) and therefore potentially allow the lecture to sound and appear more confident.

In the performing arts, voice projection and modulation techniques are considered to be vital skills for the performer (Hester 2004:66). Thus training for this element is widely available in performing arts courses (Rose Bruford College 2001; The London Centre for Theatre Studies 2001) and in the numerous texts that outline vocal techniques (Dance and Zak-Dance 1996; Miller 1996; McMillion 1998; Berry 2000; Garfield Davies and Jahn 2004). These texts all suggest that voice projection is not just about the vocal cords, as good phonation requires good breath control and the use of a wide range of muscles in the larynx, neck, chest and abdomen.

Anecdotally such issues are not covered in PGDE courses that lecturers have to undertake, despite the lecturer's dependence on their voice to perform their role. Some educational texts, however, are beginning to acknowledge vocal technique at a rudimentary level (Quinn 2000; Brown and Race 2002; Exley and Dennick 2004). It may be indicated therefore, that lecturers could or even should undertake this kind of training to protect their vocal health and maintain their effectiveness in this element of the lecturers' role.

Martin (1999:237) implemented such a course for new lecturers but concluded that the short course did not eliminate voice misuse in the classroom or raise their voice quality to that required by a professional voice user. This might be because developing vocal techniques cannot be achieved in a short space of time (Miller 1996), so perhaps more long term development and support for vocal fitness may be required. The findings are supported by Garfield Davis and Jahn (2004) who suggest that professional voice users need to understand the mechanism for voice production, how to support volume and use clear annunciation in order to maintain a healthy voice that can be heard. Doing this they would minimize the potential for hoarseness and vocal cord abnormalities as a result of voice misuse like recurrent shouting to be heard while lecturing (Miller 1996; Martin 2003). The need and concern for good volume levels was also clear from the perspective of students and lecturers with the use of microphones indicated:-

> 'I try to project my voice but in some lecture theatres this is difficult, especially if you can't get a mic or if it keeps breaking up, in which case it is more trouble than it's worth. Sometimes I do come out with a hoarse voice.' (Female Lecturer 38)

> 'Perhaps the lecturer could have a microphone, like Kylie Minogue and Madonna. They could use it to perform and inspire students to new heights, like "Fame the movie".' (Student 50)

The data revealed that some lecturers made attempts to use microphones. One lecturer suggested :-

> 'I find that my voice gets incredibly tired at the end of the day if I've four or so hours teaching, so I suppose it's a health issue for teachers and I suppose that's when I should use a mic.' (Male Lecturer 30)

If lecturers are struggling to obtain good volume level then the use of microphones does appear to be indicated. Although microphones are available, the data suggests lecturers are not using them. This may be an issue of custom and practice, or because some people do not like to hear their own voice amplified (Valdis 2002).

Further, the use of microphones may be inhibiting for staff because they may not be sure how to use them, or because of the fear of persistent loud feedback from the microphone/sound system. The latter, Pawera (2003:56) argues, is often caused by poor microphone placement or technique. In addition, another inhibitory factor may be not having microphones available in each lecture theatre and the lecturer having to collect and return one from another department. This may be compounded because the lecture theatres are often being used continuously throughout the day and therefore minimising the time the lecturer has to set up and test equipment before starting the lecture.

The students also identified the importance of hearing contributions from the floor:-

> 'Lecturers need to realise in the big auditoriums most questions asked by, or answered from, the floor by the students can't be heard by the rest of the students. They should follow Jonathan Dimbleby's example and repeat the question so they don't appear to be having a private conversation with one person in the audience.' (Student 10)

This suggests that students can easily feel alienated by not being able to hear the interactions between fellow students and the lecturer. If the lecturer repeats the questions and answers so all the students can hear, this will minimise the potential to disengage some students from the learning process within that lecture and potentially reduce any disruption, loss of concentration and classroom management issues caused by this alienation (Smith and Laslett 1993; Tauber 1999; Race 2005). Running parallel to this the data also established that the majority of students and lecturers perceived that either changes in the lecturer's volume or their speech patterns helped convey different meanings (see figure 12). Such variations provide clear signpost for changes of activity, mood or authority (Vanderstraeten 2001; Brown and Race 2002; Hogg and Vaughan 2005),which was also clear in the data:-

> 'I don't consciously alter my volume of my voice unless I want to take control of the group. Otherwise, I think most of us make alterations subconsciously.' (Male Lecturer 21)

> 'Sometimes when they [lecturers] raise their voices, you know someone's in trouble or they want you to stop what you are doing.' (Student 9)
>
> 'I may raise my voice and strengthen my tone and pitch, not shouting, when I want to make a point or cue students into different activities in the lecture.' (Female Lecturer 61)

It was evident that the majority of male and female lecturers 84.1% (n=53) considered that they naturally altered the volume of their voices to convey different meanings, a view held by 71% (n=44) of the students. When asked about deliberately planning when to alter the volume of their voices only 42.9% (n=27) of lecturers stated they did so. This would imply that lecturers either respond to the situation to alter their volume and tone or do it subconsciously rather than planning to do so.

Besides using a change in tone and volume as a means of directing the students in some way or making a point, the majority of a lecture will be delivered in the lecturer's normal lecturing tone which may be louder than their normal conversational tone and volume (Bligh 2000). In this instance it is the changes in tonal quality and volume that make the voice animated, as discussed earlier, and add interest to the spoken narrative to convey different moods, emotion or attitudes (Gobl and Chasaide 2003). This concept well understood and used in performing arts (Stanislavski 1963; Rozik 1993; Ackroyd-Pilkington 2001; Schechner 2003). The students in addition, identified that the use of a monotone voice was seen as problematic and detracted from the level of interest in the lecture:-

> 'Using a monotone voice and not putting emphasis on certain words or phrases makes it seem boring.' (Student 1)
>
> 'Some lecturers just sound a bit boring, I am not sure if it's just the sound of their voices or if it's the subjects as well, because they seem to teach the very dry subjects' (Student 59)

Further data acknowledged that different vocal qualities could characterise a confident and non-confident lecturer, (see figure 13). This notion was also supported by Kember et al (2000) who concluded that students classified perceived monotonous vocal tones as poor teaching. It appears that if the lecturers convey the characteristics on the left of figure 13 they are perceived by this group of students as being confident but not so if the elements in the column in the right are demonstrated. This supports the view that vocal quality and level of animation potentially influences the degree to which the lecturer can communicate to the students in an engaging way (Babad and Avni-Babad 2003).

Figure 13: **Elements of the voice that represent a confidence and a lecturer who demonstrates a lack of confidence.**

Lec	Std	Confidence
f	*f*	Category
14	21	Good vocal volume
18	13	Speaks clearly/diction
8	4	Confident tone/ inflection of the voice
3	4	Fluency of speech
5	1	Steady pace of speech
1	0	Variations in voice
Key Lec = Lecturers, Std = Students		

Lack of confidence	Lec	Std
Category	*f*	*f*
Quiet voice /poor voice projection	25	23
Shaky/faltering voice	8	13
Not speaking clearly	8	11
Hesitancy	9	5
Talking too quickly	7	6
Monotonous tone of voice	5	3
Raised or tense tone of voice	4	2
Speech not coherent	2	1
Too many pauses	0	3
Pausing for too long	0	2
Poor diction	2	0
Filling silences	1	0

If this is so it may increase the students' perceptions of both the lecturer's credibility and authority in terms of subject knowledge and expertise as a professional lecturer (Griffin 2002) and consequently have a positive affect on their evaluations (Sander et al. 2000).

As vocal expression provides the medium for the linguistic communication of information in a lecture (Bligh 2000; Curzon 2004) just as it does in some

performing arts (Ackroyd-Pilkington 2001; O'Neill 2002), it is fundamental to the effectiveness of delivering the subject matter of a lecture (Duff 2003; Brown 2004). It can also be argued that using different vocal tones with the same words can produce different meanings (Bourdieu 1991; Hartley 1999; Gobl and Chasaide 2003), which in turn will be open to different interpretations by the students.

If both new and established lecturers therefore, consider the language and levels of vocal animation they demonstrate in their lectures, this may enhance the delivery of their subject knowledge by reducing any signs of under-confidence. Hence, it might appear that the use of an animated voice has strong dramatic performative elements, particularly if lecturers are making conscious decisions about how and when they animate their voices, which the lecturers in this study said they did in a limited way. If the lecturer uses his/her voice as a deliberative tool it can be seen as having direct managerial performative elements, because it could enhance the level of students engagement and increase the likelihood of a positive student evaluation (Rothwell 2004; Moore and Kuol 2005).

4.10) Animated body

When this understanding of the effects of vocal volume and tone is combined with the use of facial expression and body language the complexity and saliency of communication is increased (Argyle 1988; Dance and Zak-Dance 1996; Cameron 1999; Hartley 1999). It is these expressive cues that help focus the student and provide communicative signposts throughout the lecture (Race 2001) and as Tauber and Mester's (1994:33) triadic analysis of body language (as discussed in section 2.9) indicates. Thus the use of non-verbal communication forms an element of a dramatic performance and so can influence levels of student interactivity.

This stance, therefore, authenticates Goffman's (1959) perspective that people exhibit behaviours in relation to the specific roles they perform. Furthermore, Dr McCarron (who is a lecturer and stand-up comedian) is reported in the Time Higher Education Supplement as believing that being a stand-up comedian has made him more aware of his body language while lecturing. He also perceives that a lecture can benefit from being considered as a performance as this would heighten the importance of the process of the delivery, rather than just focusing on the knowledge. If this was the case, it could potentially engage the students with the subject knowledge through the means of an entertaining delivery (Lipsett 2004).

The data clearly reflects these perspectives with 100% (n=63) of lecturers and 93.5% (n=58) of students agreeing that the use of non-verbal communication was a vital part of communication within a lecture (see figure 14). This may also represent the high value that the nursing places on both verbal and non-verbal interpersonal communication (Ellis et al. 1999; Nursing and Midwifery Council 2004b). This may not be so evident in other academic disciplines that do not have the same degree of interpersonal interactions.

It was interesting though, that 66.6% (n=44) of lecturers suggested they did not consider how they would use non-verbal communication in a deliberative way, even when the majority of lecturers and students felt that animated body language would have a positive effect on student attention and student interest if used by the lecturer. This might represent a discrepancy between recognising that non-verbal communication is used, much of which is subconscious and the deliberative actions need to consider what non-verbal communication to use and why and how to use it (Argyle 1988; Hartley 1999). But also Ching et al (2004) argue that individuals may

have varying degrees of awareness concerning their body language and the affect this has on the people with whom they interact. Furthermore Patterson (1991) suggests that actors are taught and practiced at considering these issues while lecturers are not.

Figure 14: **Perceptions of issues surrounding the use of animated body.**

Statements	**Agree n= %**		**Uncertain n= %**		**Dis-agree n= %**		**Sig χ^2= p = N =**
Animated body	Lec	Std	Lec	Std	Lec	Std	
Lecturers and students							
The use of non-verbal communication is a vital part of communication in lecture.	63 100	58 93.5	0 0	2 3.2	0 0	2 3.2	NS
Teaching lecturers to plan the way they use their voice and gestures in their lectures would enhance the effectiveness of those lectures.	59 93.7	59 92.2	3 4.8	2 3.2	1 1.6	1 1.6	NS
Lecturers							
Before a lecture I consider how I will use non-verbal communication to convey a specific meaning.	21 33.3		20 31.7		22 34.9		-
I use non-verbal communication unconsciously when I lecture.	63 100		0 0		0 0		-
Students							
Some lecturers have distracting non-verbal communication.		41 67.2		8 13.1		12 19.7	-
Key Lec = Lecturers, Std = Students							

Nevertheless, the use of non-verbal communication was evident in the qualitative data:-

> 'They captivate your attention with their gestures.' (Student 2)
>
> 'They use body movements and hand gestures to try to help get across what they are explaining to us. Some lecturers sometimes act out part of their story – this gets everyone's attention and makes it feel more relaxed.' (Student 6)
>
> 'Eye contact, hand gestures, facial expression, move freely around lecture theatre with bounce and enthusiasm.' (Student 9)

The majority of qualitative data in relation to this element referred directly to facial expression, eye contact and gestures, thus reinforcing other perspectives on non-verbal communication and Tauber and Mester's (1994) viewpoint that these elements form the bulk of a teacher's physical animation. Nevertheless, 61.3% (n=41) of

students suggested that some lecturers have distracting non-verbal communication, which was supported in the qualitative data too:-

> 'Some lecturers move around and wave their arms a lot, which can be quite funny.' (Student 5)
>
> 'I have noticed that some lecturers when they appear nervous tend to play with a board pen or shuffle their papers a lot. I suppose it might be helping them keep calm' (Student 27)

But it was evident that lecturers also recognised the influence of distracting body language:-

> 'Animated body language can be distracting and irritating, depending on the students' perception, varies by age, class ethnicity culture etc.' (Lecturer 15)
>
> 'Mannerisms can be very distracting/annoying so not all body language is useful. Lecturers should chose styles with which they are comfortable and can compensate for their short comings, if they have any of course.' (Lecturer 40)

It is unclear from these statements if the distracting gestures are personal, for instance, smoothing hair or if they are repetitive or overstated gestures that may be perceived by the students as distracting, thus supporting Tauber and Mester's (1994) contention that the level of bodily animation needs to be moderate as too much is distracting. Furthermore, distracting body language can act like a silent, yet disruptive noise which interferes with the transmission and reception of information (Goffman 1981; Hartley 1999; Hogg and Vaughan 2005). The implication for the lecturer is that if they can become aware of their body language and control it, they are likely to decrease the potential distractions within a lecture (Tauber 1999).

Within some performing arts more attention is paid to the deliberative use, and awareness, of gestures, the use of which is considered by the actor, director or choreographer prior to the performance, to create a certain mood, feeling or attitude (Bloom 2001; Calley 2001). That is not to say that all gestures in the theatre are

planned, as spontaneous and improvised gestures are common (Frost and Yarrow 1990). It is more to say that the deliberative use of gestures and language in combination is more often considered and forms an integral part of an actor's preparation (Cameron 1999).

This preparation is in order to make gestures appear natural and believable, because on a large stage to create the smallest movement the gesture needs to be larger than in every day life so that it can be seen by the whole of the audience (Bloom 2001; Calley 2001). Conversely in education, the use of the body is not considered and prepared for in the same depth to give a lecture. This was reflected in the data as all the lecturers agreed that they used non-verbal communication unconsciously rather than as a result of planning for specific reasons or to make specific points, despite the influence of their clinical backgrounds. Hence when the lecturers were asked if they considered how they would use non-verbal communication to convey a specific meaning, 33.3% (n=22) of lecturers suggested they did, while 35% (n=21) did not and 31.7% (n=20) were uncertain. The issue of posture and stance, in addition, is crucial here as both convey meaning often in combination with other non-verbal gestures and their use can be deliberative or subconscious (Argyle 1988:306).

Some stances can be seen as facilitative, for example, standing with arms open towards the students while others like standing directly in front and in close proximity to an individual student can be seen a threatening (Hartley 1999; Hogg and Vaughan 2005). These stances can further communicate the power relationship between the lecturer and the student by indicating whether student involvement is welcomed or not (Argyle 1988; Babad and Avni-Babad 2003). The combination of verbal expression and use of language can allow the lecturer to dominate that

relationship or permit it to become more collegiate and interactive (Griffin 2002; Brown 2004). Therefore, the deliberate use of this type of communication would constitute a dramatic performance in a social context (Goffman 1959).

Nevertheless, it was evident in the data discussed earlier that body language was a clear indicator of a lecturer's level of confidence. Within that, eye contact, or avoidance of it, was the most prominent feature of that data. In addition, manual dexterity, when handling resources and a poor vocal quality, were also perceived by the students as portraying nervousness. Compounding that, a lack of gaze also has the drawback of not allowing the lecturer to see the level of communication from the students indicating whether they are listening or not. Therefore, it is subsequently more difficult for the lecturer to reflect on that lecture in terms of student non-verbal feedback (Bligh 2002:177).

It can be argued that controlling body language or making more deliberative moves to hide nervousness relates to Tauber and Mester's (1994:78) 'role play' in which the lecturer creates a professional persona. It is interesting to note for some people, when deceiving others, exhibit similar non-verbal cues to the signs of nervousness just discussed (Ponn Teng Fatt 1998). When developing a persona, therefore, its portrayal must be convincing, authentic and natural enough for the lecturer to use it and for the students to believe it (Brown and Race 2002; Curzon 2004; Exley and Dennick 2004). This reinforces the use of non-verbal communication as a constituent part of a dramatic performance.

4.11) Space

Tauber and Mester (1994:52) argue that physical space will have an effect on the teacher and the students, both in terms of the opportunities and limitations it places on different teaching methodologies. This will also affect their perceptions and reactions to that environment. Actors talk of how a performance space 'feels' and the influence that it has on them as performers (Cameron 1999; Barkworth 2001). This notion was clearly identified in the data too:-

> 'Most lecture theatres are fine but there is one that you can't hear in. The seats are uncomfortable and the whole place feels dark. I hate lectures in there even if it is a good lecturer teaching us.' (Student 60)

> 'Some of the lecture theatres are great to teach in. Others are more difficult, especially if you are up on a stage area and you can't get off easily as some of the students are almost directly below you, while others the students are way above your eye level.' (Lecturer 34)

It seems evident that both lecturers and students are affected by the environment within a lecture theatre. Often such rooms have fixed raked seating and much of the furniture may be immovable. Indeed Goffman (1981:165) argues that this type of seating clearly underlines that the students are an instance audience. This may present both a physical barrier between the lecturer and students, but also a demarcation of psychological territory, between them (Bligh 2000; Minton 2005). These barriers could either enhance or detract from the lecturer's ability to work with them depending on their level of confidence, i.e. a confident lecturer may try to move the barrier or work around it, while an under confident lecturer may hide behind the barrier.

Although the design of most lecturer theatres provides a space that allows the lecturer and the audience to be clearly seen by each other it does put the lecturer in the position of prime focus for all the students (Brown and Race 2002; Carter Ching et al. 2004). Nevertheless, the data revealed that 73% (n=46) of lecturers agreed that

they planned to position themselves in the classroom/lecture theatre based on how they thought the students would see them the best. Therefore, the potential effects of combining verbal, non-verbal and positional cues are maximised for the benefit of the audience (Cameron 1999; Calley 2001; Moseley 2005). Such a position allows the lecturer the potential to gain eye contact with students in all parts of the lecture theatre, under normal lecturing conditions. This is unlike the normal conditions on a stage where strong lighting prevents the actor being aware of whether they have got eye contact with anyone in the audience or not (Morrison 2003).

According to some theatrical traditions, however, the performance space on the stage has an imaginary fourth wall through which the audience can see the performance but across which direct contact with the audience does not occur (Bentley 1992; Barkworth 2001). Hence the performance space in the theatre is not specifically designed for actor audience interaction in many cases (Mackey and Cooper 2000), unlike the lecture theatres and classrooms which are (Brown and Race 2002; McGregor 2004). Interestingly though, both types of space have their origins in the ancient open air amphitheatres, which not only focus vision but naturally amplify sound too (Benedetti 2005).

Tauber and Mester (1994:57) argue that individuals will choose to position themselves differently within any particular space, based on a range of factors. The number of positions a lecturer may take in a lecture theatre, may be less than those in other classrooms or more flexible settings because of the physical design of the lecture theatre and its fixed seating (Bligh 2000). The design and availability of equipment may influence that decision. For example, if a lecturer uses PowerPoint they may need to position themselves by the computer, perhaps even to see the

screen to manipulate the software, particularly if a computer remote control is not available (Carter Ching et al. 2004). It was also evident in the data that both students and lecturers identified that the level of confidence could affect the position the lecturer chose and the level of movement within a lecture. Furthermore, both students and lecturers identified that if the lecturer was positioned behind the lectern/desk, sitting down or not moving at all, this could demonstrate characteristics that portrayed a lack of confidence. It is evident in the literature that the students may interpret the position a lecturer takes in different ways. Standing still behind a desk may be seen as a barrier to communication (Carter Ching et al. 2004; McGregor 2004), whereas moving in and out of the student area may be seen as confident or even confrontational if it is directly towards an individual or group (Hartley 1999; Race 2005). Therefore the lecturer needs to be aware of this through the non-verbal feedback they get from a group of students (Reece and Walker 2000). Bearing that in mind, Tauber and Mester (1994) suggest that actors 'block their scene', for instance, identifying where and when they will stand, sit and move around the space to maximise the message they are giving. This is clearly evident in the performing arts literature (Cameron 1999; Calley 2001), but the planned use of personal positioning within the lecture theatre and the change of position is not so evident in the data derived from this study.

Tauber and Mester (1994) argue that teachers are likely to spontaneously use the available space. This was supported by the data as 81% (n=51) of lecturers stated that they moved around the lecture theatre/classroom freely and unplanned while 64.5% (n=40) of students stated that lecturers appear to move around the lecture theatre freely and unplanned. This concurs with the lecturers' accounts that suggest that they do not plan where and when to move, unlike many dramatic performances

in the theatre when movement may be planned or even scripted in advance (Cameron 1999). This may be because actors rehearse and undertake a performance many times over (Benedetti 2005) unlike most lecturers.

***Figure 15*: Perceptions of issues surrounding the use of space.**

Statements	**Agree n= %**		**Uncertain n= %**		**Dis-agree n= %**		**Sig χ^2= p = N =**
Space	Lec	Std	Lec	Std	Lec	Std	
Lecturers and students							
When the lecturer moves around the lecturer theatre/classroom it has no purpose.	6 21.2	36 58.1	5 7.9	0 0	52 82.5	26 41.9	35.08 .000 125
Lecturers							
I plan to position my self in the lecture theatre/class room based on how I think the students will be able to see me the best.	46 73		7 11.1		10 15.9		-
I move about the lecture theatre/class room freely and unplanned.	51 81		3 4.8		9 14.3		-
Students							
Most lecturers appear to move about the lecturer theatre/class room freely and unplanned.		40 64.5		7 11.3		15 24.2	-
Key Lec = Lecturers, Std = Students							

In the theatre, planning movement may be more important, as besides the dramatic elements of the movement, they may act a cues for other actors or lighting and sound changes (Barkworth 2001; Morrison 2003). The result is a variation in the playing position and the actors increasing the interest for the audience because they are focusing on them using different parts of the stage. This variation of space is enhanced through the use of scenery and lighting changes (Bloom 2001). This is unlike lecturing where there is mainly one lecturer who makes the decisions of when and where to move within the teaching space and there are limited opportunities for changes in scenery and lighting (Carter Ching et al. 2004).

However, significantly more lecturers than students identified that moving around the lecture theatre had a purpose (see figure 15). This is evident in the classroom

management literature as movement can be a conscious tool for classroom management, for example moving towards a student to stop them talking (Smith and Laslett 1993; Tauber 1999). Yet, only 41.9% (n=26) of students felt that when the lecturer moves around the room it has a purpose. This may be because the range of places to move to is more limited in a lecture theatre than in a classroom with a flat floor (Brown and Race 2002; Carter Ching et al. 2004). In the latter the lecturer could move right into the student area and have a closer physical presence with all the students, rather than with just the ones in the front row or along the aisles in a lecture theatre. This in itself may have an inhibitory effect on the students if they perceive the lecturer is within their personal space (Minton 2005). Nevertheless, Tauber and Mester (1994) argue that if a lecturer uses the space and appears to look comfortable doing so, then that comfort will be conveyed to the students.

4.12) Props

Tauber and Mester (1994) argue that a prop is any tool taken into the classroom and used to help demonstrate a point, argument or concept. The data revealed that the majority of lecturers said they planned when and how to use visual aids before the lecture, a finding reflected by the majority of students. Less than half of lecturers stated that they spontaneously use visual aids from a range they had taken into the lecture (see figure 16), the remainder therefore may use them in the order in which they had planned.

It is clear that standard education text books which discuss the use of audio visual aids suggest that a lecturer needs to be fluent in using them prior to the session (Reece and Walker 2000; Race 2001). This view is supported by the performing arts texts in terms of an actor knowing where their props are, how to use them and then

where to put them when they are finished with (Barkworth 2001). The latter element is easier for the lecturer as they can just put the prop down, turn it off, or remove it, when they have finished with it. In the theatre, however, it may not be as straightforward, as the prop may be needed to be taken off stage or placed somewhere else on the stage for a subsequent actor to use (Morrison 2003).

