The use of drama-based techniques in higher education teaching

ROBERT ARNETT ROBSON

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DECLARATION

"I certify that the work contained in this thesis, or any part of it, has not been accepted in substance for any previous degree awarded to me, 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 own investigations, except where otherwise identified by references and that the contents are not the outcome of any form of research misconduct."

Student: Robert Arnett Robson   Date …August 2018

Supervisor: Professor Jill Jameson   Date …August 2018

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ABSTRACT

The purpose of this exploratory study was to examine how the use of drama-based techniques in higher education teaching could contribute to lecturer effectiveness in supporting student engagement. The framework for evaluating teaching effectiveness was drawn from the study by Heffernan *et al* (2010). The aims of the study were as follows:

(a) To trial the application of drama-based techniques in the form of a 'toolkit' comprising three techniques: *soliloquy*, *sketch* and *storytelling*, in higher education teaching practice

(b) To ascertain how these techniques can contribute to lecturer effectiveness in supporting student engagement

(c) To propose a strategy to assist lecturers in displaying effectiveness as teachers specifically with regard to the development and application of the drama-based toolkit in their own teaching practice

The study took place in the business faculty at the host institution. An action research methodology was applied. Five lecturers attended an initial training programme conducted by the lead researcher; they then designed and delivered the techniques. Three were delivered in the lecture setting and three in the tutorial setting. All performances were videoed and lecturers completed video diaries reflecting on the experience. Six student participants then evaluated a sample of the performances. The data sets were analysed by the lead researcher.

The interpretative analysis of the video footage revealed that 11 out of the 19 strategies for teaching effectiveness (Heffernan *et al* 2010) had been applied in some form across the range of performances. Five of the strategies had been applied in virtually every performance. The analysis suggested that the use of drama-based techniques in teaching *may* be able to contribute to lecturer effectiveness in supporting student engagement. Lecturer reactions were generally positive; all said they would continue to use the techniques in some form in their teaching practice. Some suggestions were made regarding the training programme, which were incorporated into the revised training strategy. Student reactions were also positive; all perceived the potential value of the techniques for student learning, albeit with the caveat to avoid *overuse*. In conclusion, although the findings from this study are not generalisable, it is argued that the outcomes may hold value for those in other faculties and in other institutions who are interested in adopting innovative teaching approaches; thus making a case for the significance, professional relevance and rigour of the contribution.

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1.1 Introduction

'The show must go on!' According to one source, this well-known expression is an old theatrical tenet, now applied to a variety of situations, which advocates the continuance of proceedings notwithstanding unforeseen occurrences (Ammer 2003). It is a fitting expression with which to introduce this opening chapter because it succinctly captures the essence of the research project: an exploration into the use of drama-based techniques in higher education pedagogy at a time of significant change for the university sector.

The research setting for this project is the faculty of business in one post-1992 university. The university - like all other English universities - has recently experienced a changed situation due to cuts in higher education funding and the need to meet the deficit through charging higher student tuition fees. Writing just prior to the implementation of the changed structure, O'Connell (2011) suggested that student expectations would change as a result of the fees increase; he argues that students would demand more and that the quality of service, which includes a *good teaching* standard, would become one of the key differentiators affecting student choice and that success over the long term would be contingent on satisfying student expectations by adopting an increased customer orientation. Holbeche (2012) also suggests that universities will focus on the student experience as a key marketplace differentiator, and that in order to compete effectively, key elements of the student experience will need to be addressed including the improving of *teaching quality*. However, she asserts that enhancements to the student experience "rests heavily on the willingness and engagement of staff to bring about improvements" (Holbeche 2012:11). In a study regarding student expectations and perceptions in UK higher education, commissioned by the Quality Assurance Agency (QAA), and involving more than 150 students across 16 higher education institutions, Kandiko and Mawer (2013:10-11) report the following findings (summarised here in bullet point form) with regard to teaching:

- "Students praised enthusiastic, experienced and engaged staff"
- "Students … wanted mechanisms in place to develop staff and to manage 'bad' teachers. Students wanted staff to be qualified and trained, and students expressed a desire for procedures to manage "bad teaching", described as lecturers not knowing the course material, reading off slides and failing to offer any support to students"

- "Despite having a consumerist approach to higher education, students complained about academics who ostensibly took the attitude of "just doing their job". Students wanted lecturers who were passionate and knowledgeable about their subject, with sufficient content knowledge and teaching capability"
- "Students wanted teaching staff who were enthusiastic, experts in their field and met benchmarks of good teaching"

The Government White Paper: *Higher education: students at the heart of the system* (Department for Business, Innovation and Skills, 2011:2) also places high emphasis on teaching quality, stating: "we want there to be a renewed focus on high quality teaching" and "we expect our reforms to restore teaching to its proper position, at the centre of every higher education institution's mission" (Department for Business, Innovation and Skills, 2011:27).

In view of the foregoing, it could be argued that interventions to increase the quality of teaching in higher education may be *beneficial to higher education institutions* if - in pursuance of greater marketplace differentiation - they help to build a reputation for teaching excellence. Such interventions could also be *beneficial to students* if teaching helps to heighten interest and stimulate engagement. With regard to teaching quality in higher education, Pennington and O'Neil (1994:14-16) suggest that a deep learning approach represents the heart of higher education and that this can be shaped, in part, by "stimulating teaching". This view is supported by Jin (2000) who suggests that learning can be stimulated by well-presented lectures; the converse being true regarding those that are poorly delivered. He argues that although deep learning may not be achieved purely on the basis of the lecture itself; lecturing can nevertheless act as an important catalyst in promoting deep learning. The findings of a study into the pedagogic issues faced by business and management lecturers (Ottewill and Macfarlane 2003:35) revealed an expectation on the part of lecturers that students "engage with the subject matter". However, such engagement may be influenced by the teaching approach taken by lecturers; in one study into lecturer effectiveness (Heffernan *et al* 2010:19), a student commented: "How do they expect us to get excited about it if they aren't even excited". Turner (2007:3) notes that "some teachers are unforgettable, whether for being inspirational or ogres"; indeed, Ottewill and Macfarlane (2003) suggest that because student motivation is a key pedagogic issue for educators, lecturers should seek to discover ways to stimulate student interest; they should be *inspirational*. Such a view would seem to harmonise with the opinions expressed by students in the study mentioned earlier (Kandiko and Mawer 2013:10-11) where

words such as "enthusiastic", "passionate" and "engaged" were used to describe elements of effective teaching.

Interventions to increase the quality of teaching could also be *beneficial to lecturers* if they contribute to effectiveness and the development of professional practice. Lowe (2003:138) argues that when teachers are informed about various methods of teaching, they are better equipped to "select the optimum approach when faced with new or difficult situations". She therefore suggests that educators need to be proficient in the selection and application of a range of teaching methods.

1.2 The purpose and aims of this study

The purpose of this study is to explore the application of one innovative teaching method: the use of drama-based techniques in higher education teaching practice. The specific focus of the study is on the latter two potential benefits as described above: the potential contribution of this approach to *lecturer effectiveness* in supporting *student engagement*.

The aims of this research project are to (a) trial the application of drama-based techniques in the form of a 'toolkit' comprising three techniques: *soliloquy*, *sketch* and *storytelling*, in higher education teaching practice; (b) to ascertain how these techniques can contribute to lecturer effectiveness in supporting student engagement; and (c) to propose a strategy to assist lecturers in displaying effectiveness as teachers specifically with regard to the development and application of the drama-based toolkit in their own teaching practice.

1.3 The positioning of the study in the context of a professional doctorate

The Doctorate in Education (EdD) degree is a professional doctorate with an emphasis on salient issues with relevance to the professional *practice* of educators. It is essential to make this explicit at the outset because it has important implications for the way the study is designed both in terms of the adopted methodology and the review of literature.