Figure 16: **Perceptions of issues surrounding the use of props.**

Statements	**Agree n= %**		**Uncertain n= %**		**Dis-agree n= %**		**Sig χ^2= p = N =**
Props	Lec	Std	Lec	Std	Lec	Std	
Lecturers and students							
The use of visual aids helps make a lecture interesting	56 88.9	43 69.4	5 7.9	6 9.7	2 3.2	13 31	9.86 .007 125
Lecturers							
I plan precisely when in the lecture to use visual aids.	46 73		3 4.8		14 22.2		-
In a lecture I spontaneously use visual aids from a range of them I have taken into the lecture.	27 42.7		6 9.5		30 47.6		-
Before a lecture I plan what visual aids to use.	62 98.4		0 0		1 1.6		-
Students							
Most lecturers appear to have planned when to use visual aids		53 85.5		3 4.8		6 9.7	-
Key Lec = Lecturers, Std = Students							

This highlights the importance of timing the appearance of the prop to maximise its effect, as over or even underexposure of an audio visual aid can have a negative effect on student learning. If the lecturer removes the prop too quickly the students may not have enough time to focus on it and make notes if needed. Conversely, if the prop is left too long it may not hold the students' attention. The lecturer needs to be able to gauge the length of time to expose the prop for the maximum effect, both in terms of its function and maintaining student interest (Race 2001; Minton 2005).

This is reinforced by elements of the data and the literature suggesting that good audio visual aids or props can facilitate student understanding by acting as advanced

organisers to provide structure, by simplifying arguments to salient points and by posing the verbal content in a visual way (Forrester-Jones 2003). This may enhance the lecturer's ability to extend the learning activity to engage students with different learning styles (Kember and Wong 2000) and potentially stimulate critical thinking (Adams 2006). The following statements demonstrated a range of these issues from the perspective of both students and lecturers:-

> 'Overheads to reinforce what I am explaining. I also give quizzes and partly completed diagrams and handouts for the students to complete in the lecture.' (Lecturer 8)

> 'Videos and films are useful. They can break up the lecture and give a new stimulus another way of delivery information and then they act as a catalyst for discussion.' (Lecturer 1)

> 'Using videos, overheads and handouts helps to keep me focused by things changing throughout the lecture, keeps you on the ball.' (Student 1)

> 'Some overheads have been quite good. Others have been very difficult to see. The good ones allow you follow what the subject is about. Handouts are very interesting and informative.' (Student 7)

It was also evident in the data, that good visual aids can also change the focus of attention from the lecturer to the visual aid. Whilst this may temporarily relieve or divert pressure from the lecturer (Race 2001), in terms of education a regular change of activity enhances student attention by providing a change in stimulus (Curzon 2004). This clearly supports Tauber and Mester's (1994) argument that it is not just the prop itself that will do the work, it is the way that it is presented by the teacher (Tauber and Mester 1994). Thorough preparation of the prop and how to use therefore, is needed to ensure fluency of its presentation thus maximising its effect (Exley and Dennick 2004).

Interestingly, more lecturers than students perceived that using visual aids helped make a lecture interesting. Although it is unclear why this was, it may be because individual students find different types of stimuli interesting and complement their preference for learning more than others. As Brown (2002:517) argues, a visual learner may be responding to visual stimuli, while a kinaesthetic learner may learn better via movement and prefer more teaching methods that involve more activity such as, writing completing handouts or doodling, for example. Many lecturers developed a style that may have a propensity to use one sort of visual aid, the overhead transparency or PowerPoint format, for example, (Bligh 2000; Adams 2006), and if those are presented in the same style, this may reduce the attention of all the students irrespective of their learning style and create a situation of 'death by bullet point' (Race 2001), ultimately making the visual aid counter productive.

In addition, when lecturers and students were asked to list the characteristics of a lecturer who lacked confidence, poorly produced and managed props/visual aids was clearly evident (See appendix 9). This in turn could lead to a lecturer receiving a poor evaluation, based on their inability to manipulate the equipment (Forrester-Jones 2003) rather than the knowledge that was given during that lecture (Shevlin 2000). This might result in limiting both dramatic and managerial performances, because the lecturer's performance does not meet with the expectation of the student in terms of a fluent delivery of information via the use of props. This Goffman (1959:232) argues limits the lecturer's performance because they are not meeting the technical standards required within the social establishment of the lecture.

The poorly managed prop may become the focus of the students' attention rather than the subject matter contained within it, therefore decreasing the students

engagement in the subject (Bligh 2000; Exley and Dennick 2004). From the student perspective however, they may have witnessed situations when the technology has failed, either because of a technical fault or a user error, perhaps giving the impression that the lecturer is unsure of the equipment. One of the lecturers even stated that she would avoid such technology as it makes her even more uncomfortable because of the risks of it not working and her not being able to resolve this and appearing incompetent in front of students.

4.13) Humour

Humour has the potential to enhance student learning and help develop a rapport between the lecturer and the students (Ulloth 2003:35) and present a dramatic performance. Such views were reflected, both in the work of Tauber and Mester (1994) and represented within the quantitative and qualitative data. The majority of students and lecturers agreed that humour should be used in lectures and that it was a good way of engaging students in a lecture, again this was evident in the quantitative and qualitative data (see figure 17).

Figure 17: **Perceptions of issues surrounding the use of humour.**

Statements	**Agree n= %**		**Uncertain n= %**		**Dis-agree n= %**		**Sig χ^2= p = N =**
Humour	Lec	Std	Lec	Std	Lec	Std	
Lecturers and students							
I think using humour should not be used at all in lectures	2 4.8	0 0	3 3.2	4 6.5	58 92.6	58 93.5	NS
The use of humour is a good way of engaging the students.	61 96.8	60 96.8	2 3.2	1 1.6	0 0	1 1.6	NS
Lecturers							
I build humour into my lecturers.	40 65.6		10 16.4		11 18		-
I spontaneously use humour in my lectures.	57 90.5		2 3.2		4 6.3		-
Students							
Most lecturers use humour in their lectures.		24 38.7		3 4.8		35 56.5	-
Key Lec = Lecturers, Std = Students							

> 'They have a good sense of humour. When giving examples they use their own experiences and try usually to use funny stories to keep the lesson interesting and keep us enjoying each lesson.' (Student 1)
>
> 'Explaining funny stories when the tutor first started nursing, gets the class interested at the beginning, then you warm to the tutor.' (Student 5)
>
> 'By using humour and examples makes it easier to remember a point made. If teaching is animated, learning becomes fun and it's easier to understand information.' (Student 24)
>
> 'Sometimes one thinks a lecturer is a part time comedian. I wish all could be the same.' (Student 10)

These statements suggest that the students perceived the use of humour as being positive, as it helped them remember information and engaged them in the session. Therefore, the use of humour may have both dramatic and managerial elements of performativity, because it not only helps keep attention but also produces a 'feel good' factor, both for the students, and the lecturer (Forrester-Jones 2003). This supports the notion that the use of humour may potentially increase positive student evaluations (Husbands 1997; Shevlin 2000; Moore and Kuol 2005).

Interestingly over 90% of lecturers agreed that they spontaneously use humour in their lectures (see figure 17). This supports the view that lecturers use strategies that they are comfortable with when and how they feel appropriate in the context of any individual lecture. This has some resonance with improvisation in the performing arts, where actors take their knowledge of a subject and create the performance around it and the reaction they receive from the audience (Frost and Yarrow 1990; Barkworth 2001). This lends support to Dr McCarron's view that lecturing has similarities to stand-up comedy (Lipsett 2004). Although the delivery of stand-up comedy looks spontaneous and free flowing, similar to a lecture, it is actually highly scripted, rehearsed and learnt verbatim by many performers (Sankey 1998; Double 1999). The lecture therefore, may have greater links with comic improvisation rather

than stand-up comedy, because the lecturer is usually delivering from their knowledge base and not from a pre-learnt verbatim script as such.

Nevertheless, only 27% (n=17) of lecturers said they deliberately planned to use humour. Despite the level of lecturers using humour spontaneously, only 38.7% (n=24) of students perceived that most lecturers used humour in their lectures. This suggests that lecturers may not use humour in every lecture or that it is not perceived as such by students. It was also evident, in the qualitative data, that humour used in a lecture, is often based on either funny stories about experiences in nursing practice or the sense of humour of the lecturer, rather than jokes or puns.

The use of humour can also be problematic as it is open to different interpretations and has the potential to cause as much offence as laughter as Olsson et al.'s (2002:24) study concluded. This concern was also reflected by the lecturers who suggested that humour needs to be used wisely, a view supported by Tauber and Mester (1994) in order to prevent a student being belittled or alienated by its use.

> 'Humour has its place but it should not be relied on. After all our sense of humour can be difficult and what may make one student laugh may offend another. It needs to be used with care.' (Lecturer 4)

> 'Humour is fine, but needs to be used carefully as it may offend, or the laughs could be at someone else's expense.' (Lecturer 15)

If humour does not work and 'bombs' for an actor, it can be forgotten by the performer to some degree, because each performance is with a new audience (Sankey 1998), whereas, for the teacher if humour fails they will see those students again and this may give rise to the students' developing a negative perception about that lecturer. This may be particularly evident when a lecturer may think they are funny, but the students do not perceive that to be the case, as demonstrated in:-.

> 'I don't think lecturers should try to be funny when they are not. Some of them try and say "well seriously" when there has been no joke or anything funny said, it just makes them look daft.' (Student 56)

However other comments suggested:-

> 'The students can be deceived into thinking they have had a good session because it was a good laugh. It's wonderful for creating a relaxed atmosphere and maintaining student attention.' (Lecturer 58)

> 'Whilst I think the use of humour is good in a teaching session I do feel that it can detract from the content and has to be used wisely.' (Lecturer 62)

This feeds into the potentially deceptive nature of humour as a teaching strategy as its use may falsely lead the student to think that they have had a good lecture, in terms of learning, because the laughter has made the session enjoyable (Olsson et al. 2002; Forrester-Jones 2003) when the level of learning may have been minimal (Brown 2004). This supports the notion of the Dr Fox effect, that students could be fooled by a humorous delivery, perceiving the lecture as a positive one, in which only limited information may have been delivered (Naftulin et al. 1973). However, Ulloth (2003) warns that humour in an educational context is a tool to deliver information and should not become the main focus of the lecture, either for good student evaluations or for the gratification of the performer (Ulloth 2003; Brown 2004).

4.14) Suspense and surprise

Tauber and Mester (1994) suggest that suspense and surprise can have benefits for both the teacher and the students. These concepts are concerned with developing a sense of intrigue as a story/session develops and then presenting the student with unexpected phenomena. These work together by establishing an expectation that is then challenged by a contradictory unexpected event (Tauber and Mester 1994).

Tauber and Mester (1994:106) suggest that these are achieved by using strategies such as story telling and 'what if' situations, to reveal events, so maintaining a sense of intrigue or inquiry. This helps the teacher maintain interest and minimises the potential for the lecture become boring (Tauber and Mester, 1994). This is clearly evident in performing arts when a story is being told and events are unfolding as the plot thickens only to reveal an unexpected ending (Bloom 2001). It is the element of engagement in the plot and the resolution of the ending that constitute Tauber and Mester's (1994) suspense and surprise.

It was clear from the data that building an element of suspense and surprise was the least used of Tauber and Mester's (1994) elements as only 22.2% (n=14) of lecturers stated they did built it into their lectures (see figure 18). Similarly, the majority of students (53.2%, n=33) suggested that suspense and surprise were not evident in lectures and a further 21% (n=13) were uncertain. Only 25.8% (n=16) of students agreed that some teachers did build in an element of suspense and surprise in lectures.

Figure 18: **Perceptions of issues surrounding the use of suspense and surprise.**

Statements	**Agree n= %**		**Uncertain n= %**		**Dis-agree n= %**		**Sig χ^2= *p* = *N* =**
Suspense and Surprise	Lec	Std	Lec	Std	Lec	Std	
Lecturers and students							
Building in an element of suspense and surprise in lectures helps keep students interested.	49 77.8	44 71	10 15.9	11 17.7	4 6.3	7 11.3	4.69 .030 122
Lecturers							
I build in an element of suspense and surprise into my lectures.	14 22.2		19 30.2		30 47.6		-
Students							
Most teachers build in an element of suspense and surprise in lectures.		16 25.8		13 21		33 53.2	-
Key Lec = Lecturers, Std = Students							

The low recognition of this element may indicate that lecturers and students were unfamiliar with the concept of suspense and surprise within the context of lectures. This may be the case as they are not concepts highly used by lecturers. In the qualitative statements there appeared to be caution and scepticism about suspense and surprise, perhaps because of lecturers' uncertainty of how to use them and the fact that they are not generally discussed in educational text books:-

> 'I am not used to creating suspense and surprise with some of the subjects I teach.' (Lecturer 46)
>
> 'I do use role play to explore some issues when my colleagues and I act out scenarios to help the students think how nursing has changed over time. They [the students] don't know what is coming and they do appear surprised when the play unfolds, so I suppose that could be suspense and surprise.' (Lecturer 12)
>
> 'Although using suspense and surprise can increase student interest and attention it may be unhelpful for some students who prefer to know exactly what to expect in the lecture, eg those with special needs.' (Lecturer 6)
>
> 'I do not think suspense and surprise are relevant to a good lecture.' (Student 57)

Only two statements appeared to clearly indicate that some students may have perceived these concepts positively in practice:-

> 'Some lecturers are really good and knowledgeable, they keep you guessing till the end.' (Student 46)
>
> 'Story telling about life events from lecturers I feel helps to create a bond between lecturer and student. Audience participation in role play has helped with a sense of suspense and surprise.' (Student 49)

When considering their use in lectures, significantly less lecturers, 60.7% (n=37) than students, 78.7% (n=48), perceived that the use of suspense and surprise would have a positive effect on learning attitudes ($\chi^2 = 4.69$, $p = .030$, $n = 122$, *tested at .05 level)* (see figure 11). This significant difference could be explained because the lecturers may not have considered using suspense and surprise while the students

may have thought these elements could make a lecture more intriguing and interesting. Similar numbers of lecturers 77.8% (n=49) and students 71% (n=44), considered that building these elements into lectures would help keep students interested, suggesting that suspense and surprise would be beneficial elements to have in a lecture. In order to use suspense and surprise to enhance academic development within a lecture, rather that using them just for entertainment purposes, the lecturer may need to consider these concepts thoroughly in constructing and delivering their lectures with strategies that help maintain student interest and attention.

4.15) Role play

Although Tauber and Mester (1994:77) suggest that the use of 'role play' to re-enact a play or situation is a good tool to promote learning, they do not consider that is the only application of role play in the classroom. They argue that it is more likely to be used to project the professional persona of a lecturer. They state that role play occurs when the lecturer creates a professional persona by 'temporarily transforming oneself into a different person by the means of mediation of expression and appearance' allowing them to appear 'confident within the classroom' (Tauber and Mester 1994:77,78). This will be based on the lecturer heightening elements of their personality and themselves to emphasise the behaviours they see as projecting the persona of a confident, knowledgeable lecturer, or whatever persona they wish to create (Bligh 2000; Race 2001). Once the lecture has finished a lecturer will adopt a different set of behaviours as they move into a different part of their role or social establishment requiring different cultural behaviours and a different performance (Goffman 1959; Brown 2004). The data however, revealed that only 22.2% (n=14)

of lecturers said they consciously put on a persona of some sort when lecturing (see figure 19).

Figure 19: **Perceptions of issues surrounding the use of role play.**

Statements	**Agree n= %**		**Uncertain n= %**		**Dis-agree n= %**		**Sig χ^2= p = N =**
Role play	Lec	Std	Lec	Std	Lec	Std	
Lecturers and students							
Lecturers should appear confident when lecturing even if they are not confident.	62 98.4	48 77	-	-	1 1.6	14 22.6	13.04 .000 125
Do you think if lecturers were taught to 'act' in a confident way to create a professional persona even when nervous, it would help them deliver lectures?	60 95.2	45 72.6	-	-	3 4.8	17 27.4	11.94 .001 125
Lecturers							
Normally when I lecture, I deliberately try to 'act/create' the professional persona of a lecturer.	14 22.2		3 4.8		46 73		-
When I am nervous or unsure when lecturing, I deliberately try to 'act/create' the professional persona of a lecturer.	39 61.9		5 7.9		19 30.2		-
Key Lec = Lecturers, Std = Students							

Interestingly, all those who suggested that they did put on a persona had been teaching for less than five years, two of which were men and twelve were women. This may be because they are consciously aware of their newness to lecturing and less familiar with the skills required, and feelings engendered when undertaking a lecture, as the literature suggests (Ainley et al. 2002; Exley and Dennick 2004) and therefore more consciously experience taking on a persona, as demonstrated in statements like:-

> 'Just before I go into lecture I take a big breath and almost put on my lecturer face even if I don't feel like that at the time.' (Lecturer 15)

All the other lecturers had been teaching for over five years and did not express the need to normally put on a persona. However, 61.9% (n=39) of lecturers, both men (n=8) and women (n=31) from all levels of experience, suggested they did do so when they were nervous or unsure:-

> 'I know when I am nervous about a session, I have to psych myself up telling myself I can do this, and when I start I am almost bigger, more animated than usual, but after a while I calm down.' (Lecturer 26) (20 years experience)

This suggests that the ability to develop an individual style and persona may grow with experience and then become incorporated as part of the lecturer's lecture theatre identity. As these lecturers became more comfortable with lecturing they may have become less consciously aware of putting on the persona and their delivery appears natural, confident, and self-assured as Parini (2005:6) suggests. When nervous, it might appear that lecturers regress to having concerns about either their knowledge, delivery style or the expectations of the group to whom they are lecturing. This may be a coping mechanism in response to a perceived stressor. It is suggested that by placing themselves in a position where there may be less interaction with the students, the lecturer may feel more secure and deliver the lecture feeling less exposed or in more control (Gross et al. 2000; Brown and Race 2002; Griffin 2002; Exley and Dennick 2004).

It seems evident that a key element of role play for Tauber and Mester (1994) is appearing confident and it was interesting to note that significantly more lecturers (98.4%, n=62) than students (77%, n=48) perceived that lecturers should appear confident when lecturing even if they were not (see figure 19). Fewer students may have agreed with this because of the lecturer's position of authority where the lecturer is expected to be truthful and demonstrate professional behaviours (Griffin 2002).

Even though 49.2% (n=31) of lecturers considered that the key to successful lecturing is having the ability to present information convincingly, even without a detailed knowledge base, 61.3% of students confirmed this belief, thus indicating

that knowledge may be the most important element, contrary to the Dr Fox effect. All of these findings suggest that part of role play is managing and promoting confidence as demonstrated in:-

> 'Most lecturers could probably bluff their way through even if they didn't have a good knowledge in the subject. The student is a learner so we assume lecturers know more than us on the subject. It would be boring tho' and you'd lose interest quick.' (Student 43)

> 'Some lecturers are actually embarrassing when they are trying too hard. Knowledge breeds confidence. I have been taught by lecturers who are very nervous and it shows in their body, voice and they often hide behind the desk, but others are very confident.' (Student 22).

In some part that means that Tauber and Mester's (1994) role play element is about temporarily transforming oneself into a different person by the means of modification of expression and appearance, or by the use of props and language. To play the role successfully, one must do this convincingly at least for that lecture. Obviously, it is a process that is synonymous with the acting profession (Tauber and Mester 1994:77), because both professions seek to communicate a narrative to an audience, through believable characters, who have control of their bodies, voices and space and have a command of their character and the story being told (Schechner 2003; Exley and Dennick 2004).

The 'role play' element therefore, is strongly performative, because of the conscious decisions to act in certain ways and to portray certain characteristics in different contexts thus developing a persona from within oneself to do this. This may not be considered as acting, in Rosenthal's view (cited in Lampe 2002), because the character is the lecturer themselves undertaking their role, and this portrayal is not fictional, hence the lecturer is not pretending to be anyone else except themselves. However, both acting and presenting a persona are alike because similar skills can be used to produce a convincing performance in either case (Goffman 1959). If the

characteristics produced by the persona have the desired effect and the lecturer appears to be confident in the social establishment of a lecture, then, if successful, repetition of these behaviours may be integrated into the lecturer's constructed identity as a lecturer in a Butlerian (1999) sense. Dreyfus and Dreyfus (1986) also argue that this type of repeated exposure enables the individual to slowly progress from being a novice towards being an expert in their field of skill.

4.16) Summary of phase one findings and discussion

It was clear in the questionnaire data that the majority of both lecturers and students perceived all the elements of the model as influencing student interest, attention and attitudes towards learning in some way: those elements being animated voice, body, space, humour, suspense and surprise, props and role play. However, there seemed to be greater levels of agreement in relation to all the elements in relation to student attention and interest rather than attitudes towards learning. Clearly the data related to issues of performativity, because using Tauber and Mester's (1994) elements could constitute a dramatic performance, particularly if combined with the way the lecturer may develop their persona. This in turn could have an effect on the way that students perceive the effectiveness of that lecturer which has implications for the way the students evaluate their lectures. Throughout the qualitative data respondents would link elements of Tauber and Mester's (1994) model together:-

> 'Lecturers should be able to portray their understanding of the subject using their voice, body language, humour, thus engaging the students in the study sessions. Some can do this but others can't.' (Student 31).

> 'Each lecturer has to develop a presentation style they are comfortable with, using the means they feel conformable with, whether that is making the students laugh or demonstrating the seriousness of the subject by portraying that in your body and attitude. It's all about what works between you and the students really.' (Lecturer 4)

These qualitative statements are concerned with how lecturers undertake the delivery of lectures via the elements in Tauber and Mester's (1994) model. It appears that to achieve the 'role play' element of the model and create the 'professional persona' some lecturers were using, and in some cases planning to use, elements like voice modulation, altered body language, space and props. The data therefore suggested that lecturers and students perceived that lecturers used the other six elements of the model to create the professional persona i.e. the role play element. This potentially indicated that 'role play' was not a discrete element such as animated voice, but was an amalgam of the other elements. In addition, there were lecturers who indicated that they should appear confident when lecturing and that it would be useful for them to learn how to do this. In the light of this analysis the following main research questions were devised to form the focus of the interviews in phase two of the study:-

- Do lecturers perceive that they take on a professional persona while lecturing?
- If lecturers do have a professional persona, what may contribute and influence its development and use?

4.17) Findings and discussion for phase two: lecturer interviews

In total twelve lecturers took part in phase two of the study, ten of whom were women and two were men. These lecturers had experience in teaching spanning from less than one year up to 24 years. This included three lecturers with up to five years experience, one of which was male and one of the females was completing the PGDE. Two lecturers had up to 10 years experience, including one male. Three lecturers had up to 15 years, two had up to 20 years and two had up to 25 years. This proportionally represented the teaching experience and gender distribution of the lecturers who returned questionnaires in phase one for the reasons discussed in section 3.5.

Overall, the data revealed that nine of the lecturers stated they did have a persona when lecturing, while three initially stated they did not. The thematic analysis of the interviews revealed 6 main themes composed of 26 sub-themes made up of 111 categories (see figure 20).

Figure 20: **Phase 2 thematic analysis demonstrating 6 themes and 26 sub-themes.**

Theme 1	**Theme 2**	**Theme 3**
Influencing factors • The subject matter of the lecture • The perceived influence of the students • The room in which the lecture was to be delivered	***Facets of the individual*** • Self concept • Philosophy of teaching • Factors affecting acquired knowledge and experience • Knowledge base	***Back stage preparation*** • Preparing the content • Preparing the method of delivery
Theme 4	**Theme 5**	**Theme 6**
Putting on the persona • Taking on the persona behind the door • Presenting the initial persona • The hidden self	***Elements of acting*** (as proposed by Tauber and Mester) • Animated body • Animated voice • Space • Props • Humour	***Persona characteristics*** • Being knowledgeable • Having good communication skills • Having technical skills to deliver the lecture • Interacting with students • Being interesting • Being confident • Being enthusiastic

The analysis suggested that the themes represented a series of steps and factors that contributed to these lecturers' persona before, during and after a lecture (see figure 23). These factors will be discussed under the themes outlined in figure 20.

4.18) Lecturers' perceptions of a lecturing persona

Rosenthal (2002) is reported as viewing a persona as an artefact, a fabrication that corresponds to what the individual wants to project of themselves, as opposed to creating a character in the theatre which is an impersonation of another (cited in Lampe 2002: 296). This view is reflected by Goffman's (1959) dramaturgical analysis and Kirby's (2002) continuum of not-acting to acting.

All 12 lecturers who were interviewed stated that they had some sort of persona that formed their particular style of lecturing which was different to their persona in other parts of their professional life. There was an element of contradiction here between the questionnaire and interview data. In phase one, the majority of the lecturers with less than five years experience said they did put on a persona normally when lecturing, this element was reflected in phase two. In phase one, however, no lecturers with over five years experience said they put on a personal normally, while in phase two, nine of these lecturers suggested they did but were more conscious of it when nervous.

It was interesting to note from the findings that three female respondents initially felt they did not have a persona, but as the interviews progressed they discovered they did but had not considered it in this context before. The recognition may have occurred because the interview process itself afforded the space and opportunity for the interviewees to reflect on elements of their lecturing styles. This may have lead

these lecturers to a point of self-recognition, or it could be that at this point the lecturers had identified what they thought I was looking for within the interview. These issues may also explain the contradiction between the data in phase one and two highlighted earlier. Furthermore, one of these three lecturers stated that they had integrated their lecturing persona into their being outside the lecture theatre and indeed outside work:-

> 'I think I don't only use it when teaching. I use it socially, you know, wherever I am. If I don't feel confident nobody will ever know it. I think what's happened is that the person at work has become me. That I have taken the person that I created for myself at work, for my own security, and probably that is me now.' (Interviewee 1)

Thus elements that might have stemmed from a dramatic performance of taking on a mask or persona during a lecture have deliberately been incorporated into the identity of the person, not just the lecturer, therefore from a Butlerian perspective (1999) demonstrating the construction of self.