In this study, the overarching emphasis is on exploring the application of a teaching 'toolkit' with a view to possible *pedagogical enhancement*. This toolkit comprises what has been termed 'drama-based techniques'. The focus of the study is on exploring these techniques in order to ascertain how their application may contribute towards lecturer effectiveness in supporting student engagement. Therefore, this EdD thesis touches on two principal academic disciplines: drama and teaching effectiveness. However, this is not a study *about* drama in the sense of

constituting an in-depth theoretical examination of drama in teaching, nor is it about an in-depth examination of the theories relating to teaching effectiveness and the extensive debates surrounding this construct. This is a methods-driven study, built around the application of an action research methodology (Section 1.5) and therefore, the review of literature in this thesis is designed as an adjunct to this, in order to provide context for the study. This involves a broad overview of the literature relating to these academic disciplines in connection with *using acting in the classroom setting* as a possible contribution to effective teaching. The overview then is rooted firmly in the domain of professional *practice*. As a consequence, the review does not critically examine drama as a discipline or the history of drama in teaching; nor does it provide a detailed examination of the historical development of teaching effectiveness within higher education.

Notwithstanding the practice-oriented focus of the study, some descriptive terms relating to drama are used in the thesis, and these require clarification. The three teaching tools trialled in this study have been termed: *drama-based* techniques. This term has been used because each of the techniques has some link with drama. In essence, they are mini-dramatic performances. In the live trials, the **soliloquies** have been designed as mini-plays. For example, the lecturer may play the role of a company executive reflecting on an aspect of company performance. He or she does this by speaking to himself or herself out loud, allowing the audience to acquire insight into his or her thoughts. The **sketches** are also mini-plays. They may take the form of short skits where the lecturer adopts a certain role; for example, a 'doctor' advising a 'patient' (student role-player). For the purpose of this study, the term 'sketch' also applies to lecturers using a form of visual illustration to convey a learning point but utilising theatrical techniques such as props (Greenberg and Miller 1991). The sketch can be performed by the lecturer alone or can involve the use of a student role-player. The **stories**, for the purpose of this study, involve the relating of a story (true or fictitious). The narration is designed to involve application of various skills and tools that can be found in the 'world of acting' (as discussed in the following paragraph).

To perform these three interventions, the lecturer may utilise a range of skills and tools: for example, animation in voice and body, effective use of classroom space, employing humour, use of props, suspense and surprise and dramatic entrance and exit (Tauber and Mester 2007:19). Although it is recognised that some of these apply to **communication skills in general** that a lecturer would necessarily apply through teaching in the classroom, they are described (collectively) in this study as "performance skills" (Tauber and Mester 2007:15) or "performing arts skills" (Street 2007:3). This is because these skills and tools can be "found in the world of

the actor" (Tauber and Mester 2007:3) and that they constitute "elements of acting" (Street 2007:18). This collective grouping of skills and tools has been foregrounded in the training workshop designed to help the lecturers to design and deliver the three techniques.

To analyse the application of the techniques, an evaluative framework, comprising 19 strategies for effective teaching has been applied (Heffernan *et al* 2010). One of these strategies is termed *'be creative'.* This strategy included the use of props, character creation, suspense and surprise and dramatic entrance and exit (Tauber and Mester 2007). These elements are grouped together under this theme because it is recognised that their design and application necessitates a degree of *creative thinking* on the part of the lecturer. In this context, the term **character creation** requires further clarification. In this study, the term 'role' is used on numerous occasions. It is recognised that social actors adopt a range of roles in everyday life; indeed with regard to teaching, Tauber and Mester (2007:84) describe "playing the teacher role" and the findings from the study by Street (2007) suggest that lecturers adopt a persona prior to the beginning of the lecture and maintain it throughout. This persona "was different from that displayed in other parts of their professional life" (Street 2007:3). However, in this study, the term 'role' is used primarily in connection with the role played by the lecturer *within* the drama-based portrayal; in essence, the *character* role. Hence, in this study, *character creation* means the creation of the character to be portrayed in the mini-play; for example, a doctor, a company executive, a frustrated employee, an anxious student. The thesis also features the expression *'lecturer innovation and creativity'* (Section 1.5). Although these two qualities are associated, they are different. In this study there is recognition that in the design and delivery of the techniques, the lecturer will be utilising creative thinking (creativity) but will also be manifesting a desire to introduce and pioneer a fresh, new teaching method with the clear objective of *pedagogical enhancement* (innovation). In addition, it should be noted that the term *lecturer effectiveness* is clarified for the purpose of this study in Section 2.4 and the term *student engagement* in sub-section 2.5.1.

1.4 Background to the study

The selection of the research topic was heavily influenced by my own passion for, and experience of, the application of drama-based techniques in an educational context. I have always had an interest in teaching and training and gained some initial experience in this field designing and delivering a number of management workshops for a company in which I was employed during the 1990s. In 1999, I formed a small training and development company

through which I designed and delivered a series of personal and management development programmes for a range of corporate clients. Each course was designed to incorporate the use of drama-based techniques in the delivery. This approach was different from pure drama-based training where drama occupies a more prominent position; for example, through the use of a live piece of theatre, or a training session using interactive drama where course delegates are invited to 'step into the action' and engage with the scenario and the players; or perhaps through the construction of a training day based around theatrical training techniques, exercises and games (Hancock and Davies 1999). My aim, however, was to interweave elements of drama into the training day in a less overt fashion; to act as a *complement* to a wider range of teaching and learning techniques.

The three principal drama-based techniques which I selected were (a) *soliloquy* (playing a character and voicing thoughts aloud), (b) *sketch* (brief skits, often humorous, built around specific scenarios), and (c) *storytelling* (illustrative real-life accounts and/or moral-based stories conveyed dramatically). In order to perform each of the techniques effectively, I also incorporated the use of a range of performing arts skills; for example, use of the voice, body language, use of props, space and humour (Rodenburg 1992, Berry 2000, Tauber and Mester 2007).

The key advantage of these particular techniques was that the interventions could be designed and executed by me *alone*. They did not require elaborate planning and coordination as would be the case with live theatre or an interactive drama intervention. At times, I would involve delegates in some of the skits. At other times I would work with a co-trainer and this provided opportunity for the delivery of some jointly-acted sketches. However, the application of these techniques did not *depend* on the direct involvement of the audience and/or the presence of a co-trainer.

The feedback from delegates over the years was very positive; they seemed to appreciate the enthusiastic style and the involving and engaging form of delivery. Between 2002 and 2004, I entered academia for the first time as a visiting lecturer, teaching business-related subjects at a post-1992 university. I decided to incorporate the use of the three techniques into the design and delivery of lectures and tutorials. The anecdotal evidence from that period supported the approach, with students enjoying the learning experience and in particular, the drama-based elements.

I returned to academia on a full-time basis in 2009 and discerned a greater emphasis on the quality of teaching within the Faculty of Business; for example, it was now mandatory for all newly appointed lecturers to acquire the Postgraduate Certificate in Higher Education (PG Cert HE) teaching qualification. In 2011 I was appointed as Lead Tutor within my Department; a Principal Lecturer role with a focus on teaching, learning and the student experience. At the same time, the changing landscape within higher education (as discussed in Section 1.1 above) was beginning to emerge.

It is against this backdrop that my choice of thesis topic was crystallised. I was keen to explore whether this drama 'toolkit' which I had been using for years, could be applied successfully by *other* lecturers within the Faculty. If it could, there was an opportunity, potentially, for a positive contribution in three areas:

1. An enhanced reputation for quality teaching leading to marketplace differentiation
2. A positive learning experience through active student engagement
3. A contribution to lecturer effectiveness and development of professional practice

I decided to centre the research project on points 2 and 3 above, with the prime focus being on point 3. Although I had received various forms of public speaking and presentation skills training over the years, I was not a formally-trained actor. I was intrigued to find out whether other lecturers who had received no formal acting training and with little or no acting experience, could – *following an initial training workshop* – successfully design and then deliver drama-based interventions in the live teaching setting. Could a live work-based trial built around the idea of 'acting for the non-actor' result in the adoption of a new and effective teaching method? Leading on from this question, I developed the project aims as described in Section 1.2 above.

1.5 Theoretical positioning of the study

Through my experimentation with drama-based techniques I had crafted a set of teaching tools which could be integrated into the design of lectures and tutorials; drama interventions that *could* be performed by me alone (involvement of students being optional). This constituted an expansion of my teaching methods repertoire; a toolkit that could be applied alongside other teaching techniques and learning activities in the classroom setting. To explore whether other lecturers could successfully apply these techniques in their practice required a research approach which allowed the participants to *design* the drama interventions, to *deliver* them in the live teaching setting and then to *evaluate* the outcomes. Hence, the overarching research strategy chosen for this study is *action research*.

The focus of this research study is on possible enhancements to professional practice through the adoption of a new teaching method. Action research is characterised by its emphasis on improvement and change (Koshy 2010, Cohen *et al* 2011). It is a practical research design (Creswell 2012) focused on "analysing the world but also trying to change it" (Gray 2014:328). Interestingly, with regard to increasing teaching quality, Pennington and O'Neil (1994) suggest that higher education institutions should advocate the undertaking of action research projects by educators with the objective of seeking to improve teaching quality. In a study undertaken into the attitudes of lecturers regarding the adoption of new methods of teaching (Bennett 2001:49), two of the hurdles cited (and possibly cross-related) were "insufficient training and lack of self-confidence in personal skills". This appears to be a salient point because following on from the findings in the QAA commissioned study highlighted in Section 1.1, a number of recommendations were made including "support for staff development and training (both initial and continuing support)" (Kandiko and Mawer 2013:11). Through the adoption of an action research strategy, this study is designed to provide participating practitioners with, firstly, initial training in the design and delivery of the drama interventions; secondly, ongoing support during the design phase; thirdly, the opportunity to pilot the interventions in the live teaching setting and then finally, the opportunity to evaluate the outcomes and reflect on and apply the learning points from the entire experience. This latter point would appear to be particularly important. In the context of improving the learning experience for students, Jin (2000) highlights the importance of protecting lecturer innovation and creativity. The design and delivery of drama-based interventions naturally allows lecturers to draw heavily on both of these qualities, with the aim of developing effective teaching methods. Of course, if the students are to enjoy an enriched learning experience, then the methods must be genuinely effective. It would, therefore, seem imperative that lecturers reflect on the application of the techniques post-intervention, and critically evaluate where adjustments and adaptations may be necessary. Indeed, Hobley (2003:22) asserts that "reflectivity is not an indulgence, but a pre-requisite for effective teaching". This view is supported by Heffernan *et al* (2010) who link personal effectiveness with lecturers taking the opportunity to reflect on their own creativity.

Regarding the theoretical underpinnings for the action research strategy; my *ontological* stance is subjectivist, based on the assumption that the social reality that I am exploring is understood through my examination of the perceptions of research participants. My *epistemological* stance is based on the assumption that, as a researcher, I am interacting with the research environment; I am not independent of it. This stance is evidenced through my adoption of an interpretivist

philosophy, employing the use of multiple qualitative data collection methods. In terms of my *axiological* position, this research is value-laden; I am directly involved in the project as a collaborator and interpreter of the behaviour, activities and responses of the research participants (Easterby-Smith *et al* 2002; Collis and Hussey 2003; Saunders *et al* 2009; Koshy 2010). Full details of the theoretical underpinnings for this study are provided in the Methodology chapter (Chapter 3).

Other topic-related perspectives inform the research process (particularly the design of the one-day introductory workshop); notably, the work of Heffernan *et al* (2010) with reference to establishing a set of lecturer effectiveness criteria and the work of Tauber and Mester (2007) and Street (2007) with regard to the application of performing arts skills by lecturers.

1.5.1 Author's voice

In action research it is recognised that the author is part of the study, allowing for a more subjective approach in writing style than would be the case with a typical experimental study where the researcher seeks to maintain an objective position (Johnson 2008). Acknowledging that action research may represent a unique journey on the part of the researcher, Koshy (2010) advocates use of the first person in writing up the action research report, as an aid to reader accessibility. For these reasons, I have adopted two strategies which foreground my voice as author; these are:

1. The adoption (where appropriate) of a first person writing style in order to effectively convey my decision-making processes, particularly with regard to the background to the study, my personal role as lead action researcher, the construction of the methodology and the interpretation of the findings.

2. The production of a detailed *researcher's diary*. This is written as a reflective narrative and documents my thought processes in relation to the challenges faced and the actions taken throughout the duration of the research study. The diary features as an appendix to the thesis (please see *Appendix 1*).

1.6 The research findings and analysis: integration of the literature

This qualitative research study has yielded significant volumes of data. As will be noted in Chapter 3, the overall *data corpus* (Braun and Clarke 2006) is sub-divided into five distinct *data sets*. The documentation of many of the findings drawn from the data sets requires the use of

thick description (Miles *et al* 2014) to effectively convey the essence of the lecturers' and students' contributions. The research findings relating to all five data sets are documented in Chapter 4 and Chapter 5. To ensure *clarity of presentation*, a specific approach has been applied; this is described in the following paragraph.

As noted in Section 1.2, one of the principal aims of the study is to propose a training strategy for lecturers which, if applied, will assist them in the design and delivery of the three drama-based techniques in their own teaching practice. For this reason, the documented findings are accompanied by *frequent analytic narratives*. These narratives pin-point the aspects that have emerged from the interpretative analysis that need to be incorporated into the new training strategy. These aspects are summarised in tabular form at the end of the discussion on each data set, thus building an ongoing body of information for the construction of the final training strategy (this final framework is documented in Chapter 7). In Chapter 4 and Chapter 5, the narratives **do not re-visit the literature** reviewed in Chapter 2. This was a deliberate decision on my part as lead researcher. Chapter 4 and Chapter 5 are designed to present documentation of findings and analytic narratives within **discrete** data sets; the prime focus being the isolation of the key aspects for inclusion in the revised training strategy. Therefore, *Chapter 6* has been designed to provide an extensive, fully integrated and critical discussion, drawing on the various data sets. In this chapter, **the literature is re-visited** and interwoven, as arguments are made and conclusions drawn in relation to the research question. The contribution to knowledge is then re-stated and the limitations arising from the method are addressed.

1.7 Original contribution to knowledge

The following areas constitute an original meaningful contribution to knowledge in the context of higher education and within a business faculty through adding to teaching and learning and enhancing the student experience. In addition, putting forward the case for the significance, professional relevance and rigour of the contribution, I would argue that the learning outcomes of the study are not discipline-specific and that the documented action research process could be applied in other faculties of the host organisation and generally within the field of higher education.

Originality is claimed in the following dimensions:

1. The trialling of the three techniques in higher education teaching practice, through a specifically-crafted action research methodology as documented in Chapter 3

2. The application by lecturers of the three drama-based techniques (soliloquy, sketch and storytelling) in a higher education teaching setting and the findings derived therefrom

3. The evaluations by student research participants of the application of the three drama-based techniques in a higher education teaching setting

4. The revised training strategy for lecturers developed from a rigorous analysis and interpretation of the research findings as presented in Chapter 7

1.8 Contribution to professional practice

The potential benefits deriving from this research study were discussed in Sections 1.1 and 1.4 above. The creation of a training strategy for lecturers, who are interested in the approach, may provide a means through which they can integrate a new set of techniques into their teaching delivery repertoire. This will contribute to the personal development of individual lecturers and possibly establish a platform for further research in this area.

In addition, the research study provides the opportunity for the establishment of a community of practice (Lave and Wenger 1991) between the co-researchers on the project with the potential to expand the network to include other practitioners who may be interested in learning more about the application of the techniques in their own practice. Wenger-Trayner and Wenger-Trayner (2015) assert that a genuine community of practice exists when there is a shared area of interest to which members are committed with a focus on sharing information, joint learning and the development of a shared collection of resources.

1.9 Research question

The research question that frames this exploratory study is:

How can the use of drama-based techniques in teaching contribute to lecturer effectiveness in supporting student engagement in higher education?

1.10 Outline for the thesis

The remaining chapters of the thesis are structured as follows:

Chapter 2: Literature Review

This chapter opens with a discussion of the literature search strategy adopted for the study. Also, the principal database searches have been recorded on a grid showing key words; source and retrieval details (please see *Appendix 2*). A brief overview of the literature is then provided followed by a deeper examination of the selected topic-related literature in the context of the research question.

Chapter 3: Methodology

This double-length chapter is in two parts. Part 1 opens with a detailed discussion of the research design giving justifications for the adoption of an action research strategy, the specific action research approach taken and its philosophical underpinnings. In Part 2, the elements of the applied action research model are discussed, and the data collection methods employed are then described and justified. Following this, a detailed description of and justification for the data analysis approach is provided. Information is then given on the validity and reliability of the research and ethical considerations.