Lecturers described their persona in a lecture in a variety of ways:-

> 'I do [have a persona] and it depends on what size the group is. So there's the lecture style and there's what I would call the classroom style and maybe there's the seminar style. So there is a conscious difference between the three.' (Interviewee 4) (4 years experience)

> 'Well I suppose I do really [have a persona]. It is just elements of me and my personality. I just bring different bits of me out and not others when I'm lecturing. It is difficult to say what I use and when. I suppose often when I am in a lecture I am louder and bigger than I would be seeing students in my office.' (Interviewee 12) (19 years experience)

> 'Yes I do consider that I have my own persona when lecturing, more style really. I suppose without having seen yourself teach, it's difficult to describe it but, I do consciously do things in terms of a style of delivery. I do consider it to be a performance in as much as you have a group of people who want to engage in something, students, whose attention you need to gain and whose attention you need to keep and at the same time you need to impart and exchange knowledge.' (Interviewee 8) (13 years experience)

> 'There are several things in my style that I am certainly aware when I'm in there [lecture theatre]. I face the student group, my voice is louder, deliberate eye contact, humour things like that but all of that has to rest on a knowledge

> base. I think without the knowledge base it would fall apart.' (Interviewee 11) (7 years experience)

These statements, firstly, support Rosenthal's notion of a persona being selected from elements of the individual (Lampe 2002) and that they would be specific to the individual lecturer and the persona they intentionally or unintentionally portray. Secondly, these lecturers identified that they do have a persona for lecturing which has a different appearance and behaviours from those they would adopt in another type of setting, as Goffman (1959:21) describes. This was particularly evident with Interviewee 9 who had a style for different size groups, therefore demonstrating the conscious decision about what would constitute the style for a lecture as opposed to a seminar. The statements made by the lecturers also reflect that the persona consists of elements proposed by Tauber and Mester (1994) like space, student attention, knowledge, voice and humour. It appears that these lecturers are aware of their persona, but some are not so aware of the elements of themselves that make up that persona. This in part could reflect the way that lecturers have constructed their persona and as they have repeatedly used it, it has became part of their normal lecturing self (Dreyfus and Dreyfus 1986; Butler 1999) and so featured to a lesser degree in their conciseness. This would leave the lecturer to focus on other elements of delivering the lecture rather than how they are appearing within it.

Recent studies suggest, however, that the development of a lecturer's persona is open to a wide range of professional, peer and personal influences (Sachs 2001; Atkinson 2004; Bathmaker and Avis 2005). The managerial ethos in both hidden and explicit agendas within their work place will inevitably shape or influence their persona, in response or reaction to it, whether that ethos is valuing the process of teaching for its educational worth or if it is one of effectiveness in achieving outcome measures (Deem and Brehony 2005; Flores and Day 2006). This, Goffman (1959:232)

argues, is the lecturer responding to the confines of the technical, structural and cultural elements of the social situation in which they work and therefore, has the potential to influence the way they lecture.

Schechner (2003) is critical of Goffman's performances, which may be seen as static rather than a continuous narration and development of that performance and persona. This may be as Goffman (1959) argues that some people are unaware that they are performing and therefore, do not recognise it and consequently do not develop it. The data however, suggests a persona develops over time:-

> 'I think it's been a gradual thing over the years. I certainly wasn't like this when I started out. I think I've only become this confident in recent years. Definitely recently, yeah because when I first started out I was very much glued to the OHP and stuff like that.' (Interviewee 7) (23 years experience)

> 'How I teach now is not anything like I used to teach. When I started, I would prefer to do a straightforward talk with no interruptions, probably standing behind a podium, where there's something to put my notes on to look at. I'm sure that's a confidence thing and in actual fact when you get more used to it, you interact a bit more and you're more open to questions and you feel confident and you know your subject, even sit down by a table and talk and do it that way sometimes.' (Interviewee 2) (14 years experience)

Thus, both the data and literature support the view that when a person starts teaching they do not have a teaching 'self', rather it develops over time (Tauber and Mester 1994; Sachs 2001; Bathmaker and Avis 2005; Walkington 2005) as does their confidence to use the space and interact with the students, as these statements suggest. This will be discussed within section 4.21 in-relation to self-concept. It is also evident that the persona is an element of the lecturers' 'self' and is constructed by them, based on their personality, past experiences and their expectations, for example. Therefore this would constitute not-acting, as they would not have a persona that impersonates themselves, however, if within that persona they used an action the represented pretence in some way then at that point they would be acting

(Kirby 2002). This to a lesser degree, supports the notion of the teacher-in-role, when a drama teacher may play a variety of roles within a drama class, from that of the teacher to that of a fictional character, for example (Ackroyd 2004:8). In theatrical terms an actor will also draw on their personality, experiences and emotional memory to develop their characterisation of the person they are planning to play (Stanislavski 1936; O'Neill 2002). This would still hold true to a degree by the lecturers who could use such reflections past and present experiences to reshape their teaching practice (Schon 1987:27) and their persona as a lecturer.

4.19) Influencing factors

Within the data, factors that influenced the perception of the lecturer regarding the delivery of a lecture were identified. It was evident that the lecturer's thoughts, feelings and behaviours towards giving a lecture may be influenced by the fact that it is a lecture to a large number of students on a particular topic within a lecture theatre. These factors also provided the basic information about the lecture, for example, subject matter and number of students. These in theatrical terms could be seen as Stanislavski's (1936:54) the 'given circumstances' which provide the confines of the performance, the time and place it is set in, for example. The 'influencing factors' theme was composed of the following sub themes:-

- The subject matter of the lecture
- The perceived influence of the students
- The room in which the lecture was to be delivered

In the perception of these lecturers, any of the influencing factors may affect their feelings and level of comfort or anxiety towards delivering a particular lecture. These factors may also have a positive or negative effect on the lecturers persona during the lecture depending on whether they feel vulnerable about some component of the lecture or not.

The content of a lecture is important, not only to the students' learning, but also for the overall delivery of the curriculum (Minton 2005). Within the data the potential content of a lecture also represented a major factor that influenced, not just how the lecturer felt about the session, but also the level of preparation that was required:-

> 'It depends on the subject, I've got to teach. Some I am more confident with than others, but I'm always quite conscientious about preparing well. Even so, I feel better if I teach something I know well but the subjects I don't feel so confident with I prepare more and it takes me longer.' (Lecturer 7)

> 'I feel very different when I know I have to teach stuff I really know that well. I usually enjoy the prep and the thought of a doing a session. When I'm not so sure it just makes me feel anxious about things I know, I know the stuff with all the prep and can teach it. I don't want to look stupid, but some things you just enjoy teaching more than others.' (Lecturer 12)

These statements suggest that some lecturers may teach a range of subjects that may challenge either their existing knowledge base or their enjoyment of teaching those topics, which may lead to feelings of discomfort. These feelings of insecurity are not uncommon for new lecturers or lecturers beginning to teach a new subject area (Ainley et al. 2002; Exley and Dennick 2004), but could lead to a less enthusiastic or dramatic delivery, because the lecturers may feel less able to be interactive and experimental within a lecture and therefore limit their focus more on the required content. This is influenced by the notion that lecturers should be subject experts (Roche and Marsh 2000), which is compounded by the requirement that nurse lecturers should be experts in the subject both academically and clinically (Bentley and Pegram 2003; Deans et al. 2003). Expectations that students need to be taught accurate up to date knowledge via appropriate and well delivered teaching methods also appear to influence lecturers' perception of delivering a lecture.

Further influencing factors were identified by the lecturers, concerning the number of students and their academic level, the latter clearly being linked to the issues

discussed above. One lecturer stated that their levels of anxiety rose as the academic level of the students whom they taught rose:-

> 'There definitely is an issue with the level of students if I am teaching pre-reg [pre registration nursing] nurses about stuff I know I do feel quite confident, but if I teach the same thing to post-reg students I feel more anxious and if I had to teach it at masters I would be very nervous and that would affect how I delivered the lecture.' (Interviewee 4)

This may be concerned with the lecturer's knowledge base or just their level of experience of teaching at various levels. Each situation can be seen as influencing the lecturer's perception and possibly any back stage preparation undertaken prior to teaching at a higher level. There are requirements for the academic levels within the framework for higher education qualifications (The Quality Assurance Agency for Higher Education 2001) which influence the aims and outcomes for individual lectures. These can aid the lecturer's preparation but also can cause concern about how to achieve the required level in a lecture, particularly when the student group may be of mixed ability and with a range of different learning styles (Heffler 2001; Exley and Dennick 2004).

Another influencing factor was the size of the group. Exley & Dennick (2004) (2005) argue that lecturing to large groups can be anxiety provoking, before and during the lecture. This concern was reflected in the data as both the number of students and the focus of attention were identified as influencing factors:-

> 'I don't feel as confident teaching large groups, I really don't. I have a bit of an aversion to large groups. They make me quite anxious. I do it but I find that much more stressful. I don't feel able to engender the same relaxed environment when there's a 100 or more people as when there's 25 or 30. It's strange but I don't know, I think the set up of the room makes a different as well.' (Interviewee 7) (23 years experience)

> 'Some people, I think, are nervous about the scrutiny of a lot of people and if that's the case I would say give them something else to look at, because that's something I think, about that kind of feeling of being in the spotlight

> that you're not comfortable with. Then don't be in the spotlight all the time. The minute you project something, give people something else to look at, then I think that can really help, because then immediately you've got the attention diverted from you and I think sometimes it's the attention that makes people nervous.' (Interviewee 8) (15 years experience)

This would hold resonance for new lecturers or those in training because they may not have the experience of being the focus of attention for so many students and the consequential need to keep their attention (Quinn 2000; Race 2001). As one experienced lecturer suggested there are ways to change the focus of attention away from themselves with such as activities as audio-visual aids, buzz groups or student discussion, but having the confidence to use these in large groups comes with experience, tuition or mentorship (Tauber 1999; Bligh 2000; McEwan 2002). Evidently one cannot be a lecturer and not be in the spotlight during a lecture. For most new lecturers however, the limelight is not their motivation for teaching; it is the notion of making a difference to students (Bathmaker and Avis 2005) and in the case of nurse lecturers to help students make a difference to patient care (Birchenall 2002).

This attention from the students was also linked to the perceived expectation of the students, which influenced how lecturers felt about giving a credible performance in front of that group of students. Goffman (1959:26) argues that, in each performance, the performer influences the audience members in some way and visa versa. This, in part, occurs when the performed self is credible in that role. In linking these issues to knowledge, the influence could revolve around the lecturers' concerns about being seen to be credible not only as a lecturer, but also as a nurse. In terms of impression management, new lecturers may not only be concerned about communicating the impression of competence but also attempting to get students to like them, particularly if they are concerned or have feelings of insecurity about the number of

students or their knowledge base. This to some degree has been seen in the findings of a number of studies (Ainley et al. 2002; Hodkinson and Taylor 2002; Mathias 2005) and could be a defence mechanism used by the lecturer in order to try to minimise anxiety and reduce the potential for conflict or poor evaluation. This may be achieved in some ways by the utilisation of the elements of acting as proposed by Tauber and Mester (1994) as well as using strategies like humour, giving handouts and finishing early so engendering the favour of the students (Shevlin 2000; Brown 2004; Swain 2005).

One lecturer also suggested that students want lecturers to succeed and deliver good lectures:-

> 'My starting point is that they want me to do this well rather than fail. No-one's malicious enough to sit there and want you to fall flat on your face. You know they want to have a good lecture and so they're on your side.' (Interviewee 8).

The same lecturer also suggested that because students attend a large number of lectures they become expert in receiving them, and that exposes them to a whole range of experiences:-

> 'The students are very experienced at being students. You know, that's what they are, they live the life of the student and one thing that students get a lot of is exposure to different members of staff, so it would be naïve to think that they're not experts in that element of their lives. So you know they are the consumer of our products. Consumers are always experts aren't they? They always know more than the manufacturers.' (Interviewee 8)

This would raise the significance of the literature concerning student evaluation of teaching (Shevlin 2000; Chen and Hoshowers 2003; Moore and Kuol 2005) and the move towards consumerism in education (Sander et al. 2000; Ball 2003; Avis 2005). It would also highlight that if lecturers considered delivering their lectures through the means of a dramatic performance to enable their subject knowledge to be

communicated in a clear way, any evaluation may then be focused on the academic value of the lecture rather than the dramatic impact alone.

Another component that influenced the perception of these lecturers was the room the lecture was due to be given in, which has also been raised in the phase 1 findings in section 4.2. For Goffman (1959:109), the lecture theatre would be in the front region where the dramatic performance occurs. For these lecturers the lecture theatres were generally seen as formal areas that presented a number of barriers in terms of podia, immovable seats and desks, platforms, light levels or acoustics (Brown and Race 2002; Carter Ching et al. 2004). These barriers prevented some lecturers from using interactive teaching methods, which have been traditionally used in nurse education and would be considered when planning sessions for a smaller group in a traditional style of classroom. This potentially leads to cognitive dissonance between the lecturer's philosophy of teaching and the lecture as a teaching method.

It was also evident that some lecturers perceived the same lecture theatre differently:-

> 'I really like Lecture Theatre 1. You're on the flat and the students are raked above you. It's modern and the acoustics are great. You can see every thing and so can they [the students].' (Interviewee 6) (17 years experience)

> 'Lecture Theatre 1 is really scary. It's too big and really formal. Having the students towering above you is really intimidating.' (Interviewee 10) (11 months experience)

Although these two statements clearly show the difference in perception concerning the same room, it seems to be linked to their years of experience even though the first statement is from a female and the second one a male. Moreover, it was evident that some lecturers did not like theatre theatres where there was a raised stage or podium as it made them feel they were in a more prominent position in the room and increased their self-consciousness, this was particularly so for the female lecturers in

terms of the clothing they wore to teach in those rooms. Such lecture theatres also inhibited how lecturers moved into the student/seating areas and interacted with the students, because of the limited access on and off the podium and sometimes its height above the students.

The issue of student/lecturer separation within the lecture theatre may have its roots in the traditional lecture style of the unidirectional delivery of information (Curzon 2004:306). This approach to lecturing has a non-verbal implication of authority and non-involvement (Griffin 2002; Babad and Avni-Babad 2003) and is at odds with the current ethos of student-centred learning and more interactive lectures (Brownhill 2002; Exley and Dennick 2004). It might even, as McGregor (2004:18) suggests, alter the power relationships between the student and the lecturer.

None of these issues within the influencing factors present inappropriate expectations of the lecturer. The influencing factors do, however, not only put pressure on new lecturers to prepare good informative lectures that will be delivered well, but also acknowledge that lecturers occasionally have to teach material with which they are less confident. This perceived pressure and expectation may result in lecturers focusing on the 'product' - the delivery of information, rather than the educative 'process' taken to arrive at the product (Sheehan 1986; Freeman 2003). Contributory elements of this pressure are concerned with preparing the required curriculum content within the time limits of a lecture and concern about making that content meaningful to the students, whilst maintaining a fluent delivery. This, Quinn (2000:341) argues, can produce anxiety in even the most experienced lecturer. As the lecturer's experience of lecturing grows, their persona is developed and constructed out of that experience which may result in the lecturer not being so

significantly affected by the influencing factors in the future, thus developing the self-regulatory capacities Bandura (1977) talks of in social learning theory.

4.20) Facets of the individual

A lecturer's 'self' is partly shaped by their primary and secondary socialisation through their interactions and reactions to society (Giddens 2001). This is also evident in their professional socialisation as nurses (Cook 1999) and then as a lecturer (Bathmaker and Avis 2005). It is suggested that a lecturer's identity will develop through the interplay between the self and the prevailing influences of their communities of practice. This results in the individual's self-concept being challenged or reinforced (Bandura 1977; Roche and Marsh 2000). This was supported within the data as the theme of 'the facets of the individual' arose out of the following three sub-themes and reflected the elements of the lecturer's self and their development as a lecturer:-

- Self-concept
- philosophy of teaching
- factors that have affected the lecturer's knowledge base and experience.

A lecturer's self-concept, according to Roche and Marsh (2000:466), is multi-dimensional and underpins the lecturer's values and beliefs in higher education and therefore can have a significant influence on how they perform the variety of practices in their role. This was reflected in the data as a range of issues including self-esteem, self-awareness and personality arose as aspects of an individual's self-concept. These concepts were elements found in the literature and can have an influence on the individual's behaviour within in any particular role or situation in which they find themselves in (Goffman 1959; Hogg and Vaughan 2005; Rodgers and Raiber-Roth 2006). Hence this would apply to the lecturer as demonstrated in the data:-

> 'I have what I consider to be a low self-esteem academically. I am not an academic type of person and that has a bearing on me as a teacher. But in the classroom when I'm with students I don't feel that at all. I don't feel that I'm unable to teach them.' (Interviewee 3)

> 'I think that my teaching has a lot to do with my personality because I am quite outgoing and am quite interactive anyway. If I was in a room and everyone was talking I wouldn't be sitting there quiet. I would have to have my say as well, even if it didn't involve me. So I think my personality has a lot to do with the way I teach.' (Interviewee 1)

The issue of personality is indicated as being part of the 'self': a facet of the individual. Although there are various theories of personality development, Freud and Erikson for example, in essence, suggest that personality represents the enduring differences in the way that people relate to each other and is a result of the interaction between the born temperament and environmental influences (Eysenck 1950; Freud 1962; Thrower 2002). Eysenck (1950:244) interprets this interplay as resulting in a continuum from introversion to extroversion that provides a dimension of an individual's personality.

Consequently there is a range of behaviours that depict points on that continuum, being out going and talkative, withdrawn or solitary, for example (Eysenck 1950). Further studies suggest that extroverts may feel more comfort or enjoyment with social interaction than introverts (Hills and Argyle 2001; Komarraju and Karau 2005). It could be argued that an extroverted lecturer may feel more comfortable in the context of delivering a lecture than an introvert. In acting, however an introvert could play the part of an extrovert, along with a range of other characteristics (Cameron 1999; Kirby 2002). Applying this to lecturing, an introverted lecturer could initially undertake a dramatic performance based on the expressive behaviours of an extrovert. This could then be seen as the lecturer consciously constructing a new lecturing identity in a Butlerian (1999) sense, particularly if the process was

repeated to construct an outward appearance of extroversion. That is not to say that extroverts would necessarily make the best lecturers, as the literature suggests it is those who have good knowledge and the ability to transmit it, that make the most effective lecturers (Hay McBer 2000; Kember and Wong 2000; Shevlin 2000; Muijs and Reynolds 2001).

The literature suggests that a lecturer's beliefs and behaviours about teaching are not only influenced by the lecturers' self concept and personality but by their reactions to the internal and external socio-political communities within higher education (Kogan 2000; Cranton and Carusetta 2002; Hodkinson and Taylor 2002). These not only shape the lecturer's identity but also their philosophy towards lecturing as well as the value and the degree of comfort they have in delivering lectures (Roche and Marsh 2000; Young and Diekelmann 2002; Atkinson 2004). Nevertheless, all of these influences can only be understood by the individual lecturer in the context of their own history and journey to this point in time, but this in itself is dependent on the lecturer's own self awareness and insight into the effect these issues have had on their behaviours and 'being' as a lecturer (Maslow 1968; Rawlinson 1990; Giddens 2001). The findings confirm such issues:-

> 'I'm not that keen on delivering lectures but I do it because we have to, I much prefer teaching smaller groups. I find I can relate better to students in small groups.' (Interviewee 4) (4 years experience)
>
> 'Giving lectures was something that almost I avoided at the beginning. It's the idea that somehow lectures aren't the best way to communicate information, but now I think for factual lessons, I have no problem with a lecture.' (Interviewee 9) (25 years experience)
>
> 'I like teaching and it doesn't matter if it's a lecture or a smaller group session I like being able to help students think about things and see things that they haven't seen before or see old thing in new ways. That's what it's about.' (Interviewee 12) (19 years experience)

Some of these lecturers saw lectures as a positive mode of delivery and felt more comfortable with them. While other lecturers suggested that lectures were more a necessity for delivering mass education and information, which may result in a more negative perception of lecturing as a teaching strategy. These polarised views are reflected in the literature, for example Quinn (2000:337). This may reflect that some lecturers may find the thought and actuality of delivering a lecture threatening because they may expose elements of their inner self they do not feel comfortable with and would not want revealed in front of a large group, like limited knowledge or presentation skills, for example.

It also seemed evident in those statements that perceptions of giving lectures change over time, towards an acceptance of them, even if not full agreement with them as a teaching strategy or just a resignation to them as a fact of life in higher education (Curzon 2004). This could be a matter of acceptance with acquired experience, where lecturers realise they can give lectures using more than just the unidirectional approach to communication (Bligh 2000; McGonical 2004). It could be argued that these perceptions of lectures may consequently affect the conscious and subconscious behaviours which lecturers demonstrate in a lecture, in terms of what kind of persona they develop, one of enthusiasm or one of discomfort (Roche and Marsh 2000; McGonical 2004). For Goffman (1959:45) this performance to be credible would have to conform to the normal expected behaviour for a person undertaking this role. Thus, if the lecturer was able to undertake a dramatic performance by taking on a confident persona, it may help them not only disguise their concerns in the short term but possibly help overcome them in the longer term and, as Tauber and Mester (1994:78) suggest a teacher should, 'act like the professional you want to be'.

It was clear in the data that a range of experiences had contributed to the facets of the individual. In addition, the lecturers suggested that their knowledge base, both in terms of clinical speciality and educational knowledge, may influence their perception of giving lectures, particularly if they felt insecure about the subject content or even the level of the student group. This reflects the issues in the literature concerning appearing to be credible and knowledgeable (Griffin 2002; Young 2002; Young and Diekelmann 2002).

Both formal and informal mechanisms for gaining knowledge were clearly evident in the data, for example, undertaking the PGDE course, team teaching, clinical and life experiences had made some contribution to their present identity as a lecturer. Thus, these findings support the notion of the cumulative effect professional education, life experiences, Life Long Learning and transferable skills have on an individual's development and learning (Bleakley 2001; Jarvis 2004; Sharpe 2004) and consequently on the development of their lecturing persona.

Interestingly, all the lecturers, except the two who had been teaching for up to 25 years, suggested that an important facet of them was the influence their clinical practice had on their performance as a lecturer. This was in terms of being able to apply theoretically taught knowledge to practice. They perceived a need to appear confident when both undertaking patient care and delivering a lecture. They believed that they could appear confident in the lecture theatre, because they had done so during patient care:-

> 'I just take so much from what I did in the department (clinical area) and, you know, they could be opening a chest and I think when you're managing a shift and everybody looks to you and I have always had this strong sense that if I fall to pieces so does everybody else and I have to keep the team together. But I'm able to direct other people and to appear very confident so it just all stems from there I think and it's about being, it's not about control, but it's

about being the person on the stage because I could never live with the shame of not appearing confident.' (Interviewee 1)

It appears evident in the literature that the notion of professional experience, prior to becoming a teacher, is not unique to nursing as it is evident in a range of other professions like teaching and acting, but clearly does provide a significant facet of the individual's experience and knowledge base that can be applied and used when lecturing (Cameron 1999; Ackroyd-Pilkington 2001; Young and Diekelmann 2002).

It might appear that the 'facets of the individual' have contributed to the lecturer's knowledge base to date, but also have an interdependent and reciprocal relationship with the 'influencing factors' and the consequential 'back stage preparation.' Once a lecturer establishes that they will be delivering a lecture to a given number of students, on a certain subject, they cognitively compare the demands of the influencing factors with the facets of themselves and then make decisions concerning what back stage preparation needs to be undertaken in terms of content and modes of delivery.

4.21) Back stage activity

The data revealed that the main back stage activity was preparation of both content and mode of delivery within the context of delivering a lecture. This back stage preparation occurs in the first of Goffman's (1959:231) two regions of performance. In the back region, activities are performed out of sight of the audience, therefore the lecturer is free to act and express things that they would not be able to do so in front of the students, for example, the lecturer's insecurity about their knowledge, or worries concerning the number of students in the group as discussed within the influencing factors, section 4.19. The level therefore, of the lecturer's knowledge

base about the subject on which they have to lecture and the other influencing factors act as a stimulus for back stage preparation.