Chapter 4: Findings and Analysis Part 1

This chapter presents the findings and interpretative analysis in respect of two of the five data sets evaluated as part of the action research cycle. These are (a) the post-workshop questionnaires and (b) the video footage of the live performances.

Chapter 5: Findings and Analysis Part 2

This chapter presents the findings and interpretative analysis in respect of the final three data sets. These are (a) the post-performance co-researcher video diaries; (b) the student teaching session evaluations; and (c) the student evaluations of drama-based techniques.

Chapter 6: Discussion

This chapter provides a detailed discussion of the research outcomes in the light of the research question. The chapter then re-states the contribution to knowledge and discusses limitations arising from the method.

Chapter 7: Conclusion and Recommendations

This final chapter summarises the project and its aims and the principal recommendations. It also documents the revised training strategy for lecturers. It highlights possible contributions to professional practice and potential future projects. In addition, suggestions are made regarding possible areas for further academic research.

Chapter 2: LITERATURE REVIEW

2.1 Search strategy

The search strategy for the review has involved drawing relevant material from the following sources:

- Targeted database searches for peer-reviewed journals by subject
- Targeted database searches by author
- Targeted database searches by article
- Hard-copy journal articles
- Academic textbooks

The databases searched included the following: Academic Search Premier, Business Source Premier, Education Research Complete, Emerald, Sage Journals (initially searched through Google Scholar), SpringerLINK (initially searched through Google Scholar), and Taylor and Francis Online. A range of online journals were accessed and utilised including: *Australasian Journal of Educational Technology; Teaching in Higher Education; Change: The Magazine of Higher Learning; Studies in Higher Education; Journal of Further and Higher Education; Higher Education Research & Development; The International Journal of Management Education; Innovations in Education and Teaching International; Active Learning in Higher Education; Quality in Higher Education; Problems of Education in the 21st Century; Quality Assurance in Education; Research in Higher Education; Marketing Education Review; Higher Education; Journal of Legal Studies Education; Educational Psychology Review; The Journal of Higher Education; Communication Education; Assessment & Evaluation in Higher Education; Journal on Excellence in College Teaching; Journal of Applied Learning Technology; Journal of Higher Education Policy and Management; Journal of University Teaching & Learning Practice; British Educational Research Journal; Critical Studies in Education; Research in Drama Education; Human Resource Development Review; Advances in Developing Human Resources.*

Key database-related words searches included the following: *flipped classrooms in higher education, value of lectures in HE, lectures in higher education, what is the place of lecture in higher education?, problem-based learning in higher education, problem-based learning, Hmelo-Silver, Savin-Baden, blended learning in higher education, the purpose of tutorials in*

HE, effective tutorial teaching, tutorials and learning, small group tutorials, small group teaching. These searches provided material for placing drama-based techniques in pedagogic context.

Effective lecturers, teaching excellence, effective teaching. These searches, together with a series of targeted author and title searches provided material for establishing the elements of lecturer effectiveness. *Student engagement, student engagement in higher education*. These searches provided material relating to key themes relating to student engagement.

Drama in education, role play in education, soliloquies, skits, student engagement through drama; theatrical skills for lecturers, humour and teaching in higher education, humour in teaching, humour and teaching, teaching is performing. These and other targeted searches provided material relating to the use of drama techniques in education.

A grid showing the details of these principal database searches is shown in *Appendix 2*.

2.2 Overview

The structure of the literature review has been determined with reference to the research question:

How can the use of drama-based techniques in teaching contribute to lecturer effectiveness in supporting student engagement in higher education?

The two core themes of teaching effectiveness (in supporting engagement) and drama as a pedagogical tool are explored through five main sections. *Firstly*, there is an important review of pedagogy in higher education. Tutorials can provide opportunity for active learning (Hunt *et al* 2013) as can lectures if appropriately designed (French and Kennedy 2017). One innovative approach is blended learning, including the flipped classroom, which potentially can enhance student engagement (Rotellar and Cain 2016). Another is problem-based learning which can potentially help students develop interpersonal and communication skills (Schwartz *et al* 2002). Analysing these methods helps place use of drama in an appropriate pedagogic context. *Secondly*, the key area of teaching effectiveness is discussed, and it is revealed to be a multi-faceted concept (Madriaga and Morley 2016). The components of teaching effectiveness are then analysed together with ways to enhance it including the need to adopt specific strategies to capitalise on existing strengths (Heffernan *et al* 2010). *Thirdly*, a brief review of student engagement, clarifies the term for the purpose of this study. *Fourthly*, the core theme of using

drama-based approaches in education is explored. Its use across the education sector is reviewed, revealing a variety of methods being applied in higher education to enhance engagement, including role-play (Van Ments 1999), educational drama (Brennan and Pearce 2009) and forum theatre (Middlewick *et al* 2012). The idea of 'lecturer as actor' is then considered. *Finally*, there is a review of the performing arts skills necessary for effective execution of drama-based techniques (Tauber and Mester 2007). The concluding summary then foregrounds the practical points derived from the review in relation to the research study.

It is not the purpose of the study to evaluate or measure learning; so, although learning is naturally touched on, it is not explored in depth as part of the review. The themes above necessitate a comprehensive review but the deliberate approach taken is *broad* and *focused* rather than *narrow* and *deep*.

2.3 Pedagogy in higher education: enhancing learning and teaching

The purpose of this section is to provide a brief overview of some of the pedagogical approaches which are currently being applied in higher education to enhance learning. This will then enable the use of drama-based techniques as a potential teaching enhancement, to be placed in an appropriate pedagogic context. A variety of teaching approaches are now evident within higher education. The traditional lecture still features strongly; many still view it as a cost-effective form of delivery (Brown and Race 2002) and in universities worldwide, it remains one of the more common teaching methods (Mowbray and Perry 2015). Tutorials are also used extensively in university teaching delivery and are seen as a key element in academic teaching (Davidovitch *et al* 2009; Herrmann 2014). Notwithstanding the presence of these traditional methods in higher education teaching, new approaches have emerged. According to Hunt and Chalmers (2013:1) "The traditional lecture and tutorial modes of teaching at universities have been challenged by student-centred pedagogies". Technology-driven approaches are much in evidence with digital learning being integrated into all teaching provision in one form or another (Pokorny and Warren 2016). Some of the principal approaches to enhance learning and teaching, both traditional and emergent, will now be discussed.

2.3.1 The lecture

The traditional lecture is often perceived as a didactic teaching method in which students learn passively through listening to the lecturer's verbal exposition and then taking notes (Kember and McNaught 2007; Exley and Dennick 2009). Whilst acknowledging that lectures can be effective

for knowledge transmission, Cranfield (2016) suggests that in terms of stimulating critical thinking, the majority of lectures are not as effective as group discussion. On this point, French and Kennedy (2017) suggest that lectures have the power to engage and actively involve learners in the critical thinking process, provided that they are effectively designed and well executed. They also suggest that effectively delivered lectures can stimulate engagement on an intellectual level even when designed as purely information-giving sessions. Indeed, the literature draws attention to a number of advantages to the lecture in terms of learning enhancement. Brown and Race (2002:47) state that "lectures continue to be a popular means of engendering passion for a subject". Hunt *et al* (2013) suggest that the lecture no longer holds a reputation as an effective learning method due to the current pedagogical shift towards a more student-centred approach. However, they also present the contrasting argument that as a learning vehicle, it can be more effective than a series of student group discussions in situations where the students only have a rudimentary grasp of the topic, provided that it is effectively organised and delivered, with the lecturer's passion for the topic in evidence. Ayres (2015) asserts that good lectures are the ones that are inspirational and challenge learners, achieving comprehension and retention of the material through the adoption of an active learning approach. In terms of learning enhancement, the following quotation succinctly captures the potential advantage of the lecture:

> The expert lecturer presenting important concepts from the cutting edge of knowledge, in a stimulating and enthusiastic way, demonstrates an intellectual mastery that should captivate and inspire the minds of their audience. This demonstration of learning by the act of exposition is itself a valuable learning experience for all students in tertiary education

> (Exley and Dennick 2009:2)

Notwithstanding the potential advantages of the lecture as a means of learning enhancement, it is recognised that the value of the lecture as a teaching and learning method remains hotly debated (Symonds 2014; Ayres 2015; French and Kennedy 2017; Mazer and Hess 2017). There are a number of criticisms regarding the approach. Summarising research into lecture effectiveness, Gibbs and Habeshaw (1989) assert that an active learning approach, applying other teaching methods, is more effective than a lecture in helping students to comprehend, explain and apply the material. They also assert that lectures are an ineffective means of inspiring learners, and that they are not particularly popular with either lecturers or students. Indeed, lectures may be perceived as unengaging and boring due to monotonous delivery (Exley and Dennick 2009;

Mowbray and Perry 2015) and may even be demotivating if erudite lecturers engage in a showy display of their knowledge and use vocabulary which is hard for students to identify with (Becker and Denicolo 2013).

In terms of ideas for enhancing learning through lectures, some suggestions focus on the personal qualities of the lecturer. Ayres (2015) stresses the importance of inspiring students through enthusiastic, confident delivery which demonstrates the lecturer's passion for the topic and Hunt *et al* (2013) highlight the need for effective eye contact with the audience with regular pauses to help students re-focus and evaluate the points raised. Mazer and Hess (2017) note that the lecture effectiveness debate has not addressed the fact that academics seldom receive training in the art of public speaking. In this regard, the results from one research study (Mowbray and Perry 2015) suggest that learning and teaching in higher education can be improved through public speaking training provided to lecturers. Other suggestions for improvement include increasing the level of interactivity in lectures, for example, through brainstorming, short quizzes and small group interventions (Cranfield 2016) as well as utilising technology to promote active learning; for example, through "a type of student response system involving hand-held, wireless devices" (Ayres 2015:97). In addition, use can be made of live lecture capture systems where lectures are recorded, uploaded and made accessible to students to aid revision (Hunt *et al* 2013; Ayres 2015; Petrović and Pale 2015). These are just a few of the suggestions for improving the quality of lectures found in the literature. A useful summary of the salient issues is provided by French and Kennedy (2017) who suggest that the lecture still has a role to play and retains pedagogical value but that due to the changing educational landscape, adaptation is required; active student engagement needs to be pursued through more interactive and innovative approaches to lectures as well as through the provision of lecture alternatives.

2.3.2 Small group teaching

In universities, small group teaching typically takes place in the classroom setting and may be variously described as a tutorial, a seminar, a workshop or by some other designation. In addition to tutor-led classes, other forms of small group teaching are in evidence; for example, student-led sessions, learning sets and group interactions online (Exley and Dennick 2004; Race and Pickford 2007). According to Cranfield (2016) there is no clear agreement on what defines a small group, but he suggests that a tutorial could have as little as two members with a seminar typically having over 20 members. In this review the focus is on *tutor-led* teaching of small

groups in the classroom setting irrespective of the precise number attending; therefore, these descriptive terms are used interchangeably.

In terms of learning enhancement, tutorials provide the opportunity for students to actively participate in the learning process and typically develop material initially featured in the lecture or studied by students beforehand. They also provide the opportunity for the development of graduate attributes (Hunt *et al* 2013). According to Chalmers and Partridge (2013:57) such attributes may include "effective written and oral communication and numeracy skills, critical analysis, independent learning skills and the ability to solve complex problems". According to Sweeney *et al* (2004) tutorials allow for tutor/student interaction through a discussion centred on a selected topic where students come pre-prepared and contribute their ideas openly in a comparatively informal climate. Becker and Denicolo (2013) suggest that appropriately designed seminars provide the freedom for students to express views and ask questions and to be allowed to get it 'wrong'. Seminars also provide the opportunity for tutors to develop the material in a logical way but with room for occasional intellectual diversions. Small group teaching is seen by Jones (2007) as aligning with modern educational theory which advocates an active learning approach and also that it provides the opportunity for students to increase their understanding through seeking clarifications and addressing misconceptions. In addition, seminars may have the potential to enhance learning if designed to embrace a range of learning styles (Clarke and Lane 2005). Regarding learning effectiveness, Angelo (2013:99) defines deep learning as "learning that lasts and can be recalled and used effectively after the subject or course has been completed". Mathieson (2015) suggests that a deep approach can be encouraged by building on prior knowledge, foregrounding topic structure and drawing out active responses. In this connection, small group teaching may help to promote deep rather than surface learning through the focus on interaction and by stressing the meaning and significance of the topic within the wider context of the subject (Bogaard *et al* 2005).

Although it appears that there are many potential advantages to tutor-led small group teaching in terms of learning enhancement, a number of concerns remain. Becker and Denicolo (2013) acknowledge that at the beginning of a seminar there may be a need for some initial verbal exposition but that the main focus should be on interactivity. However, Cranfield (2016) makes the point that if the tutor talks too much, this can undermine the group work process; indeed, according to Race and Pickford (2007), a principal concern reported by students is that tutorials often end up as merely an extension of the lecture. In terms of the potential for deep learning in

small group settings, Herrmann (2014) asserts that the tutorial situation provides no assurance that deep learning will take place; students with a surface learning mentality may not adopt a deeper approach if they fail to see the value of teaching that is student-centred. Conversely, the tutor may be the problem. If too much material is presented, accompanied by an apparent lack of passion for the subject, then students may adopt a more surface approach (Bogaard *et al* 2005). According to Race and Pickford (2007) small group interventions are often characterised by poor student engagement and many students may dislike or feel challenged by small group working (Jones 2007; Ayres 2015); some may lack the motivation to contribute (Bogaard *et al* 2005). Indeed, generating and directing discussion may be a key concern for some tutors. Students may be afraid of saying the wrong thing; thus, establishing an atmosphere in which students are willing to talk may present a challenge (Jaques and Salmon 2007). Class size may compound the problem. Effective discussion and interaction may be unachievable where classes are too large (Biggs and Tang 2007; Jaques and Salmon 2007; Davidovitch *et al* 2009). Biggs and Tang (2007) question whether tutorials are even necessary. They argue that if the traditional lecture is replaced by a more active learning approach designed to elaborate on the topic and provide clarifications, then the need for the tutorial in its current form could become redundant.

In view of the foregoing, principles of good teaching clearly need to be applied in the tutorial setting. Activities need to be explained and learning outcomes clear (Ayres 2015). Ground rules need to be established (Hunt *et al* 2013; Ayres 2015; Cranfield 2016). For good teaching, Prosser and Trigwell (1999) advocate an approach which is student-focused. This involves acquiring understanding of student perceptions regarding their learning and then adapting accordingly. Race and Pickford (2007) recommend learning and using student names, ascertaining what student learning challenges really are and allowing students to explain their understanding through talking to each other. Cranfield (2016) recommends adopting interactive teaching methods early on in the group session and being aware of cultural differences within the group which may impact on learning. A key intervention to enhance learning in the tutorial setting is the effective use of *question and answer*. This can be achieved by frequently asking short, to the point, questions to foster participation (Race and Pickford 2007), using open, prompting and probing questions (Kember and McNaught 2007) and allowing students to ask questions (Becker and Denicolo 2013). Other techniques include the *buzz group*, where students can acquire confidence through working in pairs to discuss a particular issue before sharing the answer with the wider group (Jones 2007; Ayres 2015), and the *jigsaw method*, where students work individually (or in small groups) on only one element of the task before bringing it all together to

share their knowledge and arrive at the bigger picture (Race and Pickford 2007; Hunt *et al* 2013). Interestingly, some advocate using student *role-play* as a means of promoting active learning. Through playing a role, students are helped to develop communication skills and to understand different perspectives (Jones 2007; Kember and McNaught 2007; Ayres 2015; McKee and Scandrett 2016).

It would appear, from this brief review, that there are a number of potential advantages to tutor-led small group teaching but that there are significant challenges to be overcome if genuine active learning is to be achieved. As Exley and Dennick (2004:3) note: "Communication is at the heart of small group teaching of any kind and a crucial first step is the willingness of the students to speak to the tutor and to each other". There is clearly room for the adoption and creation of innovative approaches to teaching and learning in order to achieve this.