The data suggested that the preparation of content and mode of delivery were key elements:-

> 'I'm quite conscientious about preparing well, for lectures and other teaching and I am conscious of that, but that's just my personality anyway. Whatever I do I plan it very carefully. I won't just roll up on the day and even if I've done the lecture ten times before and just trot it out again, you know, I would still update information.' (Interviewee 5) (8 years experience)

> 'I suppose I'm much more anxious about preparing for a lecture what I'm going to do and how I'm going to do it and the information I need to get across and I try to have interactive things that I'm going to do with them, so it's not just me talking.' (Interviewee 7) (23 years experience)

It seems clear that there is evidence of the interaction between the 'influencing factors' and the 'facets of the individual' and the resultant anxiety that may occur about giving a lecture, even with experienced lecturers.

However, it was not evident that lecturers were consciously planning the use of other elements of Tauber and Mester's (1994) model such as humour, alteration in voice, body language or space:-

> 'I have thought when I'm doing lesson prep, that I actually could see the potential for there to be a joke or you could sort of relate an anecdote that they might relate to, but I don't actually plan anything in that way, nor do I plan in terms of voice changing. I mean I think I do that anyway. Its all quite spontaneous, isn't it?' (Interviewee 8)

> 'No, I don't plan any of it. Well the content I do of course. I know it probably sounds awful but it comes almost naturally to me. I might have a general plan of the lesson and that but in terms of my personality it allows me to bring all of that into the lesson and I feel really confident in doing that but I think that's about me as a person as well.' (Interviewee 3)

This supports the notion that the major difference between the dramatic performance of a lecturer and that of a professional actor is the deliberateness with which the lecturers or actors would plan and use such elements as animated voice and body etc (Schechner 2003; Carlson 2004). This raises the issues of whether teachers are made or born. If teachers were purely born then it could question the need for educating them as teachers in the first place. Bandura's (1977) social learning theory, however, would suggest that although people are born with a range of personal attributes which may have an affinity to a particular profession, these attributes are refined and developed through a process of reciprocal determinism whereby the individual shapes their environment as well as being shaped by it. Hence, lecturers would learn and develop the skills and attributes they need, rather than have them purely ascribed at birth.

It was very clear in the literature, however, that planning for lectures is vital, irrespective of the degree of experience or ability (Kember and Wong 2000; Brown 2004; Exley and Dennick 2004; Minton 2005; John 2006). The data revealed that the overriding planned mode of delivery was the modified lecture, in which interaction is an integral part. All the interviewees stated how they like to have two-way interaction between the themselves and the students thus not simply using the unidirectional delivery of information from the lecturer to the student as the traditional lecture may suggest:-

> 'I don't want to stand and talk, I'll ask the students a lot of questions and get them to ask me questions too, I sometimes make overheads with bits that need completing and think up quizzes and things to break it up a bit.' (Interviewee 6)

This reflects the influence of the older traditions of nurse education, with its interactive methods within a lecture. Habeshaw et al (1992:89) suggest that

undertaking interactive work in large groups can be more problematic than in smaller ones, a view reflected in the data:-

> 'I rarely do group work in a lecture theatre. It's very difficult, but I might do some work in pairs or ask questions generally.' (Interviewee 1) (2 years experience)

> 'I think I almost over prepare to do a lecture because I want it to be good and I think that you have to engage the group in different ways in a lecture theatre, don't you? Because you can't have some group work and some discussion and chat about things in the same way. "What do you think about that Joan?" or whatever, because there are so many more of them and it makes it that much more difficult for them and for us to manage it.' (Interviewee 7) (23 years experience)

The expression of problems with large groups is also evident in the literature, particularly with regard to the difficulties in gaining interaction because both the students and the lecturer may find the size of the group and room intimidating (Stewart-David 1991; Habeshaw et al. 1992). However, there are a growing number of texts that suggest ways to make lectures more interactive such as using interactive windows to allow students to work in pairs or the use of student directed Forum Theatre, for example. These need thorough planning, confidence and skill in order to deliver and manage the increased levels of interaction that occur when they are used (Brown and Race 2002; Exley and Dennick 2004; Huxham 2005; John 2006).

One of the interviewees stated that 'knowledge breeds confidence and confidence bread competence' and if a lecturer is secure in their knowledge base they may be more willing to engage in the interaction with a large number of students because of that security. This demonstrates the importance of thorough preparation and knowing the subject well as a foundation for a confident performance (Quinn 200:341).

Although the need for preparation is common to the lecturer and the actor, the type required varies to some degree. An actor is usually concerned with learning verbatim the playwright's script and memorising stage directions (Bloom 2001; Lampe 2002) while lecturers ensure that they have enough up-to-date subject knowledge (Exley and Dennick 2004). The actor, however, would also consider the effects of their voice, body and movement on the meaning of the script, the nature of their character and the interactions with other characters that occur throughout the piece (Ackroyd 2004; Hester 2004), while the lecturer may not.

The actor will also usually develop these preparations through the rehearsal process, with feedback from the director and interactions with other actors (Bloom 2001; Morrison 2003). They will therefore, have the opportunity to experience the performance, and develop it through these media before performing in front of an audience (Evans 2003). The lecturer, however, will prepare the content and methods of delivery, which they may or may not have used before and will only have one opportunity to experience the performance, i.e. when it happens in the lecture with the students. Hence this could be seen as provoking higher levels of anxiety with the accompanying need for control, which is not generally taught to lecturers as it is to actors (Dance and Zak-Dance 1996; Evans 2003; Exley and Dennick 2004).

4.22) Putting on the persona

This theme represents the way the lecturer takes on their persona immediately prior to entering the lecture theatre. It was composed of three sub themes:-

- Taking on the persona behind the door
- The hidden self
- Presenting the initial lecturer persona

The data demonstrated the immediacy to the lecture when the lecturer mentally puts on their persona just prior to entering the lecture theatre:-

> 'Before I go in, I pause for a second, take a sharp breath in, and in I go as the lecturer.' (Interviewee 11) (7 years experience)

> 'When I go into a classroom I become a lecturer. I think my personality stays the same. But it is a role. You play a role, I believe, as you do in any job.' (Interview 9) (25 years experience)

It is evident that at this stage these lecturers are mentally taking on the role or persona of a lecturer, and to some degree focusing on that, even if it is for a short space of time. This resembles the way that actors mentally 'centre' themselves and focus on the character and performance ahead before finally entering the stage as that character (Cameron 1999; Evans 2003). This clearly supports Goffman's (1959) dramaturgical analysis.

This process of putting on the persona could be seen as a back stage activity as it might be performed out of sight of the students. However, as lecturers often have to enter the lecture theatre at the same time as students, this activity is then performed with students present. Hence it has been placed here with other activities that would occur in Goffman's (1959) front region, as it is not an exclusive back stage activity.

Some lecturers stated they used deep breathing or positive reinforcement techniques not only to help them prepare to go into the lecture theatre:-

> 'I often feel stressed before I go in, so I do deliberately try to take deep breaths and I keep reminding myself that I can do this and I've done it before and its worked well, to get rid of any negative thoughts that are coming from experiences that maybe haven't gone so well.' (Male Interviewee 10) (9 months experience)

> 'I used to get very anxious before and at the start of a lecture, even now sometimes but now as soon as I start it goes.' (Interviewee 9) (Female 25 years experience)

These statements suggest the degree of performance anxiety may appear to reduce as lecturers become more experienced over time, but may not disappear completely. Nevertheless, Fazackerley (2006:1) argues, that women lectures are more likely to suffer from performance anxiety than their male counterparts, primarily because, they may feel marginalised within universities that may masculine undercurrents within them. However, this may not be the cause for anxiety within the School of Health and Social Care where the majority of lecturers are women, teaching mainly female students to enter a profession with high numbers of female within it. This performance anxiety, however, may occur because the lecturer is feeling vulnerable about some element of the lecture which could be any thing from the subject matter to the number of students as discussed in the 'influencing factors' section. These issues are common to actors and lecturers, particularly immediately prior to a performance or lecture (Brown and Race 2002; Evans 2003; Fazackerley 2006).

The negative effects of adrenaline, as discussed previously, may prevent the lecturer from presenting a confident persona, unless the lecturer is able to reduce their anxiety to a level of arousal that acts as a positive stimulus rather than a negative force. It was clear in the data in sections 4.6 that nervousness and anxiety are identifiable to the students through the verbal and non-verbal performance of the lecturer and may make the lecturer appear under confident. For lecturers who experience anxiety therefore, it would be beneficial to use techniques common in the performing arts such as the Alexander Technique, positive reinforcement and focused concentration on the task ahead, to achieve a state of positive readiness to undertake their performance (Barker 2002; Evans 2003). There are relatively few educational texts that suggest such relaxation activities would be useful to lecturers (Quinn 2000; Brown and Race 2002; Exley and Dennick 2004), but there are

numerous theatrical ones that do so (Cameron 1999; Barker 2002; Evans 2003; Hester 2004).

Once the lecturer has taken on their persona, their private self is hidden under Carvers and Scheier's (1998:104) notion of the public self. It is this type of deliberate action to create a persona that has the greatest links with theatrical performances (Schechner 2003; Carlson 2004). Lecturers may not disclose elements of themselves or their personality to students within a lecture, or indeed within other areas of the interaction with students, thus maintaining the notion of the public self being different from the private self (Thrower 2002).

If the lecturer has not been able to eliminate nervousness using the strategies discussed above, the hidden self may be concerned with hiding the nervousness and insecurities in order to make an initial impact with a confident persona. For some lecturers this was a very conscious act while for others it was not:-

> 'I think that my [clinical] background does a lot for the way that I teach because I might say "I was really nervous" and they [students] will say "I didn't see that all". I'll make an effort to smile, interact and appear calm, like you do in [clinical] practice'. (Interviewee 1) (2 years experience)

> 'It's not a conscious thing I do, hiding the nerves. I don't realise I'm doing it, but I'm told I do.' (Interviewee 8) (13 years experience)

Here the two statements clearly indicate that the lecturers are able to hide their nervousness, although they do not attribute this to the length of time they have been lecturing. It seems this ability is either a deliberate or unconscious act that may have developed from appearing confident in clinical practice or even from repeatedly delivering lectures and hiding nervousness. These statements and the ones previously are reflective of Butler's (1999) argument that over time the performance becomes integrated into the self and the sense of taking on the persona is less. In

essence, the person becomes the part they are playing. Therefore it might appear that when a lecturer is confident about giving a lecture this element may be reduced, because their nervousness is at a lower level but yet they still suggest they retain their lecturing persona.

In some instances there is a dichotomy between the hidden and public self in terms of how an individual perceives themselves and how other people actually see them (Thrower 2002; Hogg and Vaughan 2005). This could lead to a misconception about the persona being presented, as the lecturer while think they are portraying a confident lecturer when the students may perceive they are not. In this case, according to Goffman (1959), the lecturer would not be demonstrating the behaviours for that particular role and, indeed, their persona may be neither credible nor have the professional authority and authenticity of that role (Griffin 2002; Rodgers and Raiber-Roth 2006). In these situations, elements of feedback, evaluation and training could help a lecturer become aware of their behaviours which portray a confident lecturer as identified in the literature (Sander et al. 2000; Brown 2004).

One interviewee stated that they would prepare the room first, leave and then return at the scheduled time to create the maximum impact for their initial persona:-

> 'I prepare the room first and go away, then I don't get there back until the last minute, so that as soon as you walk in and go to the middle of the floor, you have a presence there and you're in control and they recognise that the lecture's about to start. I've made a mistake in the past by sitting there whilst they arrive and then it's very difficult to get them under control because they're all chattering to each other and you find you have to shout.' (Interviewee 1)

This element of preparing the room and returning to it, allowed this lecturer to make a purposeful entrance and signpost clearly to the students that the session is about to

start, again demonstrating parallels to the performing arts when an actor makes an entrance as the character into a pre-set scene on a stage (Cameron 1999; Barkworth 2001).

The beginning of a session was seen by some lecturers as difficult, as they preferred to be there to greet students and start to establish a rapport from that point as it would make the students feel welcomed into the session, thus presenting a friendly initial persona. Some lecturers however, felt this was significantly more difficult to do with such large numbers of students as it would prevent them from being able to speak to most of the students and create a situation where there are a small number of 'private conversations', so preventing inclusively and perhaps promoting exclusivity in the eye of the students as being seen to be recognised by the lecturer.

The issues of starting sessions and gaining the students' attention to do this have clearly been addressed in the literature as important (Smith and Laslett 1993; Bligh 2000; Quinn 2000). Bligh (2000:304) argues that many new lecturers do not wait for the room to be quiet or do something explicitly to get the room quiet, before they start to deliver the content. They may be trying to speak over the residual conversation in the room, which, makes it hard for the lecturer to be heard and hard for the students to hear. Therefore it could be suggested that starting sessions requires a persona that achieves student attention (Race 2001; Exley and Dennick 2004). The links therefore, to making an entrance and Interviewee 1's strategy to gain attention by making their entrance are self evident. This entrance may also relate to the way in which the lecturer can project their voice and use eye contact and body language to draw the attention of the audience or students (Cameron 1999; Benedetti 2005), in the sense of a dramatic performance. This may suggest that these

elements have a high degree of transferability between the performing arts and lecturing.

The lecturer's ability to gain attention by the use of a persona is also underpinned by the power and authority dynamics between lecturers and students and whether this is projected by the persona. Power dynamics may place students in a passive position where they are required to respond to the lecturer rather than wanting to be actively engaged in the learning process through two way communication (Duff 2003). It could be argued that this detracts from a more reciprocal relationship and an ethos of adult learning, and therefore could detract from learning that might occur during lectures because it may reduce the connection between the lecturer and student (Rogers and Freiberg 1994; Jarvis 2004; Rodgers and Raiber-Roth 2006). If the lecturer appears overly authoritarian they may create an atmosphere that does not engender interaction. Paradoxically, the reverse may be true as well, resulting in a situation where the lecturer feels intimidated by the students. This could then have a negative effect on the way the lecturer takes on a persona and affect the resultant level of interaction that occurs with individual students or the group as a whole.

4.23) Elements of acting

The elements of acting occur when the lecturer utilises Tauber and Mester's (1994) elements of animated body, voice, space, humour, props etc, in terms of a dramatic performance in order to maintain a persona of a confident and knowledgeable lecturer during the lecture. These elements were clearly evident in the data from phase two with the exception of 'Role Play' as a discrete element. As these examples show:-

> 'I find it quite stifling to teach sitting down. It's not natural to me. If you sit there in a lecture I think it's just so boring. There's nothing to catch the

student's attention other than the overheads and if they're not interested in what's on them then they're not going to engage in a session. I suppose that's it really.' (Interviewee 1) (2 years experience)

'There's a bit of performer in most of us [lecturers] somewhere, I think.' (Interviewee 4) (4 years experience)

'I try to portray my understanding of the subject through my voice, body language and humour, I hope if these are okay I can engage the students in the lecture and they will leave having learnt something'. (Interviewee 5) (8 years experience)

'I use humour to illustrate a point and also use a lot of anecdotes to illustrate points.' (Interviewee 8) (13 years experience)

'I am still of the opinion that the best lecturers have performance skills, enthusiasm and a thorough knowledge of their topic, which they endeavour to get over to the students. However the performance must be real and they must have vested interest in the students learning and thus be prepared to help both the slow and quick learners, utilising strategies as required.' (Interviewee 12) (19 years experience)

'I'm thinking about the volume [of voice] because I don't feel I have the skills to project always as well as I could do. You have to be careful then because your voice starts getting strained so I will often have a sore throat if I do a Main Hall lecture.' (Interviewee 7) (23 years experience)

These were also supported by the findings in phase one and have already been discussed in sections 4.9 to 4.15, but at this point it can be seen that each element adds to the total dramatic performance.

Like the dramatic performances in the theatre, a lecturer aims to have a fluent, free-flowing delivery of the narrative which engages the audience (Schechner 2003; Exley and Dennick 2004), whether or not the content of the performance is learnt verbatim or created at the time around well prepared content and audio visual aids. It was evident in the data from both phases that an apparently free flowing delivery can convey the impression of confidence and knowledge.

The data suggested that no one lecturer combined all the elements in a consciously planned way within their lectures. Lecturers would purposely introduce strategies like change in vocal volume, humour, movement into the student area and around the stage but these would be used spontaneously, based on the level of interaction they were getting from the group. This interestingly has more similarities to improvisational drama or stand-up comedy (Frost and Yarrow 1990; Double 1999). This was not the case however, for the concept of animated body as it was clearly not considered in advance, but occurs more as a subconscious reaction to the lecture situation. The benefit here could be that if lecturers were taught how to deliberately use their voice, body, space etc they could potentially enhance their delivery skills even further (Tauber and Mester 1994). This might result in gaining higher student evaluations (Shevlin 2000; Brown 2004; Moore and Kuol 2005), but more importantly might enhance the student experience of learning in a lecture (Kember and Wong 2000; Curzon 2004; McGonical 2004).

Interestingly the data did not reveal role play elements as a discrete element, more that lecturers would use the other elements of acting to produce their persona. This would suggest that either the other elements of acting are the constituent parts of role play that allow the lecturer to produce their persona. As highlighted in section 4.18 the persona seemed to be elements of the lecturer's self which they either highlighted or suppressed. It would appear that the lecturers are using the elements of acting to enhance their appearance, but are not impersonating or acting the role of the lecturer. In Kirby's (2002) terms of acting and not-acting, the lecturer would not be acting but would be at the most undertaking a performance that has the external symbolism of a lecturer being themselves delivering a lecture. It would be evident in relation to Goffman (1959) however, that they were giving a performance in social context to

achieve the correct symbolism via the use of elements derived from the performing arts, i.e. the skills to achieve the performance as Tauber and Mester (1994) suggest.

4.24) Persona characteristics

The final theme evident in the data represented the lecturer using facets of themselves in conjunction with the elements of acting to present a persona that demonstrates a confident and knowledgeable delivery of a lecture. From the lecturers' perception a persona is one that demonstrates the following characteristics which are clearly visual and apparent to the audience:-

- Being knowledgeable
- Having good communication skills
- Having the technical skills to deliver the lecture
- Interacting with the students
- Being interesting
- Being confident
- Being enthusiastic

These characteristics were evident in the following examples drawn from the data:-

> 'A sound knowledge base is where it begins. The confidence and expression will all come out of that.' (Interviewee 6) (17 years experience)

> 'You've got to have a good underpinning of knowledge and the ability to put it across in an interesting way because you can lose them and so that's why I think lots of activity when you're actually delivering it does help.' (Interviewee 11) (7 years experience)

> 'Having a rapport and a relationship with the student is important even in a lecture theatre. For me that's about being open and having good communication skills that show your willingness to let them ask questions and value what they say, so listening and being aware of them is important.' (Interviewee 3) (13 years experience)

> 'I suppose what I'm saying is that generally they do interact quite well with me. I'm not quite sure whether I project a friendly persona or something I don't know. I certainly don't come across as formal.' (Interviewee 1) (2 years experience)

> 'Tone of voice, evidence of preparation for the session, movement around the room, use of personal examples show the students passion and enthusiasm for the subject'. (Interviewee 4) (4 years experience)

> 'I think making it as interesting as possible it vital. The lectures are two hours. It needs to be more than you just talking. I always ask them [the students] lots of questions I will use some overheads and a range of other things, like getting them to think of things and write them down, discuss something with the person next to them or a short quiz. I also use videos of patient care to demonstrate something and act as a stimulus for discussion or as the main focus for undertaking an activity like undertaking a patient assessment.' (Interviewee 7) (23 years experience)

It appears that these persona characteristics confirm the elements of effective teachers identified in the literature (Hay McBer 2000; Quinn 2000; Muijs and Reynolds 2001; Greimel-Fuhrmann and Geyer 2003; Moore and Kuol 2005; Race 2005). In these texts the lecturer's knowledge base was seen as a fundamental requirement, along with the teaching skills required to communicate that knowledge, a notion reflected in the data. In terms of performativity, the persona characteristics would suggest both dramatic and managerial performative elements because the lecturer is outwardly demonstrating the characteristics of the persona, constituting a dramatic performance whilst potentially meeting managerial imperatives and outcomes (Avis 2005; Deem and Brehony 2005).

It was further evident that lecturers linked a greater awareness of using the persona to achieve the characteristics when they felt unsure or under confident for some reason:-

> 'I think confidence comes with experience. I suppose also it depends on what you're lecturing on. Sometimes I'm very happy to pick up [a subject] and just go with it because I know it well, but with others, its like the swan thing, you know, they'd be a lot of frantic activity under the surface in order to continue graceful appearance on top, and it's that that comes with experience.' (Interviewee 8)

> 'I've taught sessions where I only know what's on the overhead and if they [the students] probed me any deeper and I'd have no idea and yet I came out and everyone said to me "That was brilliant, excellent" and it's that way because you have confidence in yourself as a presenter of information, and hiding the insecurities, I think. You have confidence in your ability to deliver

> the session, so whatever it's on, you know that you can deliver it and that you can hold the student's attention.' (Interviewee 1).

These statements suggest the way that the lecturer uses the persona characteristics in order to appear calm and knowledgeable even on subjects they may be less comfortable teaching. This implies a dramatic yet managed performance that can be perceived as knowledgeable. This shows that their persona was clearly working as students perceived the cues that the lecturer gave off through their non-verbal and verbal communication (Goffman 1959, 1981).

Nevertheless, if a lecturer delivered a lecture with limited subject knowledge, this can seen as poor practice, both from the perspectives of students' learning and lecturer effectiveness (Kember and Wong 2000; Rhodes and Beneicke 2003). Additionally, it harbours an ethical issue of deception, if it were to go to the extreme of the Dr Fox effect, where an actor taught a subject about which he knew nothing. Paradoxically though, it also supports the tenor of the Dr Fox effect (Naftulin et al. 1973; Meirer and Feldhusen 1979) by suggesting style can override content to some degree, an issue identified in the data:-

> 'The students will sit and think that they can laugh their heads off and they've been entertained but at the end of the day they need to have the information that they require to pass the assessment exam or whatever it is. I think they would see through it quite quickly because it becomes too light-hearted and the value of what you are trying to put across is taken away.' (Interviewee 7)

Therefore, the data suggests that it is the combination of confidence in the subject knowledge and the delivery skills that contribute to the demonstration of effectiveness and the credibility of the lecturer. This view was also reflected and supported by the findings from phase one concerning the characteristics of a confident, under confident and enthusiastic lecturer discussed in sections 4.5 and 4.6.

The data from phase one also suggested that students could identify if the lecturer has achieved the persona characteristics or not. This was achieved by observing the non-verbal and verbal behaviours of the lecturer and fluency with which they used the elements of acting like animated body, voice, space and props that give the impression of confidence or nervousness. As one student suggested:-

> 'Lecturers should be able to portray their understanding of the subject using their voice, body language, humour, thus engaging the students in the study sessions. Some can do this but others can't. The good ones seem to use lots of things like overheads, discussions, videos and even plays which make the lectures more interesting.' (Student 31, questionnaire)

This suggests that 'good' lecturers, besides demonstrating understanding of the subject, use a range of delivery techniques in a lecture, other than the unidirectional exposition of a subject, thus increasing the potential to engage the students and make the lecture interesting. This supports both Tauber and Mester's (1994) assertion that a well delivered enthusiastic session enhances student attention and interest as well as the literature that suggests that lectures are becoming more interactive (Curzon 2004; Huxham 2005).

The lecturers however, suggested that if they lacked confidence they may revert to a less interactive persona and adopt a more traditional style of lecturing based purely on the delivery of information:-

> 'I know when I was under confident I relied on a very traditional delivery. It was then just a chalk and talk session and the students weren't gaining anything else from it, other than information. But it was safe for me. They weren't gaining the things that I now believe teaching to be, like interaction and discussion, challenge, you know, humour to a certain extent. All of those things that I believe are what teaching and learning are about; if you're not confident it's likely they wouldn't get that in that session because you'll be not as confident to do all of that.' (Interviewee 3) (13 years experience)

> 'If I don't feel confident about the content or the group, I know I become less interactive and concentrate on delivering the information I have on the overheads.' (Interviewee 5) (8 years experience)

This suggests that lecturers may deliberately reduce their levels of interaction in order to maintain the persona of an expert in subject knowledge, to the detriment of interaction within the lecture, thus resulting in a less interesting and meaningful lecture for the student. From Maslow's (1968) perspective this would be the lecturer returning to a lower level to meet survival needs rather than higher needs like self actualisation (Brown and Race 2002; Cole 2004). If the lecturer was working at the level of self-actualisation then they would be more likely to deliver a lecture in which both they and students were engaged. This could then result in positive student evaluations and a sense of worth for the lecturer as well as demonstrating a true presence in the lecture theatre by the lecturer connecting with themselves, their knowledge base and their students (Rodgers and Raiber-Roth 2006).

Moreover, the lecturer being able to interactively engage with the students where information and questions flow both ways between them both was evident in the data, but again the interrelatedness of knowledge, communication skills and confidence seems apparent because lecturers suggested:-

> 'Having the confidence in your knowledge and the confidence in your delivery, that allows you to somehow become free to do it and engage the students in a two-way discussion about the subject, even if there are 200 of them.' (Interviewee 8)

> 'There are different individual lecturers with a variety of knowledge and skills. Some have great communication skills in involving the students, making a conducive environment where students feel comfortable to participate. We have some who actually have a lot of knowledge but lack the skill in distributing the information.' (Student 60, questionnaire)

Allowing this level of interaction in a lecture was perceived as more difficult than in small group sessions but not impossible. If engagement is not there, then levels of disruption may increase and classroom management issues arise (Zamorski and Haydn 2002). This in turn presents a challenge for new lecturers (Ainley et al. 2002)

because they may be less confident in managing large groups (Young and Diekelmann 2002).

Conversely, it might be evident that a lecturer may be very confident in their knowledge and have great confidence in the lecture mode of delivery, yet if they try to engage the students with a very authoritarian persona it may produce a lecture in which students only appear to be paying attention. In fact it may be conceivable that the authoritarian persona could intimidate the students thereby reducing their level of interaction and ability to learn by active involvement in the lecture by connecting with the lecturer and the subject matter (Griffin 2002; Rodgers and Raiber-Roth 2006) or conversely annoy the students, increasing their resistance to engaging in the learning process.

Nevertheless, it seems apparent that if the lecturer is confident with both the underpinning knowledge and the mode of delivery and they are able to utilise their persona they may achieve a positive outcome in terms of communicating the knowledge in an interesting way that engages the students and promotes learning. This was identified by students in phase 1, for example:-

> 'I come out of some lecturers and feel I have really learnt something. Sometimes, it just hits something inside and makes me realise something or makes me want to find some more out.' (Student 37, questionnaire)

This statement infers that the student has learnt at both a surface and deep level within the lecture. It is generally acknowledged however, that the lecture is a teaching method that may engender surface learning rather than deep. This is because of its propensity for giving information rather than interactive or experiential learning, unless more interactive methods are incorporated into it (Huxham 2005).

It could be concluded that all of the persona characteristics have a level of interrelatedness. If the lecturer was able to appear confident in their knowledge base and mode of delivery and engaged with the students, this could add to the level of enthusiasm, confidence and interest in the way they communicated their knowledge.

If the lecturer was unsuccessful in creating a positive persona this might lead to a negative manifestation of these characteristics with the lecturer appearing less confident in either the subject knowledge or method of delivery. This in turn may reduce the degree of interaction and engagement with the students, potentially reducing the level of attention which students pay to the content being delivered. For the lecturer, however, the decreased student attention could increase both the lecturer's anxiety levels and the amount of unidirectional communication they use, in order to psychologically protect themselves in a situation where they may feel vulnerable. If lecturers could consciously use the elements of acting to create the persona characteristics in terms of a dramatic performance they might be able to avoid this negative element thus maximising their delivery and enhancing student attention.

Reflective feedback loop

Goffman (1959:235) suggests that when people appear in front of each other they knowingly project a definition of themselves and that situation to each other. This he argues is clearly manifested in the verbal and non-verbal cues each person 'gives off', yet there are elements of these cues that the individual gives off unwittingly, is unaware of and therefore is blind to. Hence, within a lecture there is a two way observation and reading of verbal and non-verbal behaviour between the lecturer and

the students which contributes to the perceptions they have of each other (Goffman 1981; Carver and Scheier 1998; Hogg and Vaughan 2005).

The lecturer therefore, is gaining feedback from the students during the lecture and should be able to identify if the students are paying attention or not. If needed, the lecturer may try to adapt their persona or activities to engage the students or deal with the dynamics in the lecture that may be affecting the students' attention. This implies that the lecturer would require the appropriate skills to reflect on, identify and manage such situations confidently for the situation to be resolved. This may result in the lecturer either presenting a more confident persona or indeed becoming more withdrawn and reverting to unidirectional or authoritarian methods. For the students this may also result in an enhancement of their attention and learning or result in them leaving the lecture feeling dissatisfied and unmotivated (Givvin et al. 2001).

The results of reflecting on the experience of the lecture and the positive and negative persona characteristics presented, are fed back via the reflective/feedback loop and become integrated into the lecturer's 'facets of the individual'. This may have a positive or negative influence on the lecturer's self-concept and therefore may influence the way they lecture on that subject or to that group, or a similar group in the future and the type of persona they create. Similarly for the student who reflects on a lecture, where the persona characteristics were negative, this may lower their expectations for future lectures delivered by that lecturer. Conversely, if a positive persona was projected the reverse could apply (Kember and Wong 2000; Sander et al. 2000). Therefore the persona characteristics displayed by the lecturer could have a marked effect on the students' readiness and willingness to learn in lectures in the

future, thus influencing the degree to which they may positively evaluate their learning experiences overall.

Hence the feedback loop supports the concepts of social learning theory (Bandura 1977), reflective practice (Schon 1983; Rogers 2001; Pollard 2005) and learning through practice and acquiring tacit knowledge (Eraut 2000). It also contributes to the development and construction of the lecturer's future persona by the way they use Tauber and Mester's (1994) elements as a consequence of each lecturing experience. This may result in the performances becoming more or less dramatic and indeed more or less effective dependant on the lecturer's perceived outcome of each lecture and any formal feedback through student evaluations.

4.26) Developing the persona characteristics

It was evident that the majority of students and lecturers felt that if lecturers were exposed to strategies to help them develop all elements of Tauber and Mester's (1994) model it would be beneficial in helping lecturers deliver lectures (see figure 21). Therefore, the benefits of acting lessons or at least the adoption of some acting skills for lecturers may be indicated. It is apparent that there are high levels of agreement between lecturers and students concerning voice, body and use of space, in terms of their usefulness to lecturers. These are reflective of the basic acting skills taught to actors (Rose Bruford College 2001; The London Centre for Theatre Studies 2001).

Figure 21: **Elements that students and lecturers perceived would enhance the lecturer's ability to deliver lectures, if lecturers were taught the following skills.**

Elements that could be taught to lecturers	**Agree n= %**		**Dis-agree n= %**		**Sig**
Lecturers and students	**Lec**	**Std**	**Lec**	**Std**	
Voice projection	61 98.4%	60 96.8%	1 1.6%	2 3.2%	NS
Using their bodies to communicate	60 96.8	54 88.5	2 3.2	7 11.5	NS
Position in the classroom	57 91.9%	50 82%	5 8.1%	11 18%	NS
To use visual aids effectively	57 90.5%	62 100%	6 9.5%	0 0%	$\chi^2 = 6.20$ p = .013 n = 125
Using humour	50 80.6%	59 96.7%	12 19.4%	2 3.3%	$\chi^2 = 11.93$ p = .001 n = 125
To 'act' in a confident way to create a professional persona even when nervous.	60 95.2%	45 72.6%	3 4.8%	17 27.4%	$\chi^2 = 11.93$ p = .001 n = 125
Relaxation	48 77%	59 96.7%	14 22.6%	2 3.3%	$\chi^2 = 10.12$ p = .001 n = 123
Creating suspense and surprise	48 77.4%	57 93.4%	14 22.6%	4 6.6%	$\chi^2 = 6.31$ p = .012 n = 123

Significantly more students than lecturers felt that if a lecturer was taught to use visual aids, humour, suspense and surprise it would help them deliver a more interesting lecture. This may be because visual aids and humour are very evident when they are successful or not, as discussed in sections 4.12 and 4.13, and therefore the student may have witnessed times when these elements were unsuccessful. It was also evident that significantly more lecturers than students perceived that if lecturers were taught to act in a confident way to create a professional persona, even when nervous, it would be beneficial to their delivery (see figure 21). This may be possibly because students may find it disconcerting and less effective when they see lecturers who are visibly uncomfortable (Shevlin 2000; Brown 2004). It is worth noting that significantly more students than lecturers perceived that the teaching of relaxation skills to lecturers would be of benefit. As previous data revealed, students

may become experts in receiving lectures and might have observed lecturers who appeared nervous but could have given the illusion of calmness, had they used relaxation techniques. The data from phase one also revealed a range of elements that could be taught to help under-confident lecturers appear more confident (See figure 22).

Figure 22: **Elements that could be taught to new or under confident lecturers.**

Subjects	***Methods of development***
• Voice projection • Using microphones • Controlling body language • Expressiveness • Breathing/relaxation techniques • Using role play • Using humour • Styles of teaching • Managing technology and audio visual aids • Classroom management	• Observing other lecturers' techniques • Peer review • Mentorship • Reflection • Experimentation via role play • Video recording and feedback • Workshops

All of these elements of delivery can be found in the literature concerning effective teaching (Hay McBer 2000; McEwan 2002), student evaluation of the teacher (Sander et al. 2000; Greimel-Fuhrmann and Geyer 2003) and induction and continued professional development for teachers (Tickle 2001; Kajs 2002). It is also evident that all of these have elements that might contribute to a dramatic performance in the lecture theatre and many of them could form the basis for a series of workshops or developmental activities. It is in the workshops, however, that the use of performing arts techniques could be used in a positive way to help either new or under-confident lecturers to develop the abilities and confidence to use the persona processes. Persona characteristics such as breath control for voice projection, vocal health and an audible volume level will also aid relaxation and control nervousness (Boyd 2001; Brown and Race 2002; Young and Diekelmann 2002; Evans 2003).

Teaching the use of gestures and position could also help eliminate unwanted or distracting body language as well as controlling unwanted non-verbal signs of nervousness. These could be taught through a range of strategies allowing for variations in experience and concerns about undertaking them, particularly if they were to involve video recording which people can find threatening (Epstien 2003).

The data from the lecturers also suggested that such workshops would be beneficial for new or student lecturers as well as established ones. If new lecturers were supported with the elements for delivering lectures this would help them develop their confidence more quickly (Young and Diekelmann 2002), as well as promote the ethos of continued professional development required by the Nursing and Midwifery Council (2004).

The lecturers who were interviewed suggested that attendance at workshops may be more problematic for established lecturers, because attending such a workshop may have potentially negative connotations surrounding their performance rather than it being an opportunity for development. This fed into concerns about the managerialisation of education and the increased monitoring of standards that this involves (Avis 2005; Deem and Brehony 2005). If such workshops were to be available attendance would need to be on a voluntary basis and managed in a sensitive way to allow staff to feel safe and secure with the context of the workshop and its perceived status and purpose within the school. The context might be one of self development, reflective practice and peer review all of which are increasingly seen as valuable non-managerial tools for the development of lecturers (Hammersley-Flectcher and Orsmond 2005; Peel 2005).

4.27) Summary of the proposed adaptation to Tauber and Mester's (1994) model

As already discussed in section 4.17 to 4.25, the qualitative data derived from the interviews yielded six main themes (see figure 20) that include and go beyond the elements of acting proposed by Tauber and Mester (1994).

Tauber and Mester (1994) propose that if a lecturer uses the seven elements of acting they are more likely to deliver a session in an enthusiastic way that will make them appear confident in their persona as a teacher. This in turn may heighten student attention and interest so enhancing their attitudes towards learning in the session. In order for this to occur it must be underpinned by the teacher having a good subject knowledge of the topics they teach. The findings of this study support this tenet, but the findings from phase two propose a series of steps that go beyond that proposed by Tauber and Mester (1994).

The tentative adaptation to the model (see figure 23) proposes that initially when a lecturer knows they will have to give a specific lecture there are '*influencing factors*' that provide not only the basic information about a lecture but also the perceptual stimuli about giving a lecture on a specific subject, to a particular number of students, at a certain academic level. These influencing factors then inter-play with the '*facets of the individual*', which represent the lecturer's self concept, subject knowledge base and philosophy of teaching. This may result in a cognitive dissonance between these *'facets'* and the *'influencing factors'*, so affecting the lecturers' perceptions, thoughts and feelings about having to give that particular lecture. This results in the lecturer undertaking specific '*back stage preparation*' during which they decide on the content and modes of delivery to prepare in light of that discourse. It may result in delivering the information via single or multiple

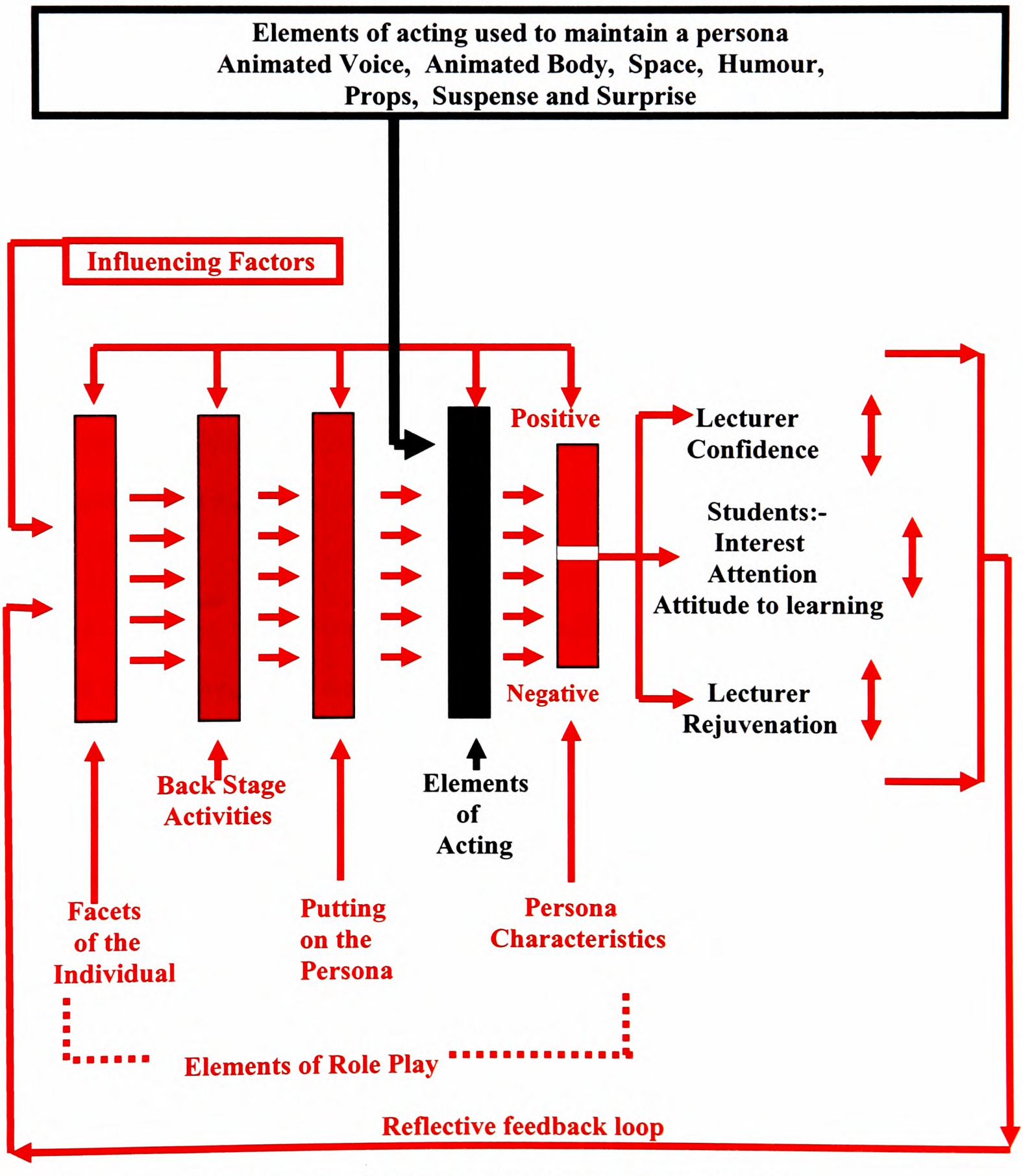
methods, which during the lecture will require various levels of interaction and participation from the students.

Just prior to the lecture, the lecturer builds or '*puts on their persona'* and gets into role, making their initial impact with the group. They use the '*elements of acting'* as proposed by Tauber and Mester's (1994) eg animated voice and body, space, props humour and suspense and surprise to portray and maintain their persona. This leads the to lecturer demonstrating either positive or negative *'persona characteristics'* in terms of appearing confident and knowledgeable, fluent in the technical skills of delivering the lecture, being interesting and engendering interaction with the students, or not. These characteristics, may or may not, potentially heighten student interest, attention and attitudes to learning as Tauber and Mester (1994) suggest. This depends on whether the lecturer has successfully used the persona and if the lecturer has been able to engage students in the lecture, in competition with other factors that may be taking the students' attention. Thus presenting a persona in this way has the greatest links with a dramatic performance, based on the acting skills it requires.

Although the presentation of the adapted model suggests a linear process, to a great extent, the elements might be more interdependent and interrelated. This might suggest that depending on the lecturer's perception of their effectiveness during the lecture will determine whether they continue with their persona and methods or change them during the lecture to appear more confident. Furthermore, if the lecturer considered the lecture a success, both their reflections in and on practice could influence how they teach in future (Schon 1983). In the adapted model's case the results of these reflections become part of the facets of the individual, via the

'reflective feedback loop', which then in turn influences progression through the model in subsequent lectures. There appears therefore, to be more of a reflective dynamic inter-relationship between the elements of the model than Tauber and Mester (1994) suggest.

Figure 23: **The tentative adaptation to Tauber and Mester's (1994) model.**



Key: Elements in black refer to the original elements proposed by Tauber and Mester (1994).

Elements in red form the tentative adaptation to the model.

CHAPTER 5: CONCLUSIONS AND RECOMMENDATIONS

This chapter draws conclusions from the findings and discussion presented in chapter four. It will reflect on their contribution to improving educational practice in light of methodological limitations. The unique contribution of this work to the knowledge and practice of education will also be considered and finally, recommendations for further research and practice will be made.

5.1) Conclusions

In the current educational climate of consumerisation, with the increased evaluation of teaching by students, having the ability to deliver high quality, informed, and interesting lectures assumes greater significance for both lecturers and universities. This study concludes that the effectiveness of lecturers could be enhanced if they were to consider and utilise the elements of acting outlined by Tauber and Mester (1994) within their lectures.

This study has investigated the notion that lecturing has similarities to acting. The few authors who have drawn parallels between acting and teaching, for example, Patterson (1991), Phillips (1995) and Tauber and Mester (1994), Heck and Williams (1984) have done so from a mainly philosophical stance. Within that literature there is limited use of empirical or naturalistic research to investigate this analogy, with the exception of those authors investigating the teacher-in-role concept in drama teaching such as Ackroyd (2004). Nevertheless, Tauber and Mester (1994) had developed the analogy furthest by proposing that the integration of acting skills into the delivery of teaching could benefit student attention, interest and attitudes towards learning within the classroom. They had not, however, tested their theory empirically, which this study aimed to do. Tauber and Mester's (1994) model was

tested with a sample of 125 lecturers and students from one School of Health and Social Care in the higher education sector within the United Kingdom.

Conclusions established that there were high levels of recognition by these lecturers and students that the delivery of lectures can make use of acting skills identified in Tauber and Mester's (1994) model. Therefore, the use of animated voice, animated body, humour, space, props, suspense and surprise and role play are all seen as contributing to a lecturer's ability to maintain student interest, attention and, to a lesser degree, influence attitudes to learning within a lecture.

Both lecturers and students identified all of Tauber and Mester's (1994) elements as characteristics of the enthusiastic lecturer, suggesting that they communicated their passion for the subject in an interesting and meaningful manner through the use of their voice, body, space and interactions. Further characteristics that were attributed to confident and non-confident lecturers confirmed the elements identified as demonstrating enthusiastic lecturing. These findings clearly support the current educational literature because they suggest that students are more likely to view expressive and enthusiastic lecturers as being effective teachers and so achieve positive student evaluations.

It was evident that both lecturers and students perceived the importance of a lecturer's knowledge base, but it was the way lecturers communicated that knowledge that was pivotal in making the lecturer effective or not. A notion reflected by Tauber and Mester (1994) and in the educational literature generally. It would appear that Tauber and Mester's (1994) assertion that acting skills would

enhance a lecturer's ability to communicate their knowledge, in a way that holds the interest and attention of students was substantiated.

Tauber and Mester's (1994) model is further supported by the fact that both lecturers and students saw the most effective way to communicate knowledge was through animated voice and body language, as these would produce a more engaging delivery as opposed to an un-animated, monotone delivery. Whilst both lecturers and students recognised that audibility was important, the students perceived this most keenly reflecting its importance to an audience and their resultant level of engagement. This is where actors' training in voice projection and microphone techniques has relevance to the skills required to deliver a lecture, yet the use of such strategies are not currently taught within the PGDE programmes for lecturers or available via continuing professional development. These techniques, therefore, could be drawn from the performing arts and acting skills in particular, and be applied to the process of lecturing.

Further conclusions supported Tauber and Mester's (1994) assertions concerning space. The lecture theatre, as a space, was perceived differently by lecturers' and students' and had the potential to enhance or inhibit their learning or their delivery of a lecture. The majority of lecturers indicated that they positioned themselves within the space, mainly so that they could be seen and heard, and then moved from that position, spontaneously, during the lecture in response to interaction with students. Whilst this appears essentially the same in the performing arts theatre, the reason for movement is often planned, as part of the stage direction, to illustrate the progress of the story or drama or to provide a change of focus. However, fixtures within the space such as raked seating, and podia acted as barriers for some lecturers, thus

inhibiting their effectiveness in delivering a lecture. While for other not so confident lecturers, these fixtures provided a perceived place of safety so potentially enhancing their performance, because of the increase sense of security.

It was established that the use of props clearly enhanced the level of students' interest within a lecture and aided the explanation of the subject from the perspective of both the lecturers and students. Whilst students mostly perceived the use of props as being planned, lecturers indicated their use was more spontaneous from a range of props they had prepared. This indicates that the majority of lecturers have some skill and fluency in the use of props, however, the students identified that hesitancy in their use was a characteristic of an under confident lecturer. This is another element that actor training could help lecturers be more deliberate and confident in using.

The majority of students and lecturers agreed that humour was engaging for students confirming Tauber and Mester's (1994) assertion that it can aid lecture delivery. The majority of lecturers stated that they used humour in their lectures while less than half the students recognised this, thus supporting Olsson's (2002) argument that not every person will find the same thing funny. It was clear in the data that lecturers used amusing clinical stories rather than jokes to enhance their lecture. This type of contextualised clinical content was seen as a factor in maintaining interest for these nursing students.

Significantly more students than lecturers believed that the use of suspense and surprise would enhance learning during the lecture. The lack of recognition amongst the lecturers may be because these concepts are not addressed within the educational literature or taught on the PGDE programme. Students, however, may have seen

suspense and surprise as a way of making the lecture more interesting, as Tauber and Mester (1994) suggest. If the use of suspense and surprise as teaching strategies were investigated within continued professional development for lecturers, they may enhance the level of interactivity within lectures.

Tauber and Mester's (1994) notion that role play is used by the lecturers to present a persona within the lecture was supported by conclusions from this study. Lecturers suggested that they were more likely to create a persona when they were nervous, rather than when they were not. All those that did report creating a persona under normal lecturing circumstances had been teaching for less than five years. This indicated that as lecturers gained experience, their style of lecturing developed as did their degree of comfort with that style, hence the awareness of using a persona tended to decrease. A similar trend was established by the interviews in phase two of the study.

Significantly more lecturers than students felt the lecturer should appear confident when lecturing. The lecturers stated it was particularly important to do so when they did not feel confident, because they were concerned with appearing capable. Both lecturers and students identified that students would be able to detect if a lecturer was under-confident by signs in their verbal and non-verbal communication. Hence, assuming a convincing persona may have a degree of deception within it, but providing the knowledge communicated is accurate, the deception may aid rather than hinder learning, because it has enhanced the delivery of a lecture. The deception of acting a little more confidently than one feels, therefore, might be justified when the lecturer knows the knowledge they are communicating is correct,

unlike that in the Dr Fox Effect where the person delivering a lecture was an actor and did not know the subject in any detail or depth for the deception to be justified.

The lecturers in this study appeared to consider the element of role play as actually composed of the other elements of acting that Tauber and Mester (1994) propose and not a discrete element like the others. Hence, it seems that Tauber and Mester's (1994) element of role play, ie creating the persona of a confident lecturer, could actually be achieved by using the other elements like voice, body, space, props etc. If this performance of the confident lecturer was repeated, these elements could become incorporated in the identity of that lecturer in the Butlerian (1999) performativity sense of constructing a 'self' so that performance is productive of the self that feels less like it is performing. Therefore, findings suggest that using the persona in this way could help a lecturer create a dramatic performance which helps them communicate effectively whist delivering a lecture, which would also contribute positively to the managerial performativity agenda and enhance student learning.

Findings from the interviews further developed the notion of the lecturer taking on a persona when lecturing, concluding that the persona develops out of these lecturers' personal, clinical and educational experiences, supporting assertions in the literature that a teachers' identity develops out of a range of experiences, influences and interactions. The themes identified within the interview data suggest that a lecturer may go through a series of steps to take on and use their persona that go beyond those described by Tauber and Mester's (1994) model, so affecting how the lecturer plans to use their persona. In addition to this, as the element of 'role play' in this study is seen as an overarching concept rather than a single concept alongside the

others, these conclusions indicate a tentative adaptation to Tauber and Mester's (1994) original work.