2.3.3 Blended learning

There are many different definitions of blended learning within higher education, varying understandings of what it means and different approaches to blended learning design (Singleton 2013; Alammary *et al* 2014). Fregona and Sadza (2016:93) describe it as: "a mix of physical, face-to-face on-site classroom contact (which is of necessity synchronous) and virtual learning (which may be delivered either synchronously or asynchronously and/or either on-site or off-site)". In terms of learning enhancement, Pike (2015) suggests that blended learning - if properly planned - can be an effective method of learning delivery whilst also providing flexibility for students as to when and where they learn. However, De George-Walker and Keeffe (2010) argue that blended learning involves more than just integrating the virtual and face-to-face elements; it requires a learner-centred approach. Also, designing an effective blended learning course could be a significant challenge for educators if they are new to the concept (Alammary *et al* 2014). Waha and Davis (2014) suggest that the correct blend will vary for each student relevant to their personal situation and preferred learning style. Regarding the online element, Montgomery *et al* (2015), stress the need for student engagement to be adequately supported when designing innovative digital approaches. Race and Pickford (2007) suggest that online learning has the power to enhance student motivation by providing an exciting learning experience. It can also readily provide information to learners, help them to manage the pace of learning, encourage them to experiment with ideas and to learn - in privacy - from mistakes made. Online learning should dovetail effectively with the overall learning approach, thus requiring teachers to decide which elements of the course are best learned online and which are best learned through face-to-

face delivery, specifically with regard to desired learning outcomes (Race and Pickford 2007; Mirriahi *et al* 2015). Fregona and Sadza (2016:95) describe some of the technological approaches designed to enhance learning; for example, *the flipped classroom* (which will be discussed in the following sub-section), *learning analytics*, which "can be used diagnostically to improve student engagement and to provide personalised experiences for learners" and games and gamification which offers "immersive problem-based simulations and games as a way of incentivising learning activity through rewards, leader boards and badges" . Clearly, blended learning holds promise for an effective learning experience, but any design will require a considered approach. Reeves and Reeves (2013) recommend drawing on the input of peers, students and experts in the field of technology.

2.3.4 The flipped classroom

The flipped classroom is a particular form of blended learning. Advances in digital technology have created the opportunity for a reversal of the traditional lecturing approach. First of all, the lecture is recorded via lecture capture technology. Then the lecture is made available to learners online. Students are expected to watch the lecture prior to the scheduled class, allowing the lecture time to then be used for discussion and a range of active learning activities (Ayres 2015; Green 2015; Pike 2015; Fregona and Sadza 2016). In terms of learning enhancement, Ayres (2015) suggests a flipped classroom allows lecturers to utilise the classroom time more effectively, for example, by linking the material to real-life issues and problems; for students, the recorded lecture can be a valuable aid to revision. The freed-up time can also allow for greater hands-on data analysis (Parker 2015).

With regard to the rationale behind the concept, flipped classrooms should provide greater student engagement with the material and greater contact time with learners in terms of both quantity and quality (Rotellar and Cain 2016). It should also provide "a learning environment that is both enriching and stimulating" (Ganapathy 2014:61) and improve the achievement of learning outcomes (Hlinak 2016). Indeed, according to Fregona and Sadza (2016:102) "there is no doubt we can 'blend' the richness and immersion of virtual learning with the living, breathing experience of face-to-face learning at its best". However, this may be easier said than done. Whilst acknowledging the largely positive research conclusions regarding implementation, Rotellar and Cain (2016) highlight a range of potential challenges; for example, whether critical-thinking and problem-solving skills will *actually* be enhanced through the flipped classroom approach and the difficulties in selecting the most appropriate active learning activities. Also,

poorly thought-through implementation may cause dissatisfaction, greater teaching commitment may be required from lecturers, student study strategies may require adjustment, and some lecturers may struggle with relinquishing the traditional lecturing role. According to Green (2015) some students may struggle with the lack of social engagement during the online learning phase. Also, if some students fail to complete the online element then this will negatively impact the classroom phase, thus affecting the learning experience for the entire group. As a pedagogical approach, it would appear that flipped classrooms have the *potential* to enhance the learning experience, provided these concerns are actively addressed.

2.3.5 Problem-based learning

In problem-based learning (PBL) students are required to solve a problem. This involves a collaborative approach where students work in groups to acquire the requisite knowledge in order to solve the problem. Students follow a learning cycle guided by the tutor, who adopts the role of facilitator (Hmelo-Silver 2004; Brodie 2013; Pike 2015). With reference to this learning cycle, a robust description of the PBL process is provided below:

> In this cycle, also known as the PBL tutorial process, the students are presented with a problem scenario. They formulate and analyse the problem by identifying the relevant facts from the scenario. This fact-identification step helps students represent the problem. As students understand the problem better, they generate hypotheses about possible solutions. An important part of this cycle is identifying knowledge deficiencies relative to the problem. These knowledge deficiencies become what are known as the learning issues that students research during their self-directed learning (SDL). Following SDL, students apply their new knowledge and evaluate their hypotheses in light of what they have learned. At the completion of each problem, students reflect on the abstract knowledge gained

(Hmelo-Silver 2004:236-237)

With regard to learning enhancement, PBL can help learners to develop communication skills, interpersonal skills and the ability to work in teams (Schwartz *et al* 2002). However, if these skills are overemphasised at the expense of necessary reflection on theory, this could lead to "an uncritical acceptance of the guidance given by instructors" (Savin-Baden 2014:206). In PBL, learners have to seek the requisite knowledge. It therefore encourages skills development in terms of knowledge acquisition and the ability to critically analyse information. Learners have the opportunity to develop flexible thinking skills and the ability to apply knowledge (Pike 2015;

Hmelo-Silver 2004). However, Joham and Clarke (2012) point out that the idea of self-directed learning will pose difficulties for many students. It would appear that the role of the facilitator is important here. According to Brodie (2013) the facilitator provides students with appropriate support and guidance to help them manage the PBL process. Schwartz *et al* (2002) point out that the tutor's role is to facilitate learning rather than focus on knowledge transmission, although Brodie (2013) suggests that some tutors with expert knowledge will still adopt a more directive style. Murray and Savin-Baden (2000) argue that a solid approach to staff development is needed for successful PBL.

2.3.6 Summary

The purpose of this section has been to examine some of the pedagogical approaches currently applied in higher education teaching to enhance student learning, in order to place the use of drama-based techniques in an appropriate pedagogic context. Each of the areas examined involves at least some element of face-to-face classroom teaching. There are additional approaches not considered here; for example, case-based learning (Warren 2016) and project-based learning (Milman and Kilbane 2017) which may take place, at least in part, in a classroom setting. What is evident from this brief review is that lecturers and tutors operate in different *settings*; for example, a lecture theatre or a classroom, but within those settings they have to make a series of choices regarding overarching pedagogical approaches and the application of specific pedagogical tools in order to maximise student engagement and enhance learning. This point is clearly captured in the following quotation:

> In sum, designating teaching sessions as 'lectures' and 'tutorials' should not be seen as prescribing what teachers have to do, but as situations in which a variety of teaching/learning activities can take place

(Biggs and Tang 2007:105)

It seems clear from this review that there is room for the adoption of innovative teaching approaches to contribute to lecturer effectiveness in support of student engagement. The use of drama-based techniques is therefore positioned as a pedagogical tool that may have the potential to contribute towards this and that can be applied in a variety of teaching settings. In this methods-driven research project, the trial of these techniques takes place in the *lecture* and *tutorial* settings. This is because, in the host organisation, these are the principal settings used for teaching.

2.4 Lecturer effectiveness in higher education

Arising from the above discussion, the issue of lecturer effectiveness comes sharply into focus. In this study, lecturer effectiveness simply means 'good teaching', 'effective teaching' or 'teaching excellence', displayed by a person teaching in the higher education setting. Therefore, in this review, these, and associated terms, are used synonymously. In order to ascertain exactly how an innovative pedagogical approach can contribute to lecturer effectiveness, it is important to first establish what constitutes effective teaching; to de-construct the term and determine the components.