The adapted model developed within this thesis, presents a process suggesting that the lecturer is subject to a range of 'influencing factors' such as the number of students and the subject to be taught, and that these are considered by the lecturer in light of their own experience and knowledge so named 'facets of the individual'. This results in the lecturer undertaking specific 'back stage' preparation in terms of the content and delivery methods to take account of the issues for them within the influencing factors. The adapted model goes on to suggest that, immediately prior to entering the lecture theatre, just before they enter Goffman's (1959) 'front region' in the sight of the students, the lecturer takes on their 'persona' and then goes on to make their initial impact with the student group. The adapted model proposes it is here lecturers use the other elements of acting proposed by Tauber and Mester (1994) each of which contributes to the maintenance of the persona, thereby adding to the overall dramatic performance within the lecture. As a result 'persona characteristics' are displayed as levels of :- level of interaction with the students, interest in the subject, confidence and enthusiasm displayed by the lecturer, knowledge being communicated and fluency in the technical aspects of delivering a lecture. These characteristics may be influenced positively or negatively, depending how well the lecturer is presenting the persona of confidence. Finally, the reflective feedback loop allows the lecturer the opportunity to consider their performance within that lecture. The results of this reflection may subsequently have a negative or positive effect on the lecturer's perceptions of lecturing that group or teaching that subject in the future and these perceptions then become part of the 'facets of the individual' for that lecturer.

This adaptation to Tauber and Mester's (1994) model can clearly be seen in the context of Goffman's (1959) dramaturgical analysis as the lecturers are clearly using a set of behaviours that depict their role and influence the behaviours of the students within the social establishment of the lecture theatre and perhaps beyond it. It also clearly identifies that this dramatic performance can enhance the lecturers' ability to teach through the lecture as a mode of delivery whilst positively contributing to the managerial performativity. This has significant implications for new or under confident lecturers by helping them initially appear more confident, while they develop their confidence through experience, but also by constructing their lecturing identity based on what worked successfully for them. Thereby, demonstrating Butlerian (1999) performativity through the construction and incorporation of those 'confident lecturer' behaviours into their lecturer self. Furthermore, the adapted model could be further applied to other situations in which a person is required to take on a role in public, so supporting the notion of self presentation in Goffman's (1959) work. Whether that role is of a nurse or a shop assistant, or if it is to give a presentation at a conference paper or job interview, the implications are the same. The adapted model may help people recognise what is influencing them and how they can create a persona to present themselves with confidence in front of others, not just for self gain but for enhancing that situation for all involved.

Both lecturers and students drew the conclusion that if lecturers were taught how to use the elements of acting proposed by Tauber and Mester (1994) their effectiveness in promoting student interest, attention and attitudes towards learning may increase. However, significantly more lecturers than students perceived that being taught to act in a confident way to create a professional persona, would help them deliver lectures. Significantly more students than lecturers perceived that if lecturers were taught

relaxation techniques it would help them deliver lectures by reducing nervousness and tension and therefore making them appear more confident in front of a large group of students. This confirms the view in the literature that nervousness and tension can be identified in the voice and body language and therefore could reduce the level of expressiveness of the lecturer. Such issues could be addressed through a programme of continued professional development to allow lecturers to learn techniques to help them both relax and control any unwanted vocal or bodily attributes that may indicate nervousness or a lack of confidence.

Some lecturers and students perceived similarities between lecturing and performing within the context of Tauber and Mester's (1994) model. But the term acting was not mentioned spontaneously until two lecturers referred to it when asked about the type of workshops lecturers could attend to improve their lecturing skills. Lecturers and students did, however, relate lecturing to being a performance and some lecturers as being performers, which supports the acting-lecturing analogy.

Finally, this study concluded that lecturing has dramatic, managerial and self-identity performative elements, all of which enhance the lecturer's ability to communicate their subject knowledge in a meaningful way. The social performances that occur during a lecture, clearly have dramatic elements and are more like the improvised end of the performing arts rather than the professionally staged, planned and rehearsed performances in the professional theatre. This might suggest therefore, that lecturing is a process of not-acting in Kirby's (2002) terms as there no pretence of being another person, but it could equally be considered to have elements of performance, based on the skills and techniques that actors and lecturers share to communicate their narrative and as such there is a degree of transferability between

the two disciplines. If lecturers, therefore, can take a step back to consider how they deliver lectures and how they can deliberately, yet apparently naturally, use their voices, bodies, space and humour in meaningful ways, to engage their students in lecture, it will not just result in them being perceived as a good lecturer, but also be a genuine act of education, even if it has a element of 'danger' about it (Tauber and Mester 1994; Sher 1999).

5.2) Limitations of the study

The location of this study within one University School of Health and Social Care limits the generalisablity of the findings to other schools. This is because the school's focus on one subject specialism and the distinct health professional background of the lecturers potentially has produced a particular working culture, values and beliefs (Kogan 2000). This culture may not be particularly representative of lecturers in other schools without this professional background. However, it does allow the articulation of the issues in relation to Tauber and Mesters'(1994) model from the perspective of that school.

The sample size being relatively small means that I would not be able to assume the findings are generalisable to all lecturers in any School in any University, but the high response rate to the questionnaire does allow a degree of confidence that this accurately characterises the School of Health and Social Care. This would apply to a lesser extent with the students, as one cohort represents only a small proportion of the student body within the school.

Nevertheless, because the delivery of lectures is a common teaching strategy across most disciplines in the higher education sector, the findings of this study could

provide useful insights for lecturers across a range of academic specialisms as they may find elements within this work to help them develop their abilities to undertake this element of their role. Hence, the adaptation to Tauber and Mester's (1994) model presented in this thesis, based on 12 in depth interviews with lecturers could only be considered as a tentative adaptation until it was subjected to further investigation and testing with large numbers of lecturers across a range of academic specialisms.

Overall, despite the small sample size and the study being limited to one school, the findings have provided useful additional elements to Tauber and Mester's (1994) model and developed the understanding of the process of delivering lectures from both the educational and theatrical perspectives.

5.3) Original contribution to knowledge

This study has made an original contribution to knowledge in three respects. Firstly, it brings together two distinct literature bases. More particularly this develops the current knowledge base concerning the lecturing-acting analogy by suggesting that both are performances that share skills and techniques, but both have their own unique outcome, their specific performance, either the dramatic theatrical performance or the social performance required to deliver a lecture. Considering this analogy in the context of performativity from the dramatic, managerial and 'self' perspectives, its relevance becomes apparent to the current managerialist ethos in higher education, because it enhances the lecturers skills in providing lectures that hold the students interest, not just through an entertaining delivery but through the amalgamation of expert knowledge with expert lecturing skills.

Secondly, the work of Tauber and Mester (1994) has a limited research base and did not appear to be tested through any empirical investigation. Therefore, this study has attempted to provide evidence through research to support their model from the perspective of higher education in the UK as opposed to its North American origins. Thirdly, it proposes an adaptation to Tauber and Mester's model (1994) by suggesting that there is a process that lecturers undergo to take on a persona in the lecture theatre and that the lecturer will utilise the other elements of acting proposed by Tauber and Mester (1994) to maintain that persona during a lecture to potentially enhance their effectiveness in maintaining student interest.

Finally, this study presents an alternative and original understanding of the process that lecturers undergo to prepare, deliver and reflect on the way they deliver lectures, which incorporates the influences and elements of the persona they take on within a lecture that differs from those in other elements of their role. This contributes both to the educational and theatrical literature. The work has the potential to give new and under confident lecturers some insights into the skills involved in delivering lectures, from the perspective of both lecturers with varying degrees of experience and from the point of view of students. Further, if the elements from the adapted model of Tauber and Mester's (1994) elements of acting particularly were formed into a series of professional development workshops they would provide the opportunity for lecturers to reflect on their own lecturing style and learning from others. This would then potentially add to their experience, knowledge and skills in the delivery of lectures in ways that help maintain student interest and attention. This thesis therefore, contributes to both pedagogy and practice of lecturing.

5.4) Recommendations

This study has contributed to the understanding of delivering lectures in the light of the performing arts and could be taken forward in the two domains of research and professional development. It is recommended that:-

- consideration is given to the potential of integrating issues like voice projection and protection, controlling body language, expressiveness and the other elements of Tauber and Mester's (1994) model into lecturer education and training programmes, in order to promote lecturer effectiveness and the development of their ability to appear confident.
- a series of workshops based on the adapted model and issues raised within the literature are introduced, focusing on voice, body, space, suspense and surprise, humour and props. These could be aimed at experienced lecturers wanting to develop these elements as additions to their current lecturing techniques. The workshops could provide not only the opportunity for new learning but also for reflection, sharing ideas and mutual support and feedback.
- the above workshops themselves could form the basis for research establishing, both prior to and after the workshop, how lecturers perceive they have developed.
- the study provides a base for dissemination via conference papers and publications including the provision of workbooks/tapes outlining vocal warm-up and relaxation exercises.
- the adapted model is subject to further empirical investigation with lecturers from other University Schools and disciplines to enhance the model's generalisability to and utilisation within other areas.
- further investigation from a qualitative perspective is undertaken to explore how lecturers view, feel and express themselves through the adapted model and how they may develop their persona or identity as a lecturer.

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Appendix 1: Extract from the National Student Survey 2005 questionnaire that relates directly to the teacher or teaching

The teaching on my course
1) Staff are good at explaining things
2) Staff have made the subject interesting
3) Staff are enthusiastic about what they are teaching.
4) The course is intellectually stimulating.

(Higher Education Funding Council, 2005)

Appendix 2: **Two extracts from the University of Greenwich Student Satisfaction Survey 2004 that relate directly to the teacher or teaching**

Teaching staff (section of the questionnaire)
Students were asked to rate the following:-

1) Availability
2) Enthusiasm
3) Amount of time spent talking to staff
4) Approachability
5) Extent of sympathy & support
6) Treat students as mature individuals
7) Encourage effective learning
8) Punctuality
9) Reliability
10)Academic understanding of subject

Teaching & learning methods (section of the questionnaire)
Students were asked to rate the following:-

1) Amount of taught group sessions on course
2) The length of taught group sessions
3) The pace of taught group sessions
4) The clarity of teaching sessions
5) The content of taught group sessions
6) The use of OHP/PowerPoint by staff
7) The usefulness of handouts
8) The availability of handouts
9) The amount of note taking
10) The amount of passive listening
11) The opportunity for group work
12) Opportunities for discussion within sessions
13) Size pf taught groups
14) Amount of individual teaching
15) Amount of language/study support
16) The amount of practical sessions
17) The usefulness of practical sessions
18) Helpfulness of technical and support staff
19) Availability of equipment
20) Maintenance of equipment
21) Amount of additional required on your programme
22) Amount of project work you do on your programme
23) The usefulness of doing project work
24) The suitability of placements
25) The organisation of placements
26) Assessment of placements
27) Amount of visits/trips in your programme
28) The usefulness of visits/trips on your programme

(The Office of Student Affairs the University of Greenwich, 2004)

Appendix 3: **Questionnaire, information sheet and prize draw entry used with the students in the main study**

Lecturing in Higher Education Questionnaire Information Sheet

I am a lecturer within the School of Health & Social Care and am carrying out a research study as part of a Doctorate in Education. The aim of the study is to look at the perceptions of students towards the strategies that lecturers use to deliver lectures. This is an area of personal interest and one that is not fully addressed in the literature although the issues involved are of significant importance to lecturing staff and students.

I would very much appreciate your help with this study by completing the attached questionnaire, if you complete you will be eligible to be entered into a **prize draw for a £25 Gift Voucher**.

I am aware the questionnaire looks quite long, however, on average it has taken approximately **20 minutes** to complete. I have gained permission from the Head of School and Heads of Department to circulate the questionnaire and it has also been approved by the University's Research & Degrees and Ethics Committees. All information provided will remain anonymous and confidential. No person or department will be mentioned by name. No information from individual questionnaires will be seen by anyone else except myself and my supervisor and will not be passed onto any line managers or colleagues within the University or external to it.

I will circulate copies of a summary of the study's findings on its completion.

INSTRUCTIONS

- PLEASE ANSWER ALL THE QUESTIONS. Some questions will give you a choice to tick, others will ask you to write down your views. Instructions are given with each question.
- In this study it is your opinions that are important so please remember there are no right or wrong answers.
- If you would like to discuss any issues surrounding this study, I can be contacted during the day on 020 8331 9295 or via email at p.a.street@gre.ac.uk.
- If you wish to be entered for the prize draw of a £25 Gift Voucher please complete the section at the end of the questionnaire.
- If you would be willing to be interviewed as a subsequent part of this study please complete the contact details at the end of the questionnaire.

Thank you very much for your time and co-operation in completing this questionnaire.

Yours sincerely

Paul Street

Lecturing in Higher Education Questionnaire

1) Please indicate you gender. Male Female

2) When you have lectures are you regularly in a group of:-

up to 25, up to 50, up to 75,

up to 100, up to 125, 150 or more

3) Thinking of a variety of lecturers who have taught you.
During a lecture do you think they communicate their enthusiasm for their subjects?

YES NO

3a) Please explain how they do so.

4) This question will ask you to do two things:-

(a) Please list the skills that you think a lecturer needs to give an effective lecture

(b) Please rate these skills in order of importance to you

(a) List of skills	(b) order of importance to you	(a) List of skills	(b) order of importance to you

5) Do you think that lectures should attempt to appear confident when lecturing even if they are not confident?

YES **NO**

6) Can you identify if a lecturer is confident or not through:-

the lecturer's voice	YES	NO
the lecturer's body language	YES	NO
the lecturer's presentation skills	YES	NO

7) Please list any characteristics or behaviours that you have seen lecturers exhibit which portray confidence or a lack of confidence to students.

Behaviours/characteristics that portray a lack of confidence	Behaviours/characteristics that portray confidence

8) Please tick the box to indicate whether you agree or disagree with the following statements:-

Statements	Agree	Uncertain	Dis-agree	office use
A sound knowledge base is the most important element of being an effective lecturer.				
The key to successful lecturing is having the ability to present information convincingly even without a detailed knowledge base.				
Teaching lecturers to plan the way they use their voice and gestures in their lectures would enhance the effectiveness of those lectures.				
Being enthusiastic is a vital element of communicating subject matter.				
Do you think a lecturer would be credible if they appeared to have the knowledge but did not have the skills of communicating that knowledge in a meaningful way?				
Most lecturers appear to have a good knowledge base				
Most lecturers alter their speech pattern during different parts of a lecture.				
Altering speech patterns in a lecture helps maintain interest.				
A lecturer should project their voice so all the students can hear.				
Most lecturers seem to naturally alter the volume of their voices to convey different meanings.				
Alterations in the volume of the lecturer's voice help convey different meanings.				
The use of non-verbal communication is a vital part of communication in lecture.				
Some lecturers have distracting non-verbal communication.				
Most lecturers appear to move about the lecturer theatre/class room freely and unplanned.				
When the lecturer moves around the lecturer theatre/classroom has no purpose.				
The use of humour is a good way of engaging the students.				
Most lecturers use humour in their lectures.				
I think using humour should not be used at all in lectures				
Building in an element of suspense and surprise in lectures helps keep students interested.				
Most teachers build in an element of suspense and surprise in lectures.				
The use of visual aids helps make a lecture interesting.				
Most lecturers appear to have planned when to use visual aids				

9) How do lecturers use the following in their lectures:-
their voice, non verbal communication and the space in the lecture theatre?

10) How do lecturers use the following in their lectures:-
visual aids, humour, suspense and surprise?

11) Which of the following elements of a lecturer's delivery of a lecture do you think would positively affect your interest, attention and learning attitudes?

Elements	Students interest		Students attention		Learning attitudes	
Animated the voice	YES	NO	YES	NO	YES	NO
Animated body language	YES	NO	YES	NO	YES	NO
Positioning of the lecturer in the lecture theatre/classroom	YES	NO	YES	NO	YES	NO
The use of humour	YES	NO	YES	NO	YES	NO
Using suspense and surprise	YES	NO	YES	NO	YES	NO
Use of visual aids and props	YES	NO	YES	NO	YES	NO
The level of confidence of the teacher	YES	NO	YES	NO	YES	NO
The lectures knowledge base	YES	NO	YES	NO	YES	NO
The lecturers ability to communicate	YES	NO	YES	NO	YES	NO
Involving the students in the lecture	YES	NO	YES	NO	YES	NO

12) Do you think if lecturers were taught the following skills it would help them deliver lectures.

a) Relaxation YES NO
b) Voice projection YES NO
c) Use their body to communicate YES NO
d) Positioning in the classroom YES NO
e) Creating suspense and surprise YES NO
f) Using humour YES NO
g) To "act" in a confident way to create a professional persona even when nervous YES NO
h) The effective use of visual aids YES NO

13) Please feel free to make any further comments you feel may be useful.

Thank You
for your time completing this questionnaire

Please see attached entry form for the Prize Draw information.

Prize Draw Entry Form

I would liked to be entered for the prize draw for £25 of Gift Vouchers

YES NO

(If YES Please compete contact details)

Invitation to be Interviewed

I would be willing to be interviewed as a further part of this study

YES NO

(If YES Please compete contact details)

Name

Contact address

Contact number

Please return to:-
Paul Street, University of Greenwich, Grey Building Southwood Site, Avery Hill Road, Eltham, London, SE9 2UG

Appendix 4: **Questionnaire, information sheet and prize draw entry used with the lecturers in the main study**

Lecturing in Higher Education Questionnaire Information Sheet

I am a lecturer within the School of Health & Social Care and am carrying out a research study as part of a Doctorate in Education. The aim of the study is to look at the perceptions of lecturers towards the strategies they use to deliver lectures. This is an area of personal interest and one that is not fully addressed in the literature although the issues involved are of significant importance to lecturing staff and students.

I would very much appreciate your help with this study by completing the attached questionnaire, if you complete and return the questionnaire by the return date, you will be eligible to be entered into a **prize draw for a £25 Gift Voucher**.

I am aware the questionnaire looks quite long, however, on average it has taken approximately **25 minutes** to complete. I have gained permission from the Head of School and Heads of Department to circulate the questionnaire and it has also been approved by the University's Research Degrees & Ethics Committees. All information provided will remain anonymous and confidential. No person or department will be mentioned by name. No information from individual questionnaires will be seen by anyone else except myself and my supervisor and will not be passed onto any line managers or colleagues within the University or external to it.

I will circulate copies of a summary of the study's findings on its completion.

INSTRUCTIONS

- PLEASE ANSWER ALL THE QUESTIONS. Some questions will give you a choice to tick, others will ask you to write down your views. Instructions are given with each question.
- In this study it is your opinions that are important so please remember there are no right or wrong answers.
- **Please return the completed questionnaire by 24th May 2004 in the attached addressed envelope to:-**
  Paul Street, University of Greenwich, Grey Building, Rm G313, Southwood site.
- If you would like to discuss any issues surrounding this study, I can be contacted during the day on 020 8331 9295 or via email at p.a.street@gre.ac.uk.
- If you wish to be entered for the prize draw of a £25 Gift Voucher please complete the section at the end.
- If you would be willing to be interviewed as a subsequent part of this study please complete the contact details at the end of the questionnaire.

Thank you very much for your time and co-operation in completing this questionnaire.

Yours sincerely

Paul Street

Lecturing in Higher Education Questionnaire

1) Please state the total length of time you have been a lecturer in this and/or any other institution.

Years _____ Months _____

2) Please indicate you gender. Male Female

3) Please tick the level of the professional qualification/s you hold or are studying for in your field or specialism? (eg Nursing, Midwifery, Social work, Psychology etc)

	Held	Studying
Doctorate	___	___
Masters degree	___	___
Post Graduate Diploma/certificate	___	___
Bachelors Hons Degree	___	___
Undergraduate diploma	___	___
Other (please state _____)	___	___

4) Please tick the level of the academic teaching qualification/s you have or are studying for?

	Held	Studying
Doctorate	___	___
Masters degree	___	___
Post Graduate Diploma/certificate	___	___
Bachelors Hons Degree	___	___
Undergraduate diploma	___	___

5) Please circle largest students group size you have taught at one time:-

up to 25, up to 50, up to 75,
up to 100, up to 125, 150 or more

6) Think of the subject you most enjoy lecturing about.
Do you feel you communicate enthusiasm for that subject durimg a lecture?

YES NO

6a) If Yes Please describe how you communicate that enthusiasm.

7) Do you deliberately plan the use of those strategies?

YES NO DON'T KNOW

8) Do you think that teachers should attempt to appear confident when lecturing even if they are not confident?

YES NO

9) Do you think that students can identify if a lecturer is confident or not through:-

the lecturer's voice	YES	NO
the lecturer's body language	YES	NO
the lecturer's presentation skills	YES	NO

10) Please explain any characteristics or behaviours used by the lecturers that you think may portray confidence or a lack of confidence to students.

Behaviours/characteristics that portray a lack of confidence	Behaviours/characteristics that portray confidence

11) If a lecturer was demonstrating a lack of confidence in their lecturing performance what strategies do you think they could use to appear more confident?

12) Please tick the box to indicate whether you agree or disagree with the following statements.

Statements	Agree	Uncertain	Dis-agree	office use
A sound knowledge base is the most important element of being an effective lecturer.				
The key to successful lecturing is having the ability to present information convincingly even without a detailed knowledge base.				
Teaching lecturers to plan the way they use their voice and gestures in their lectures would enhance the effectiveness of those lectures.				
Being enthusiastic is a vital element of communicating subject matter.				
Do you think a lecturer would be credible if they had specialist knowledge but did not have the skills of communicating that knowledge in a meaningful way?				
I naturally alter my speech pattern during different parts of a lecture.				
I plan to deliberately alter my speech pattern during different parts of a lecture.				
Altering speech patterns in a lecture helps maintain interest.				
A lecturer should project their voice so all the students can hear.				
I naturally alter the volume of my voice to convey different meanings.				
I deliberately plan when to alter the volume of my voice to convey different meaning.				
Alterations in the volume of the lecturer's voice helps convey different meanings.				
Before a lecture I consider how I will use non-verbal communication to convey a specific meaning.				
The use of non-verbal communication is a vital part of communication in a lecture.				
I use non-verbal communication unconsciously when I lecture.				

Statements	Agree	Uncertain	Dis-agree	office use
I plan to position my self in the lecture theatre/classroom based on how I think the students will be able to see me the best.				
I move about the lecture theatre/class room freely and unplanned.				
When a lecturer moves around the lecture theatre/classroom it has no purpose.				
The use of humour is a good way of engaging the students.				
I build humour into my lecturers.				
I spontaneously use humour in my lectures.				
I think using humour should not be used at all in lectures				
Building in an element of suspense and surprise in lectures helps keep students interested.				
I build in an element of suspense and surprise into my lectures.				
Normally when I lecture, I deliberately try to "act/create" the professional persona of the lecturer.				
When I am nervous or unsure when lecturing, I deliberately try to "act/create" the professional persona of a lecturer.				
The use of visual aids helps make a lecture interesting				
Before a lecture I plan what visual aids to use.				
I plan precisely when in the lecture to use visual aids.				
In a lecture I spontaneously use visual aids from a range of them I have taken into the lecture.				

13) How do you use the following in your lecturers:-
your voice, non verbal communication and the space in the lecture theatre?

14) How do you use the following in your lecturers:-
visual aids, humour and suspense and surprise?

15) Which of the following elements of a lecturer's delivery of a lecture do you think would have a positive affect on the students interest, attention and learning attitudes?

Elements	**Students interest**		**Students attention**		**Learning attitudes**	
Animated voice	YES	NO	YES	NO	YES	NO
Animated body language	YES	NO	YES	NO	YES	NO
Positioning of the lecturer in the lecture theatre/classroom	YES	NO	YES	NO	YES	NO
The use of humour	YES	NO	YES	NO	YES	NO
Using suspense and surprise	YES	NO	YES	NO	YES	NO
Use of visual aids and props	YES	NO	YES	NO	YES	NO
The level of confidence of the lecturer	YES	NO	YES	NO	YES	NO
The lecturer's knowledge base	YES	NO	YES	NO	YES	NO
The lecturer's ability to communicate	YES	NO	YES	NO	YES	NO
Involving the students in the lecture	YES	NO	YES	NO	YES	NO

16) Do you think if lecturers were taught the following skills it would help them deliver lectures?

a) Relaxation	YES	NO
b) Voice projection	YES	NO
c) Use their body to communicate	YES	NO
d) Positioning in the classroom	YES	NO
e) Creating suspense and surprise	YES	NO
f) Using humour	YES	NO
g) To "act" in a confident way to create a professional persona even when nervous	YES	NO
h) The effective use of visual aids	YES	NO

17) Please feel free to make any further comments you feel may be useful.

Thank You

for your time completing this questionnaire

Please return it by 24th May 2004

To Paul Street, University of Greenwich, Grey Building Southwood Site, Avery Hill Road, Eltham, London, SE9 2UG

Please see the enclosed form for the

Prize Draw information

Prize Draw Entry Form

I would liked to be entered for the prize draw for £25 of Gift Vouchers

YES NO

(If YES Please compete contact details)

Invitation to be Interviewed

I would be willing to be interviewed as a further part of this study

YES NO

(If YES Please compete contact details)

Name

Contact address

Contact number

Please return this form by 24th May 2004

To Paul Street, University of Greenwich, Grey Building Southwood Site, Avery Hill Road, Eltham, London, SE9 2UG

Appendix 5: **Interview schedule for phase two**

Introduction to the interview, explanation of study, consent to being interviewed and recorded.

Questions

- Do you consider that you have a persona when lecturing?
- If so what does it consist of?
- Why do you have it?
- Is your persona or style different now from when you started to lecture?
- If so, what has changed?
- What has influenced that change?
- If workshops were available concerning issues like voice projection controlling body etc do you feel these would be useful for:- 1) beginning lecturers 2) established lecturers.
- Is there any thing else that has come to mind during the interview that you think might be useful.

Thank you

Appendix 6: **Extract from the proposal approved by Ethics committee & Research Degrees committee**

5. Program of Research

5.1 Title of the proposed investigation

What a performance! Recognising performing arts skills in the delivery of lectures in Higher Education.

5.2 Aim of the investigation

This study aims to test the work of Tauber & Mester (1994) who propose that teachers could benefit from using performance/acting skills in their teaching methods. Therefore the following research questions will be addressed:-

- To what degree is Tauber & Mesters (1994) model evident in the perception of lectures and students within one University School in the UK.
- Are there differences between lecturers and students recognition of the use of performing arts skills in the delivery of lectures.
- Are there differences in perception between these groups in relation to performing arts skills as being useful in promoting student interest, attention and learning attitudes.
- How and where do lecturers perceive they have/should develop these skills, if at all.

5.3 Proposed plan of work, including its relationship to previous work, with references and an indication of your plans for data gathering and data analysis (Maximum length of two A4 sheets):

The notion that lecturing has similarities to acting is a familiar concept for some in education (Quinn 2000, Phillips 1995, Tauber & Mester 1994), indeed Rose Burford envisaged a drama college where actors and teachers could train together because of the skills both professions share (Ely 2000). Furthermore, States (1995) describes acting as having three major components:- the actor, the audience and the character. To a greater degree these can be considered in education as the lecturer, the students and the subject. Furthermore, there is a wealth of literature that focuses on the effective teacher (Further Education Development Agency 1999; McBer,2000;McEwan 2002; Muijs & Reynolds 2001; Race 2001; Teacher Training Agency 2000), but this tends to address the totality of overall effectiveness of a teacher/lecturers role, and only in part with their effectiveness within the classroom or lecturer theatre. There is further work that looks at how students evaluate effective teachers (Geyer & Greimel-Fuhrmann 2003). Moreover there is extensive literature in relation to the process of acting (Calley 2001; Carlson 2001; Hodge 2000; States 1995). However, there is only a limited amount of literature that attempts to acknowledge the use of performing arts skills in lecturing (Naftulin 1973; Phillips 1995; Tauber & Mester 1994; Warren 1991). It is only Tauber & Mester (1994) & Naftulin's (1973) work that is based on primary data however, this was undertaken over a decade ago or more.

Tauber & Mester's (1994) work suggests that effective teachers are enthusiastic and knowledgeable about their subject and that this is supported by their ability to:- animate their voice and body, use space, humour, suspense and props effectively and finally have the ability to role play and create a character of a confident teacher. Therefore, by using such strategies they argue that they would

help the teacher present their material in an effective way, through which students are more likely to be motivated and involved in the process of learning in a lecture.

This study will consider how lecturers and students perceive these issues in relation to the delivery of lectures and whether they perceive these elements contribute to the effective delivery of lectures and facilitate the exchange of information between the lecturer and the students. This study will be set in Higher Education as the lecture is one of the main modes of delivery in this setting (Quinn, 2000) and because on face value the greatest similarity to a theatrical performance.

In light of the above literature and a personal interest in the performing arts this study focuses purely on the implications for the delivery of lecturers and draws and develops on previous work within the EdD programme. Furthermore with the growing implications of performance related pay and achieving career advancement based on expertise in teaching, the study could provide useful insights into the effectiveness of delivery lecturers and therefore could be useful for the professional development of new and experienced lecturers. The benefit of this project is that it addresses an area of teaching that is often likened to acting but there is relatively few published studies that address the issues of increasing the lecturers' ability to convey and present information in a confident way. The study will also identify how lecturers gain such skills and if they feel the use of performing art skills (not traditionally taught or acquired in teacher preparation) would be useful to established lecturers and those in training. The long-term aim is to use this study as a springboard for developing a training package for new or under confident lecturers to help them develop the skills to delivery a lecture more confidently.

Sample & Methods

The following sample will be drawn from the School of Health & Social Care within the University of Greenwich. All the lecturers (74 in total) and one cohort of adult nursing students (80) will be involved in the study. The data collections tools will be piloted with 5 of the lecturers and with 5 students drawn from the total sample as above.

Data collection will occur at two points, initially via two specifically designed questionnaires based on Tauber & Mesters (1994) work, following analysis of these questionnaires two interview schedules will be devised. The staff questionnaire will be administered to 69 lecturers within the School of Health and Social Care, then a 10% stratified sample (based on years experience in teaching) will be approached for in depth semi structured audio taped interviews. The student questionnaire will also be distributed to 75 pre registration adult nursing students who have completed at least two years of their three year programme. This ensures they have had extensive exposure to the lecture as a teaching strategy and a large range of lecturers, without the students having the worries and concerns of qualifying they often experience at the end of their third year, then 10% of these will be approached for in depth semi structured audio taped interviews.

Data analysis

Both quantitative and qualitative data will be obtained and hence both statistical and qualitative thematic analysis will be undertaken. This will be undertaken via SPSS and manual thematic analysis respectfully.

Time line

Year 1	
Questionnaire data collection	February, March 2004
Questionnaire data analysis	April, May
Interviews	May, June, July
Transcribing interviews	August, September
Year 2	
Data analysis of interviews	September, October, November 2004
Write methods and results	December 2004 January 2005
Review new literature	February
Re write literature review	March, April
Write introduction, discussion, conclusions	May, June
Editing & proof reading	July, August

Appendix 7a: **Letter to the Head of School requesting permission to access the study population.**

Head of School
School of Health & Social Care
Tailstock University
Oak Tree Lane
London
SE1 0FE

27 November 2003

Dear Madam

Permission for access to lecturers and students as research subjects

As you are aware I am currently studying for the Doctorate in Education at this University, and have just entered the thesis part of the course. The aim of my study is to test the work of Tauber & Mester (1994) who propose that teachers could benefit from using performance/acting skills in their teaching methods to enhance their ability to deliver lecturers in a way that engages students in the learning process. I intent to circulate a questionnaire to all lecturing staff and an equivalent number of pre-registration students and then access a 10% sample of those respondents for further in depth interviews.

Therefore, I would like to ask for your permission to access the above mentioned staff. I also envisage gaining consent from Department Heads, Programme Leaders and participants, if I gain your consent and subsequent Research & Ethics Committee approval. I will of course treat all the information given by your staff confidentially and ensure their anonymity is respected.

Thank you for your time and consideration.

Yours sincerely

Paul Street
Senior Lecturer/EdD Student

Appendix 7b: **Letter to the Adult programme Leader requesting permission to access the study population**

Programme Leader
School of Health & Social Care
Tailstock University
Oak Tree Lane
London
SE1 0FE

19 March 2004

Dear Madam

Permission for access students as research subjects

As you are aware I am currently studying for the Doctorate in Education at this University, and have just entered the thesis part of the course. The aim of my study is to test the work of Tauber & Mester (1994) who propose that teachers could benefit from using performance/acting skills in their teaching methods to enhance their ability to deliver lecturers in a way that engages students in the learning process. I intent to circulate a questionnaire to all lecturing staff and an equivalent number of pre-registration students and then access a 10% sample of those respondents for further in depth interviews.

Therefore, I would like to ask for your permission to access students on your programme. I have also gained consent from the Head of School and Department Heads and the research proposal has been approved by the University Research Degrees Committee and the Research & Ethics Committee. I will of course treat all the information given by your students confidentially and ensure their anonymity is respected.

Thank you for your time and consideration.

Yours sincerely

Paul Street
Senior Lecturer/EdD Student

Appendix 7c: **Letter to the Heads of Department requesting permission to access the study population**

Head of Department
School of Health & Social Care
Tailstock University
Oak Tree Lane
London
SE1 0FE

19 March 2004

Dear Madam

Permission for access staff as research subjects

As you are aware I am currently studying for the Doctorate in Education at this University, and have just entered the thesis part of the course. The aim of my study is to test the work of Tauber & Mester (1994) who propose that teachers could benefit from using performance/acting skills in their teaching methods to enhance their ability to deliver lecturers in a way that engages students in the learning process. I intent to circulate a questionnaire to all lecturing staff and an equivalent number of pre-registration students and then access a 10% sample of those respondents for further in depth interviews.

Therefore, I would like to ask for your permission to access staff in your Department. I have also gained consent from the Head of School and Programme Leaders further the research proposal has been approved by the University Research Degrees Committee and the Research & Ethics Committee. I will of course treat all the information given by your staff confidentially and ensure their anonymity is respected.

Thank you for your time and consideration.

Yours sincerely

Paul Street
Senior Lecturer/EdD Student

Appendix 8: **Interview information sheet & consent form**

Lecturing in Higher Education
Research Study
Interview Information Sheet & Consent Form

I (Paul Street) am a lecturer within the School of Health & Social Care and am carrying out a research study as part of a Doctorate in Education.

The aim of the study is to look at the perceptions of lecturers towards the strategies they use to deliver lectures. This is an area of personal interest and one that is not fully addressed in the literature although the issues involved are of significant importance to lecturing staff and students.

I have gained permission from the Head of School and Heads of Department questionnaire and interview staff and the study has also been approved by the University Research & Ethics Committee.

The interviews are the second phase of the study, you kindly completed a questionnaire a few months ago and expressed an interest in being interviewed.

I would appreciate your help again by being interviewed for approximately 20-45 minutes about the lecturing in Higher Education.

The interview will be audio taped and transcribed word for word, then analysed as part of the results for the study.

We can stop/withdraw from the interview at any time without any negative affect and that the information given will not be used.

All information provided will remain anonymous and confidential. No person or department will be mentioned by name. No information from individual interviews will be seen by anyone else except myself and my supervisor and will not be passed onto any line managers or colleagues within the University or external to it.

The information given may be used within conference presentations and publications, in an anonymous form.

If you have any issues arise as a result of the interview, please feel free to contact me on 020 8331 9295 and I will try to help or with your permission negotiate further assistance for you.

Many thanks for your time and cooperation.

Paul Street
Doctoral Student (EdD Programme)
020 8331 9295

Interview Consent Form

I agree be interviewed as part of a University of Greenwich Doctorate in Education Programme research study by PAUL STREET (Doctoral Student)
on .

I understand that:-

- The purpose of the interview has been explained to me.
- I can stop/withdraw from the interview at any time without any negative affect and that the information given will not be used.
- The interview will be audio taped and transcribed word for word and that these will be stored securely by the named researcher below.
- All the information given will be treated confidentially and be anonymous.
- That personal information (names, place of work etc) will not be used and that the participants will not be identifiable within any data used in the study.
- The information given may be used within conference presentations and publications, in an anonymous form.
- I can contact Paul Street if I wish to discuss any issues that arise out of the interview at a later date.
- I have a copy of the Interview Information Sheet.

I have read, understand and agree to the above information.

Signed by participant Date

Print name

Signed by researcher Date

Print name

Appendix 9a: **Data list of the characteristics of the lecturer's enthusiasm**

	Categories	Characteristic	Lecturer	Student	Total
	Knowledge	Giving practice examples	22	6	28
		Good knowledge base	10	12	22
		Ability to explain subjects simply	1	11	12
		Demonstrating a good knowledge base	1	5	6
		Up to date evidence base knowledge	4	1	5
		Relating the subject to practice	3	0	3
		Bring the subject alive	4	1	5
			52	**36**	**88**
	Animated body	Use of body language	12	4	16
		Hand/body gestures	9	10	19
		Looking enthusiastic	1	9	10
		Appears confident	0	8	8
		Facial expression	4	3	7
		Looking like you are enjoying it	4	1	5
		Eye contact	2	0	2
		Appears excited	1	1	2
		Bright eyed and bushy tailed	1	0	1
		Smiling/laughing	1	0	1
			35	**36**	**71**
	Involving the student	Enjoys answering questions	1	5	6
		Asking the student questions	2	3	5
		Encouraging student involvement	8	8	16
		Try to get the audience enthusiastic	1	2	3
		Treating the students as adults	1	0	1
		Openness to questions	1	3	4
		Responding positively to the student	1	2	3
		Rapport with the student	1	0	1
		Engaging with the students	1	1	2
		Include students in the discussion	1	0	1
		Caring about the students	0	2	2
		Praise for understanding the subject	0	1	1
		Checking student understanding	1	0	1
		Linking the subject with the students experiences	2	1	3
			21	**28**	**49**

	Animated Voice	Tone of voice	6	1	7
		Sound enthusiastic	6	9	15
		Voice projection	4	0	4
		Speaks clearly	4	2	6
		Manner of speaking	1	1	2
		Animated speech	1	0	1
		Strong confidence voice	1	0	1
			23	**13**	**36**
	Props	Use of visual aids	3	1	4
		Use of IT	0	8	8
		Ability to use academic terminology simply	0	2	2
		Having handouts	0	4	4
		Videos	0	2	2
		Don't need lots of overheads	0	4	4
			3	**21**	**24**
	Role play	They have individual style	0	3	3
		Blagging it	1	0	1
		Sounding knowledgeable	1	0	1
		Confident about subject	3	2	5
		Be passionate about the subject	6	3	9
		Self motivation	2	0	2
			13	**8**	**21**
	Delivery	Using interactive teaching methods	4	2	6
		Use a verity of methods	4	1	5
		Use of role play	0	3	3
		Fast pace of the session	1	0	1
		Relevant content	2	2	4
		Lively presentation	1	2	3
			12	**8**	**20**
	Humour	Humour	10	3	13
		Fun	1	0	1
			11	**3**	**14**
	Preparation	Evidence of preparation	6	6	12
			6	**6**	**12**
	Suspense & Surprise	Makes it interesting	0	9	9
			0	**9**	**9**
	Structure	Understandable sequencing of material	1	0	1
		Structured session	0	7	7
		Being focused	0	1	1

			1	**8**	**9**
	Space	Being mobile	7	0	7
			7	**0**	**7**
	Use of language	Speaking fluently	0	1	1
		Using words like exciting, you'll find this interesting	2	0	2
			2	**1**	**3**
	Classroom control	Classroom control	1	1	1
			1	**1**	**2**
	Personal qualities	Personality	1	0	1
		Approachable	0	1	1
			1	**1**	**2**

Appendix 9b: **Data list of the characteristics that portray an effective lecturer**

	Categories	Characteristic	Lecturer	Student	Total
	Knowledge	Knowledge	45	42	87
		Ability to apply content to practice	7	1	8
		Understanding educational theory	1		1
		Keep up to date	1	1	2
			54	**44**	**98**
	Ability to involve students	Encourages student involvement	13	3	16
		Praising the students	1		1
		Ability to value, empathise & understand the students	13		13
		Motivates students	2	4	6
		Recognising different learning styles	2		2
		Excellent observation of the student relationship while in class, sensing the group	2		2
		Using interactive methods in large groups	1		1
		Encourage students to ask questions	0	5	5
		Using questioning techniques	3	3	5
		Willing to listen	2	6	10
		Non threatening	1		1
		Respectful		5	5
		Receptiveness/open minded	1		1
		Non judgemental	1		1
		Advocacy	1		1
		Gives time to answer questions	1	2	3
		Fairness and equity	1		1
		Realistic expectations of self & students	1		1
		Making you think	0	5	5
			46	**33**	**79**
	Delivery skills	Good teaching/ presentation skills	11	13	24
		Able to explain things		6	6
		Flexibility	7		7
		Giving information out at the right level	1		1
		Ability to think of one's feet	1		1
		Natural flair	1		1
		Utilising a variety of delivery strategies	9	10	19
		Being imaginative and	3		3

		innovative			
		Experience of teaching	4		4
		Not reading from the over heads	0	1	1
			37	**30**	**67**
	Animated voice	Clarity of speech	2	21	23
		Voice projection/being heard/audible	15	13	28
		Voice modulation/ tone /pace/pattern	2	2	4
		Intonation of the voice	1		1
			20	**36**	**56**
	Communication	Communication/ interpersonal skills	22	30	52
		Verbal communication skills	3		3
			25	**30**	**55**
	Personal characteristics	Patience	1	4	5
		Approachability	7	8	15
		Cheerful	1		1
		Good finisher	1		1
		Assertiveness	1		1
		Openness to new ideas	2		2
		Willingness to learn	2		2
		Good personality	0	1	1
		Honesty	3		
		Reliable		2	2
		Friendly		3	3
		Helpful		2	2
		Reflective	1		1
		Analytical	1		1
		Use of self as a tool	1		1
			21	**20**	**41**
	Enthusiasm	Ability to show enthusiasm	12	25	37
			12	**25**	**37**
	Humour	Having a sense of humour	8	14	22
		Use of humour	10		10
			18	**14**	**32**
	Props	Use of media resources & teaching aids	10	6	16
		Provides handouts in class	1	4	4
			11	**19**	**30**
	Suspense & surprise	Including something memorable	1		1

		Spontaneity	1		1
		Maintaining an element of surprise	1		1
		Keeping the students attention	1		1
		Making it interesting	0	18	18
		Keeping it interesting	1	5	6
			5	**23**	**28**
	Planning	Through lesson preparation/planned	20	6	26
		Overall course plan	1		1
			21	**6**	**27**
	Animated body	Use of non verbal communication	4	6	10
			4	**6**	**16**
	Timing	Arriving before the students	2	1	3
		Keeps to time start and end times	0	3	3
		Timing of activities and responses	2		2
		Varying the pace of a lecture	1		1
		Punctual		5	5
			5	**9**	**14**
	Effective use of language	Effective use of language	3	10	13
		Eloquence	1		1
			4	**10**	**14**
	Structure	Clear introduction and summaries	4		4
		Content organised logically	3		3
		Structured approach	1	1	2
		Gives guidelines	0	2	2
		Points out further reading/work		2	2
			8	**5**	**13**
	Space	NONE	**0**	**0**	**0**
	Role play	NONE	**0**	**0**	**0**

Appendix 9c: **Data list of the characteristics that portray a lack of confidence**

	Categories	Characteristic	Lecturer	Student	Total
	Animated body	Lack/ avoiding eye contact	23	12	35
		Fidgeting with paper OHP's papers, pens etc	7	9	16
		Closed body language/posture	6	18	24
		Looking embarrassed	1	0	1
		Blushing	2	0	2
		Agitation	1		1
		Has their back to the class	1	8	9
		Appears withdrawn or timid	2	1	3
		Keeps looking at the board	0	1	1
		Appearing nervous	12	17	29
		Body language	1	1	2
		Stern	1	0	1
		Hunched/slumped posture	3	3	6
		Deportment sluggish	0	1	1
		Expressionless	1	0	1
		Crossing arms	2	1	3
		Appearing uninterested	0	1	1
		Appearing timid or shy	1	0	1
		Looking down at floor	5	4	9
		Not smiling	2	4	6
		Hides/ stands behind the desk or lectern	8	3	11
			84	**63**	**147**
	Animated voice	Quiet voice /poor voice projection	25	23	45
		Not speaking clearly	8	11	19
		Raised or tense tone of voice	4	2	6
		Shaky/faltering voice	8	13	22
		Stating you are nervous	1	0	1
		Hesitancy	9	5	14
		Pausing for too long	0	2	2
		Filling silences	1	0	1
		Talking too quickly	7	6	13
		Poor diction	2	0	2
		Speech not coherent	2	1	3
		Monotonous tone of voice	5	3	8
		Too many pauses	0	3	3
			72	**69**	**141**
	Knowledge	Incorrect information	3	0	3
		Not admitting when the lecturer does not know	1	0	1
		Not asking questions/ or preventing questions being asked	20	7	27
		Trying to cover up mistakes in	1	0	1

		knowledge			
		Unable to offer explanations or relevant examples	2	4	6
		Superficial explanations	0	1	1
		Lack of knowledge	0	3	3
		Apologises for lecture or lack of knowledge	0	2	2
		Lack of clarity	1	7	8
		Admission/apologizes for lack of knowledge or confidence	1	0	1
		The lecturer is easily confused	2	2	4
			31	**28**	**59**
	Delivery	Giving too much information	1	0	1
		Going of the point/ losing focus	3	3	6
		Avoids feedback	1	0	1
		Reliant on one method/ strategy for delivery	2	0	2
		Getting OHT's mixed up	1	0	1
		Making students copy lots of notes	1	0	1
		Unnecessary group work	0	1	1
		Reading directly verbatim from OHT's and books	14	15	29
		Not decisive	1	4	5
		Poor link to OHT's	1	0	1
		Over reliance on OHT's	2	0	2
			27	**23**	**50**
	Not valuing student involvement	Not facing the students	2	0	2
		Looking at front row only	1	2	3
		Belittling/intimidating students	2	1	3
		Not interacting/engaging the students	18	2	20
		Didactic style	5	0	5
		Inflexible	1	0	1
		Answers own questions	1	0	1
		Does not observe to see if students understand	0	1	1
		Not responding to the mood of the group	1	0	1
		Offer group work with little or no feedback or conclusion	1	0	1
		Not answering questions	7	0	7
			39	**6**	**45**
	Classroom management	Overpowering the students	2	0	2
		Unable to (gain) control group	10	4	14
		Disorganised	2	7	9

		Sticking to the planned lessons content	3	0	3
		Poor direction of group work	1	0	1
		Allowing students to isolate themselves	1	0	1
		Not assertive	1	0	1
			20	**13**	**33**
	Structure	Lack of structure	1	4	5
		Weak conclusion at the end of the session	1	0	1
		Not starting and finishing on time	2	2	4
		Muddled disjointed lecture	6	2	8
		Lots of group work	0	1	1
		No aims and outcomes	1	0	1
		Repetitious content	4	6	10
			15	**15**	**30**
	Props	Lots of OHT's	5	2	7
		Difficulty in seeking questions and responses to questions	4	0	4
		Poor OHT's	1	0	1
		Not able to use equipment/ recourses correctly	3	4	
		No hand outs	0	1	1
		Not revising/updating OHT's	0	1	1
			13	**6**	**19**
	Preparation	Lack of preparation	7	10	17
			7	**10**	**17**
	Space	Not moving around	2	0	2
		Moving aimlessly	0	1	1
		Standing still	1	3	4
		Too much moving around	3	2	5
			6	**6**	**12**
	Role play	Acting like a school teacher	1	0	1
		Not convincing	0	2	2
		Saying I was not supposed to teach this session	2	0	2
		Making it seem like it is an effort to lecture	0	1	1
		Does not appear confident	1	0	1
		Putting oneself down	2	0	2
			6	**3**	**9**
	Humour	Inappropriate humour sarcasm	3	2	5
		Lack of humour	1	0	1
		Jokes that fall flat	1	0	1

			5	**2**	**7**
	Use of language	Repetition of words	0	4	4
		Overuse of academic jargon	1	0	1
			1	**4**	**5**
	Enthusiasm	The lecturer shows a lack of interest	1	0	1
		Lack of enthusiasm	3	0	3
			4	**0**	**4**
	Suspense & Surprise	Does not hold attention	0	1	1
			0	**1**	**1**

Appendix 9d: **Data list of the characteristics that represent confidence**

	Categories	Characteristic	Lecturer	Student	Total
	Valuing the student	Treats the students as adults	1	0	1
		Uses students ideas to develop the session	1	0	1
		Asks students questions/opinions	3	1	4
		Uses students names	1	0	1
		Finds out about the audience	1	0	1
		Show genuine interest in the students	1	0	1
		Interacts with the students	19	7	26
		Listens to the students	6	2	8
		Greet students on arrival	2	0	2
		Values student contribution	2	0	2
		Collaborative	1	0	1
		Stops in the middle to see how you are doing	0	1	1
		Answers questions	0	6	6
		Manages/ answers questions well	4	0	4
		Deals with questions authoritatively	1	0	1
		Able to deal with issues/questions raised by audience	5	0	5
		Can incorporate student suggestions into the session	1	0	1
		Be the student advocate	1	0	1
		Invites questions/discussion	11	10	21
		Offers positive reinforcement	1	0	1
		Invites feedback	1	0	1
		Checks students can hear	1	0	1
		Scans the audience	2	0	2
		Can face the whole class	0	8	8
			66	**35**	**101**
	Animated voice	Speaks clearly/diction	18	13	31
		Good volume of voice	14	21	35
		Confident tone/ inflection of the voice	8	4	12
		Fluency of speech	3	4	7
		Steady pace of speech	5	1	6
		Variations in voice	1	0	1
			49	**43**	**92**
	Animated body	Eye contact with students	15	10	25
		Looks calm and relaxed	11	4	15
		Flexible in delivery and content	8	3	11
		Appears to enjoy the session	1	0	1
		Confident stance	2	0	2