2.4.1 Defining effective teaching

Although Moore and Kuol (2007) suggest that the intrinsic worth of excellent teaching is seldom challenged, there appears to be no clear agreement as to what actually constitutes effective teaching (Young and Shaw 1999; Madriaga and Morley 2016; Wood and Su 2017). Devlin and Samarawickrema (2010:112) suggest that in terms of a broad understanding, effective teaching has been taken to mean "teaching that is oriented to and focused on students and their learning". However, Race and Pickford (2007) argue that it is possible for students to achieve quality learning notwithstanding the teaching experienced. Regarding teaching quality, Kember and McNaught (2007) highlight the complexity of the construct and point out that models of effective teaching have been drawn from contrasting educational theories. There does seem to be some agreement that effective teaching is multi-faceted or multi-dimensional in nature (Patrick and Smart 1998; Race and Pickford 2007; Madriaga and Morley 2016). Indeed, this multi-dimensionality may explain the lack of clear definitions for effective teaching in the literature (Patrick and Smart 1998). To compound the problem, there may be lack of agreement between students and lecturers over what constitutes effective teaching (Reid and Johnston 1999; Goldstein and Benassi 2006; Moore and Kuol 2007). Regarding the different perspectives, Lubicz-Nawrocka and Bunting (2018) point out that although there is a broad body of literature on academics' understanding of teaching excellence; the converse is true regarding student perceptions. Emphasising the importance of the student view, Prosser and Trigwell (1999:168) argue that "good teaching is about a continuous process of looking at the learning and teaching situations from the perspective of the student and adjusting the teaching in the light of this continuous monitoring". Conversely, whilst acknowledging the increasing acceptance that the student perspective needs to be included when establishing guidance criteria for good teaching, Moore and Kuol (2007:134) point out that many enquiries into teaching excellence have advised

against developing an understanding of effective teaching with reference to student perceptions. They suggest that student perceptions can be shaped by tutors' adherence to grading and assessment standards, the apparent harshness of tutors who in reality are trying to stretch and challenge students to learn and the motivations and attitudes that students bring to the teaching setting. They add that such factors allow the argument to be made "that the perceptions of students' definitions of good teaching are both invalid and misleading". So, notwithstanding the varying perspectives and apparent lack of unanimity in certain areas, what are some of the components of effective teaching that have been identified by researchers?

2.4.2 Components of effective teaching

Ramsden (1992:96) in his seminal text lists 13 elements of effective teaching drawn from an analysis of various research studies. He then consolidates these into "six principles related to students' experiences". These key principles can be summarised as follows:

- providing clear explanations and stimulating interest
- being student aware and showing consideration for them and their learning
- ensuring appropriate assessment and providing quality feedback
- establishing clear goals and promoting intellectual challenge
- encouraging active engagement with content, an element of independence and student control over the learning process
- being prepared to learn from students

However, whilst acknowledging the value of Ramsden's work, Patrick and Smart (1998:166) assert that "there is no evidence in support of construct validity for these principles". From a comprehensive research study undertaken in Australia, into effective teaching from the academics' perspective (Ballantyne *et al* 1999:244-247), three key themes emerge: "a love for one's discipline" (and a desire to share that love with students); "valuing students and their perspectives"; and "making learning possible". Kember and McNaught (2007:158) interviewed 44 teachers from Australia (as used in the afore-mentioned Australian study) and 18 from Hong Kong. As a result, they identified 10 principles of effective teaching practice. These included: "Teaching and curriculum design needs to be consistent with meeting students' future needs. This implies the development of a range of generic capabilities"; for example: communication, leadership and analytical skills. Another key principle was: "Ensure that students have a

thorough understanding of fundamental concepts, if necessary at the expense of covering excessive content". Some of the other principles can be summarised as follows:

- establishing relevance by using local and real-life examples and by linking theory to practice
- challenging student beliefs
- ensuring active engagement with a mix of learning activities
- motivating students through encouragement and enthusiasm, running interesting sessions and adopting active learning methods
- planning lessons thoroughly and adapting based on class feedback
- developing assessment in line with learning outcomes

Although Devlin and Samarawickrema (2010) assert that the study is limited because the principles are derived from teachers' perspectives only, Kember and McNaught (2007) point out that the interviewees were award-winning teachers and that these awards would have been, in part, based on feedback from students. In another study looking at effective teaching from the lecturers' perspective (Fitzmaurice 2008), the findings foreground moral themes including manifesting a deep commitment to support students in their learning, promoting the student voice and showing genuine care for students and helping them to develop as people.

2.4.3 Student perceptions of effective teaching

A number of studies focus on identifying components of effective teaching from student perceptions. Some common themes emerge; for example, effective communication (Young and Shaw 1999; Jin 2000; Pozo-Muñoz *et al* 2000; Heffernan *et al* 2010); good organisation (Patrick and Smart 1998; Young and Shaw 1999; Bradley *et al* 2015); commitment to student engagement (Bradley *et al* 2015; Lubicz-Nawrocka and Bunting 2018); good delivery and presentation skills (Patrick and Smart 1998; Jin 2000); establishing rapport and breaking down barriers (Heffernan *et al* 2010; Bradley *et al* 2015; Lubicz-Nawrocka and Bunting 2018); applying humour in delivery (Jin 2000; Heffernan *et al* 2010; Bradley *et al* 2015); and possessing the requisite knowledge and applying it (Jin 2000; Pozo-Muñoz *et al* 2000; Heffernan *et al* 2010; Bradley *et al* 2015). In addition, some researchers have highlighted the issue of lecturers' personalities. Jin (2000) suggests that the lecturer's personality coupled with effective communication skills can help to maintain students' attention. However, Ramsden (2003) suggests that when identifying key characteristics of effective lecturers, students tend to place

the teacher's personality - and the use of humour - at the end of the list. Contrastingly, Tan *et al* (2018:429) suggest that when selecting courses, students are influenced as much "by the known social behaviour of the lecturer (determined in large part by personality) as by the course content or examination method".

The study by Bradley *et al* (2015) is interesting because it focuses on student perceptions of inspirational teaching based on comments received in connection with teaching awards. The study took place at one university in the United Kingdom. Responses revealed 16 components which were consolidated under three core areas. The areas and some of the components can be summarised as follows:

Student engagement

- using an effective teaching style
- encouraging students
- showing passion for the subject
- stretching students
- showing enthusiasm
- using up-to-date sources
- motivating students
- being consistent and reliable
- making learning fun

Establishing rapport

- being supportive
- assisting students with issues that are outside the classroom
- displaying approachability

Vocational

- displaying professionalism
- being a positive role model regarding employment
- demonstrating effective organisation

Also of interest is the study by Heffernan *et al* (2010:18). The study focuses exclusively on lecturers' personal attributes and identifies four constructs that have an effect on lecturer effectiveness: "communication effectiveness, rapport, dynamism and applied knowledge".

Moore and Kuol (2007) suggest that the benefits of analysing input from *past* students may not be fully appreciated. From a survey of alumni at one university, over 500 comments were received with regard to teaching excellence. Interestingly, the findings indicated that the respondents' reflections placed greater emphasis on the student-focused elements; for example, displaying interest in and care for students rather than a mastery of the subject and the topic-related elements. Reid and Johnston (1999) examine the perspectives of *both* academics and students in terms of effective teaching and conclude that lecturers' and students' perceptions do not always correspond. Revell and Wainwright (2009) explore the issue of excellent teaching in lectures from both perspectives and find a degree of unanimity specifically with regard to the need for an interactive and participative approach, clarity of structure and the need for enthusiastic and passionate delivery.

2.4.4 Enhancing teaching effectiveness

The above discussion clearly reveals that teaching excellence really is a multi-dimensional concept (Madriaga and Morley 2016). Many components have been identified based on lecturers' perceptions, students' perceptions or both. It is also clear that some components relate to practical areas such as organisation and course design, others to lecturer attributes and yet others to moral values. How then, in the face of such a landscape, can teaching effectiveness be enhanced? It is recognised that there are policy initiatives in place such as the 'Teaching Excellence Framework' (Gourlay and Stevenson 2017) and student-nominated teaching awards schemes (Madriaga and Morley 2016) and that a debate continues around these. However, the purpose of this sub-section of the review is to focus on what individual lecturers can do to improve their practice. Some of these improvements may relate to organisational and design issues. In terms of assessment; based on a review of assessment-related studies, Bloxham (2015) recommends reviewing current methods in the light of characteristics such as the integration of assessment and learning, aligning assessment with learning outcomes, making assessment tasks authentic and relevant and building in an element of independent learning. Lecturers should adopt a critical stance to assessment (Pokorny 2016) and seek to "replace long or repetitive assessment with shorter, sharper and more-focused learning opportunities" (Brown and Race 2013:77). Regarding course design, lecturers should avoid over-saturating a course with content

but should place emphasis on the key subject areas that students find particularly challenging (Ramsden 2003). In addition, curriculum design should be appropriately challenging to learners and constitute a meaningful learning experience (Angelo 2013).