		Body language	1		1
		Smiles	2	2	4
		Controlled/ appropriate use of animated body language	4	3	7
		Avoids fiddling with things	1	0	1
		Uses of body almost a performance	1	0	1
		Stands tall/ upright	2	5	7
			48	**31**	**79**
	Knowledge	Can talk around the subject without referring to notes	20	6	26
		Knows the subject	8	12	20
		Not afraid to admit limitations of knowledge	7	1	8
		Gives rationales	1	0	1
		Able to relate theory and practice	5	2	7
		Makes connections between sessions	1	1	2
		Clarity of information	0	8	8
			42	**30**	**72**
	Delivery skills	Good presentation	1	0	1
		Try new ways of delivery	1	0	1
		Uses appropriate teaching methods	5	0	5
		Effective communicator	0	5	5
		Gives clear explanations	2	5	7
		Fluency of delivery	0	7	7
		Organised	0	2	2
		Having a drink after completing a question	1	0	1
		Gives students something to think about	1	0	1
		Presentation skills	3	4	7
		Well prepared	9	2	11
		Changes activity every 15-20 minutes/different styles	4	1	5
		Provides positive scene setting/intro	1	0	1
		Not reliant on OHT's	1	0	1
			30	**24**	**54**
	Role play	Informal but not familiar	1	0	1
		Authoritative but not threatening	1	0	1
		Good role model	0	1	1
		Not being defensive	1	0	1
		Enjoys debate	1	0	1
		Appears keen and willing	1	0	1
		Self assured	1	0	1
		Decisive	1	0	1
		Purposeful	1	0	1

		Putting on a performance	1	0	1
		Dresses smartly	1	0	1
		Appears confident	3	1	4
		Appearing organised/self and presentation	11	5	16
		Appears competent	0	7	7
			24	**14**	**38**
	Space	Moves around the lecture theatre	13	4	17
		Appropriate change of position	1	0	1
		Organises seating arrangements	4	2	6
			18	**6**	**24**
	Humour	Appropriate use of humour	13	7	20
			13	**7**	**20**
	Classroom management	Appears in control	1	0	1
		Gains attention without shouting	3	1	4
		Not thrown by incidents	1	0	1
		Control of the group	5	4	9
		Assertive	2	2	4
			12	**7**	**19**
	Props	Slick performance with AVA's	8	3	12
		Use of video	1	0	1
		Uses group work	1	0	1
		Appropriate/minimal use of AVA's	1	0	1
		Provides handouts	1	1	2
			12	**4**	**16**
	Timing	Timing	2	0	2
		Changes pace of delivery	7	2	9
		Not rushed	3	0	3
		Be on time	2	0	2
			14	**2**	**16**
	Personal characteristics	Friendly	2	1	3
		Patience	0	1	1
		Politeness	0	1	1
		Openness	0	1	1
		Facilitative	2	0	2
		Approachable	3	3	6
			7	**7**	**14**
	Suspense and surprise	Holds attention	1	7	8
		Making the lecture appealing even when they are not	0	1	1

		Making it interesting	0	4	4
			1	**12**	**13**
	Enthusiastic	Enthusiastic	2	5	7
		Motivated	0	1	1
		Being positive	1	0	1
			3	**6**	**9**
	Structure	Well structured	0	1	1
		Having aims and objectives	2	1	3
		Gives clear instructions	1	0	1
			3	**2**	**5**
	Use of language	Uses easy language	0	1	1
			0	**1**	**1**

Appendix 10a: **Lecturers perceptions of Tauber and Mester's (1994) elements of acting according to gender**

Statements per element of acting	**Agree n= %**		**Uncertain n= %**		**Dis-agree n= %**		**Sig χ^2= p = N =**
Animated voice	M	F	M	F	M	F	
I naturally alter my speech pattern during different parts of a lecture.	10 100	47 88.7	0 0	5 9.4	0 0	1 1.9	NS
I plan to deliberately alter my speech pattern during different parts of a lecture.	7 70	17 32.1	0 0	15 28.3	3 30	21 39.6	NS
I naturally alter the volume of my voice to convey different meanings.	8 80	45 84.9	2 20	7 13.2	0 0	1 1.9	NS
I deliberately plan when to alter the volume of my voice to convey different meaning.	6 60	21 39.6	3 30	11 20.8	1 10	21 39.6	NS
Animated body							
Before a lecture I consider how I will use non-verbal communication to convey a specific meaning.	4 40	17 32.1	1 10	19 35.8	5 50	17 32.1	NS
I use non-verbal communication unconsciously when I lecture.	8 80	45 86.5	1 10	5 9.6	1 10	2 3.8	NS
Space							
I plan to position my self in the lecture theatre/class room based on how I think the students will be able to see me the best.	8 80	38 71.7	0 0	7 13.2	2 20	8 15.1	NS
I move about the lecture theatre/class room freely and unplanned.	9 90	42 79.2	0 0	3 5.7	1 10	8 15.1	NS
Props							
I plan precisely when in the lecture to use visual aids.	7 70	39 73.6	1 10	2 3.8	2 20	12 22.6	NS
In a lecture I spontaneously use visual aids from a range of them I have taken into the lecture.	4 40	23 43.4	0 0	6 11.3	6 60	24 45.3	NS
Before a lecture I plan what visual aids to use.	10 100	52 98.1	0 0	0 0	0 0	1 1.9	NS
Humour							
I build humour into my lecturers.	8 80	32 62.7	2 20	8 15.7	0 0	11 21.6	NS
I spontaneously use humour in my lectures.	9 90	48 90.6	0 0	2 3.8	1 10	3 5.7	NS
Suspense and surprise							
I build in an element of suspense and surprise into my lectures.	0 0	14 26.4	4 40	15 28.3	6 60	24 45.3	NS
Role play							
Normally when I lecture, I deliberately try to 'act/create' the professional persona of a lecturer.	2 20	12 22.6	0 0	3 5.7	8 80	38 71.7	NS
When I am nervous or unsure when lecturing, I deliberately try to 'act/create' the professional persona of a lecturer.	7 70	32 60.4	1 10	4 7.5	2 20	17 32.1	NS
Key M = Male, F = Female	Percentages calculated within each gender group						

Appendix 10 b: **Lecturers perceptions of Tauber and Mester's (1994) elements of acting by years experience**

Statements per element of acting		Agree		Uncertain		Dis-agree		
Animated voice	Years	n=	%	n=	%	n=	%	Sig
I naturally alter my speech pattern during different parts of a lecture.	5	**17**	94.4	**0**	0	**1**	5.6	NS
	10	**10**	100	**0**	0	**0**	0	
	15	**14**	77.8	**4**	22.2	**0**	0	
	20	**8**	100	**0**	0	**0**	0	
	25	**8**	88.9	**1**	11.1	**0**	0	
I plan to deliberately alter my speech pattern during different parts of a lecture.	5	**7**	38.9	**4**	22.2	**7**	38.9	NS
	10	**5**	50	**3**	30	**2**	20	
	15	**5**	27.8	**6**	33.3	**7**	38.9	
	20	**3**	37.5	**1**	12.5	**4**	50	
	25	**4**	44.4	**1**	11.1	**4**	44.4	
I naturally alter the volume of my voice to convey different meanings.	5	**14**	77.8	**4**	22.2	**0**	0	NS
	10	**9**	90	**1**	10	**0**	0	
	15	**15**	83.3	**2**	11.1	**1**	5.6	
	20	**7**	87.5	**1**	12.5	**0**	0	
	25	**8**	88.9	**1**	11.1	**0**	0	
I deliberately plan when to alter the volume of my voice to convey different meaning.	5	**7**	38.9	**4**	22.2	**7**	38.9	NS
	10	**7**	70	**2**	20	**1**	10	
	15	**4**	22.2	**6**	33.3	**8**	44.4	
	20	**4**	50	**1**	12.5	**3**	37.5	
	25	**5**	55.6	**1**	11.1	**3**	33.3	
Animated body								
Before a lecture I consider how I will use non-verbal communication to convey a specific meaning.	5	**10**	55.6	**4**	22.2	**4**	22.2	NS
	10	**3**	30	**4**	40	**3**	30	
	15	**5**	27.8	**6**	33.3	**7**	38.9	
	20	**1**	12.5	**2**	25	**5**	62.5	
	25	**2**	22.2	**4**	44.4	**3**	33.3	
I use non-verbal communication unconsciously when I lecture.	5	**18**	100	**0**	0	**0**	0	NS
	10	**10**	100	**0**	0	**0**	0	
	15	**18**	100	**0**	0	**0**	0	
	20	**8**	100	**0**	0	**0**	0	
	25	**9**	100	**0**	0	**0**	0	
Space								
I plan to position my self in the lecture theatre/class room based on how I think the students will be able to see me the best.	5	**13**	72.2	**3**	16.7	**2**	11.1	NS
	10	**9**	90	**0**	0	**1**	10	
	15	**11**	61.1	**2**	11.1	**5**	27.8	
	20	**6**	75	**1**	12.5	**1**	12.5	
	25	**7**	77.8	**1**	11.1	**1**	11.1	
I move about the lecture theatre/class room freely and unplanned.	5	**14**	77.8	**1**	5.6	**3**	16.7	NS
	10	**9**	90	**0**	0	**1**	10	
	15	**15**	83.3	**1**	5.6	**2**	11.1	
	20	**7**	87.5	**0**	0	**1**	12.5	
	25	**6**	66.7	**1**	11.1	**2**	22.2	
Props								
I plan precisely when in the lecture to use visual aids.	5	**13**	72.2	**1**	5.6	**4**	22.2	NS
	10	**7**	70	**0**	0	**3**	30	
	15	**12**	66.7	**1**	5.6	**5**	27.8	
	20	**6**	75	**0**	0	**2**	25	
	25	**8**	88.9	**1**	11.1	**0**	0	
In a lecture I spontaneously use	5	**9**	50	**2**	11.1	**7**	38.9	NS

visual aids from a range of them I have taken into the lecture.	10 15 20 25	**5** **8** **3** **2**	50 44.4 37.5 22.2	**1** **1** **0** **2**	10 5.6 0 22.2	**4** **9** **5** **5**	40 50 62.5 55.6	
Before a lecture I plan what visual aids to use.	5 10 15 20 25	**18** **10** **18** **8** **9**	100 100 100 100 100	**0** **0** **0** **0** **0**	0 0 0 0 0	**0** **0** **0** **0** **0**	0 0 0 0 0	NS
Humour								
I build humour into my lecturers.	5 10 15 20 25	**13** **8** **9** **5** **5**	72.2 88.9 52.9 62.5 12.5	**30** **0** **2** **3** **2**	16.7 0 11.8 37.5 22.2	**2** **1** **6** **0** **2**	11.1 11.1 35.3 0 22.2	NS
I spontaneously use humour in my lectures.	5 10 15 20 25	**16** **9** **16** **8** **8**	88.9 90 88.9 100 88.9	**2** **0** **0** **0** **0**	11.1 0 0 0 0	**0** **12** **2** **0** **1**	0 10 11.1 0 11.1	NS
Suspense and surprise								
I build in an element of suspense and surprise into my lectures.	5 10 15 20 25	**8** **6** **11** **4** **1**	44.4 60 61.1 50 11.1	**7** **3** **2** **2** **5**	38.9 30 11.1 25 55.6	**3** **1** **5** **2** **3**	16.7 10 27.8 25 33.3	NS
Role play								
Normally when I lecture, I deliberately try to 'act/create' the professional persona of a lecturer.	5 10 15 20 25	**14** **0** **0** **0** **0**	77.8 0 0 0 0	**1** **0** **1** **0** **1**	5.6 0 5.6 0 11.1	**3** **10** **17** **8** **8**	16.7 100 94.4 100 100	NS
When I am nervous or unsure when lecturing, I deliberately try to 'act/create' the professional persona of a lecturer.	5 10 15 20 25	**12** **7** **12** **5** **3**	66.7 70 66.7 62.5 33.3	**3** **0** **1** **0** **1**	16.7 0 5.6 0 11.1	**3** **3** **5** **3** **5**	16.7 30 27.8 37.5 55.6	NS
Key M = Male, F = Female	Percentages calculated within each year band per element							

Appendix 11: **Extract taken from one part of an interview transcript**

Researcher
Well, firstly thanks for doing this. As you know I have completed a survey and got some really useful information back. But from the survey there was one main issue that I wanted to look at further and that's this issue about the Lecturers' style of lecturing and I just wondered do you have your own teaching style?

Interviewee
I think I do.

Researcher
So what's in your teaching style?

Interviewee
I think I actually question a lot rather than giving information away to them. I involve them in it. I use humour to illustrate a point and also use a lot of anecdotes to illustrate points. I move around the room so that I go out into the student area and come back and I'm not really happy teaching sitting down - I find it quite stifling to teach sitting down, it's not natural to me. When I sit there I think it's just so boring. There's nothing to catch the student's attention other than the overheads and if they're not interested in what's on them then they're not going to engage in a session. I suppose that's it really.

Researcher
So those things, how did you get to understand those things?

Interviewee
I think that my background in [names clinical area] does a lot for the way that I teach because people say you know like I might say "I was really nervous" and they will say "I didn't see that all. I didn't see that you were nervous at all". And I think that's my background in [names clinical area]. You know, the thing that you work under pressure a lot of the time and you can't show that you're under pressure in any way. So I think that that really helps me to teach. I think that my teaching has a lot to do with my personality because I am quite outgoing and am quite interactive anyway. If I was in a room and everyone was talking I wouldn't be sitting there quiet. I would have to have my say as well, even if it didn't involve me. So I think my personality is a lot. So I think that it's not until I've done my PGD that I realise the strategies that I use. I think some of my strategies have changed from feedback and things that people have said to me but I have always used the questioning, the moving around the room, the use of space, that sort of thing; I've always done that. That's natural to me

Researcher
Right, so this issue about being able to hide the nerves as it were, how do you do that? What's going on in your head? Or could you think back to when you first started to use that. Was it a deliberate thing?

Interviewee
No. No, I don't think it was. I don't think it was a deliberate thing. I don't know. I just do think it is to do with my [names clinical area] background. The way that you project your voice. The way that you seem very in control and you absolutely know

what you're doing. And yet sometimes I really identified when you were talking the other day about the guy who went to teacher session and he only knew six words, I thought "Crumbs, yeah" because I've taught sessions where I only know what's on the overhead and probe me any deeper and I have no idea and yet I come out and everyone will say to me "That was brilliant, excellent" and it's the way that because you have confidence in yourself, I think, and you have confidence in your ability to deliver the session, so whatever it's on you know that you can deliver it and that you can hold the student's attention. Something that a student said to me the other day might be helpful. I went to do the Third Year study day at the Trust and we do interview techniques with the students and the girl had all the interview forms. And what we do is get them to short list and interview and all the rest of it. Anyway, she didn't turn up so we didn't have any of the paperwork so I was like panicking and I said to one of the students, a Third Year student who I've taught in nursing, new from [names clinical area], "I'm a bit worried because the girl with the paperwork hasn't turned up yet". We were outside. "So I'm just waiting for her". And she turned round to me, she said "Oh don't worry, you can bluff it". And I thought 'What does that say about me?' Is that a compliment in that you can teach and you can keep up engaged for three hours without the use of props or is it "Yeah, I know you've bluffed it before so you can do it again". And I really had to think hard about that and I thought no she really didn't mean anything by it but she had that confidence in my ability that if the girl didn't turn up it would still be ok and that, you know, sort of struck me. But I don't think I've ever, it's not a conscious thing I do, hiding the nerves. I don't realise I'm doing it.

Researcher
Right, ok, so if it's not conscious then, then you wouldn't be able to say how you manage your body to get that. It just happens and you get that through feedback from other people, that you appear to be confident.

Interviewee
Yes, although I feel I might have appeared nervous.

Researcher
Alright, ok. So if you feel you might have appeared nervous what do you think might have given you away?

Interviewee
I would think it shows in my voice sometimes. I think sometimes my voice isn't as forceful as it is normally and it has the odd wobble or two. And I also think it shows in my hesitancy sometimes at answering the questions And how I cover that up, and I know this is a coping strategy that I do use, is the student will ask me a question and I think "My goodness I've no idea" and then I say "Sorry I didn't understand quite what you were getting at. Will you rephrase it for me." They rephrase the question and I say "OK give me a minute because I need to sort this out in my head." And then I'd think about it and then I can sort it out but it's just having that ability to slow it down and to actually think it through because students have asked me questions before when I'm being observed teaching and I don't know the answer and I have totally ignored them and moved away from them and pretended I never even heard the question. Whereas now I am more confident to say "Right, ok" and I am also more confident to say "I don't know, I don't know the answer to that." Which is what I would never had done before.

Researcher
Ok, so if you were going to mentor a new teacher and they were under confident, how might you try to get them to appear more confident?

Interviewee
I think that it depends how I felt they were exhibiting that they were under confident. So I would encourage them to. Because I think you know, reading from notes, that sort of thing, appear to me that the person. You know it's like the student say "They don't know what they're on about" and they're not confident in their subject so you know, I would try to get them to integrate their notes into their overheads. It's not as obvious to the students what they're doing and also I think that you know use of voice, use of space, that sort of thing because I think it shows to the student that you are confident, that you will walk up the stairs in a lecture theatre and then walk back down again. You will go right into their area. Whereas a teacher you can sometimes feel quite vulnerable and then, you know, come back out again and I think that shows confidence. So I would get them to discreetly hide their notes, if that was what they were doing but look at the way they project their voice probably. Because I think confidence is all about how you appear not what you say.

Researcher
Right, ok. So why do you think that?

Interviewee
Because I just take so much from what I did in [names clinical area] and, you know, they could be opening a chest and I think when you're managing a shift in [names clinical area] everybody looks to you and I have always had this strong sense that if I fall to pieces so does everybody else and I have to keep the team together. So when they're opening the chest in [names clinical area] I in side, I'm thinking "Oh my God, I've no idea what is expected of me". But I'm able to direct other people and to appear very confident so it just all stems from there I think and it's about being, it's not about control, but it's about being the person on the stage because I could never live with the shame of not appearing confident.

Researcher
So it's about almost creating a persona about being confident and then from that confidence other things might, er!!, you might feel more confident, even though you might be nervous inside that you know that you appear confident outside and then other people might feel more confident with you because you appear to be confident.

Interviewee
So if I was mentoring a new lecturer, it's like leading a team. You know teaching is like leading a team and you lead them into un-chartered territory for some of them and it's up to you to make them feel confident and to be interested in the subject as well. So I think if you can put any subject across as dry as it may be in an interesting way, then they will listen to you and the students will have confidence in your ability.

Appendix 12: **Extract from the qualitative data thematic analysis**

Theme = Influencing factors

Numbers of students

Interviewee 6

It is very difficult as a new teacher, particularly in large classes. So part of my support for somebody completely new to teaching would be to say, be cautious in the size of groups and the type of teaching that you take on in the first place. Make sure it's something you're comfortable with and to build the numbers of students up because ultimately once you get over 20 it is academic, it is academic, but as a new teacher you don't feel like that and it seems this hugely terrifying thing and if you're going to gain your confidence to do that in stages.

Interviewee 7

I don't feel as confident teaching large groups, I really don't. I have a bit of an aversion to large groups, they make me feel quite anxious. I do it, but I find that much more stressful for myself. I don't feel able to engender the same relaxed environment when there's 100 people as when there's 25 or 30. It's strange but I don't know, I think the set up of the room makes a different as well.

Interviewee 11

But I do think that the larger number of people, it feels more threatening to me.

Interviewee 12

I think I am different in different size groups, perhaps more and formal and a bit more anxious with large groups than the small PTG's [Personal Tutor Groups].

Rooms

Interviewee 2

Some of our rooms, they're not conducive to the best body language but I try and do what I can within the limitations of what is there. Lecture theatre A [names the room], that's pretty formal however you do it but you can move around, as you know yourself, move towards the group.

Interviewee 4

If the actual podium is sort of cut off from the seating, you know where there's a kind of a barrier on the podium that you can't sort of down from it quite easily. I mean there's some Lecture Theatres where they're quite high up and you either have to walk down steps at either side or whatever. That's quite a nice lecture theatre if you have to chose one of them in a sense because it's quite friendly and you're quite close to the audience and you can move around quite a bit there. Some sort of physical barrier I suppose or if there's equipment that's in your way, that you can't move and stuff like that.

Interviewee 5

Again, I suppose, you are restricted by the number of students. I mean you can't have a sort of a room where 200 students sit round in a circle. I think, you know, that wouldn't work but when the groups are smaller I definitely prefer a semi circle. No desks or whatever. Before I started lecturing at the university that what I was mostly used to here at the hospital because we've got the facility to have a room for a whole day. Set up the room exactly as we like it and it will stay like that all day but you have to work,

as you know, within the tight schedules and the rooms are how you find them and whatever so my preferred style would be just a semi circle and me sort of on a chair; either up the side or whatever but you know, there's no barriers between us.

Interviewee 10
Lecture Theatre 1 is really scary, it's too big and really formal having the students towering above you is really intimidating.

Interviewee 11
I don't feel I'm as natural in a lecturer theatre. That's why I don't like doing it. For some reason I don't feel as natural in a large lecture theatre as I do in a classroom. I'm much more able to be myself and be more relaxed. It's just, it's strange. I don't know what it is. Maybe it's me. I'm probably a bit odd.

Interviewee 12
Even though I've been a teacher for all those years and I do it and I make myself and I grit my teeth and I go in and I do it. I feel I have to be, I don't want to say I have to be more prepared because it makes it sound as though I prepare more for a large group than I do for small because I don't but I think because of the nature of the environment it's not as easy to be informal. I really do think that.

Appendix 13: Interview qualitative data analysis Categories, sub themes and themes.

Key: **Theme,** ***Sub theme,*** • Categories

1) Influencing factors

The subject matter of the lecture
- Subject to be taught
- Academic level

Perceived influence of the students
- Expert student
- Academic level of student
- Student expectation
- Focus of attention
- Number of student

The room in which the lecture was to be delivered
- Rooms
- Time of day

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2) Facets of the individual

Self concept
- Self esteem
- Inner Confidence/strong centre
- Self awareness
- Personality
- Intuition
- Stature
- Clothing
- Openness

Philosophy of teaching
- Views on lectures
- Committed
- Respect for student

Factors affecting acquired knowledge & experience
- Appearing confident in practice
- PGDip
- Team teaching
- Voice projection training
- Past experiences in education
- Feedback
- Formal evaluation
- Observing others
- Life experience/history

Knowledge base
- Clinical knowledge and skill
- Secure in knowledge base
- Using clinical knowledge

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3) Back stage activities

Preparation of content
- Preparation
- Content

Preparation of method of delivery
- Making it interesting
- Integrating notes into overheads
- Group work

4) Putting on the persona

Taking on the persona behind the door
- The person becomes the lecturer
- Taking on the role
- Mental attitude
- Here we go
- Breathing
- Positive mantra
- Not coming out of the role
- Playing the role

Presenting the Initial persona
- Formality
- Authoritative
- Verbal control
- Prescriptive
- Arrival time
- Getting people quiet
- Informal
- Openness

The hidden self
- Appearing confident
- Bluffing it
- Hiding the nerves
- Mask

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5) Elements of acting

Animated body
- Being larger than life
- Using body language
- Having something to do with hands
- Enthusiastic
- Lively
- Eye contact

Animated Voice
- Animated voice
- Voice projection
- Volume of voice
- Intonation
- Clear voice
- Taking water
- Tone
- Speaks clearly

Space
- Movement/active
- Sitting
- Positive
- Face the group
- Position in the room
- Movement into the student area

5) continued

Props
- Use of audio visual aids
- Technology

Humour
- Jokes
- Having a sense of humour
- Funny stories

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6) Persona characteristics

Being knowledgeable
- Appears & is knowledgeable

Having good communication skills
- Verbal & non-verbal skills
- Sensitive to the group vib

Having the technical skills to deliver the lecture
- Not talking solidly
- Traditional style
- Mixing methods of delivery

Interacts with the students
- Asking questions
- Dealing with questions
- Involving the students
- Safe environment
- Equal relationship
- Openness
- Rapport with the students
- Challenges/ provokes thoughts

Being interesting
- Use of anecdotes/telling stories
- Making it memorable
- Keeping their attention
- Innovative

Being confidence
- Confident in the lecture
- In control
- Commanding presence
- Classroom management

Being enthusiastic
- Show enthusiasm about the subject
- Motivated