As a start point to improving teaching effectiveness generally, Hunt *et al* (2013) suggest that lecturers should evaluate what they learn from their teaching experience, consider research evidence and act on feedback from students. Krause (2013) suggests that formal evaluations should be considered as one, but not the only data source. Indeed, Emery *et al* (2003:37) assert that formal student evaluation "often fails to capture the lecturer's ability to foster the creation of learning and to serve as a tool for improving instruction". In this connection, Arthur (2009) questions the assumption that lecturers apply negative feedback as a positive means of teaching improvement. Kandiko (2015) highlights the value of *informal* student feedback but acknowledges that some students may feel uneasy talking to lecturers directly about their views. Outside of the formal evaluation system, Heffernan *et al* (2010) suggest that in terms of personal attributes, lecturers should evaluate their strengths and weaknesses and then devise specific strategies to maximise the strengths and address the weaknesses. In this regard, Moore *et al* (2007:135) suggest that "small changes to teaching and learning orientations, tactics and styles can have big effects". There is clearly a need for caution here; for example, enthusiasm is cited as a desirable quality in effective teaching (Revell and Wainwright 2009; Bradley *et al* 2015), but Moore *et al* (2007) point out that it is possible to be enthusiastic without being effective and vice versa. Also, according to Hunt *et al* (2013), Lecturers need to be open to developing a repertoire of teaching and learning activities, although Entwistle (2009) points out that there needs to be a clear understanding as to why a method works effectively in supporting student learning. In addition, Bennett (2001) suggests that barriers to adopting new methods may need to be overcome by lecturers including time availability and a lack of self-confidence. Interestingly, as a way forward, Pennington and O'Neil (1994) suggest that lecturers should be encouraged to undertake action research projects with a view to improving teaching effectiveness.

2.4.5 Summary

The review of literature in this section clearly reveals that effective teaching is a multi-faceted and complex construct. It also reveals that lecturers may have the opportunity to improve their teaching effectiveness through addressing issues of course design and assessment, personal attributes and the adoption of a variety of teaching methods. Because the research question involves the exploration of how drama-based techniques can contribute to lecturer effectiveness,

a clear definition of the effectiveness criteria to be applied is required. For the purpose of this project, the focus will be on the *personal attributes* of the lecturer. Therefore, the criteria selected are based on the student-focused study by Heffernan *et al* (2010). In this study 19 teaching strategies to enhance lecturer effectiveness are identified, linked to the four principal constructs. These strategies will form the effectiveness criteria against which the lecturers' performances will be evaluated.

2.5 Student engagement

Although the prime emphasis of the research question is on determining how drama-based techniques can contribute to lecturer effectiveness; this is with a view to *supporting* student engagement. It was noted in the previous section that students may value a commitment to engagement on the part of lecturers (Bradley *et al* 2015; Lubicz-Nawrocka and Bunting 2018). Indeed, in the study by Bradley *et al* (2015), into what students value as inspirational teaching, the researchers identified student engagement as one of three key areas, and this was supported by nine components of inspirational teaching identified by students. The aim of this brief section of the review is to make explicit what student engagement means for the purpose of this study.

2.5.1 Defining student engagement

There appears to be a degree of uncertainty and a lack of clarity regarding the term and no universally agreed meaning (Bryson and Hand 2007; Baron and Corbin 2012; Zepke 2015; Balwant 2018). However, Lester (2013) suggests that contemporary research is beginning to produce greater clarity. Although there is broad acceptance of its importance, debate continues over the specific nature of engagement and it is open to multiple interpretations, mis-interpretation and mis-application (Kuh 2009; Kahu 2013; Vuori 2014; Payne 2017). As a construct it is characterised by complexity (Zepke 2011; Kahu 2013; Payne 2017). There are multiple strands around engagement (Bamber and Jones 2015; Harrington *et al* 2016); for example:

- teaching and learning
- assessment and feedback
- students managing the learning process
- institutional aspects
- student interactions

- social interaction and integration
- a sense of belonging

The relationship between the strands adds to the complexity. Numerous factors interact in a variety of ways to exert influence on engagement, either positively through enhanced engagement or negatively through disengagement (Zepke and Leach 2010; Leach 2016). In terms of definitions, Kuh *et al* (2008:542) focus on both the student-focused and institutional aspects: "Student engagement represents both the time and energy students invest in educationally purposeful activities and the effort institutions devote to using effective educational practices". Whilst acknowledging broader definitions, Exeter *et al* (2010:762) suggest that in the context of the classroom setting, an "'engaged' student is one who is a 'deep' learner, seeking to develop his/her knowledge, reflecting on the facts and details presented in the lecture related to their own experiences and 'the big picture'". According to Coates (2005:26) "student engagement is concerned with the extent to which students are engaging in a range of educational activities that research has shown as likely to lead to high quality learning". Also with a focus on the classroom setting and drawing on organisational behaviour theory, Balwant (2018:389) suggests that "student engagement and disengagement are defined by the degree of students' activation and pleasure". As an observation, Axelson and Flick (2010:38) note: "The phrase "student engagement" has come to refer to how *involved* or *interested* students appear to be in their learning and how *connected* they are to their classes, their institutions, and each other". As it is focused on the classroom setting, 'student engagement' for the purpose of this research study simply means *the interest and involvement students demonstrate in their learning experience*.

2.5.2 Summary

The aim of this section has simply been to articulate the meaning of 'student engagement' for the purpose of this study. As noted, the section on lecturer effectiveness has already identified a number of teaching approaches that may meaningfully support student engagement in the classroom setting. In this connection, both Umbach and Wawrzynski (2005) and Zepke and Leach (2010) advocate the use of collaborative and active learning approaches in order to engage. Cavanagh (2011) asserts that students will be more engaged in lectures if the sessions include a balance between verbal exposition and cooperative learning exercises and Exeter *et al* (2010) suggest that student engagement may be achieved through the employment of various active learning techniques. In terms of *measuring* engagement, Gibbs (2015) points out that an

adaptation of the National Survey of Student Engagement (NSSE) is beginning to be applied in the UK and is able to specify the practices which need to be worked on. A detailed discussion on the multifarious challenges for both lecturers and students in achieving engagement is outside the scope of this review. However, the point made by Zepke *et al* (2014:395) is worth noting: "teachers need to be engaged with students and their learning … it is not enough to expect students to be engaged".

The review of literature so far, suggests that there may be room for the introduction of teaching approaches that contribute to effectiveness and engagement, by stimulating interest and making learning enjoyable (Ramsden 1992; Kember and McNaught 2007; Bradley *et al* 2015). One such approach is the use of drama-based techniques. The next section will examine how drama has been utilised in education and its potential to contribute to student engagement and teaching effectiveness.

2.6 The use of drama techniques in education

More than 2,000 years ago, Aristotle recognised the power of drama to stimulate emotional involvement and engagement on the part of the audience (Heyward 2010). Indeed, "Where civilisation has existed so has the expression and interpretation of life through theatrical performance" (Wasylko and Stickley 2003:443). Similarly, the use of drama in education has a long history. From its beginnings in ancient Greece, it has continued to be used as an educational tool (Wasylko and Stickley 2003; Winston 2004; Boggs *et al* 2007). With reference to teaching in schools; in the 1960's and 1970's, two movements emerged: Drama in Education (DIE) and Theatre in Education (TIE). The former focused on individual teachers supporting learning through the application of drama techniques in the classroom (Hancock and Davies 1999; Andersen 2004), while the focus of the latter was on the use of theatre groups comprising skilled actors/teachers, to provide a stimulating and challenging educational experience for children (Jackson 1993; Hancock and Davies 1999). Although differences exist between the two, both "are concerned with dramatic art and pedagogy" (Bolton 1993:39). Fleming (2003) traces the history of drama teaching from the 1950's onward, highlighting the debates and varying perspectives, and suggests that utilising different approaches to drama in the classroom has now garnered wider acceptance. He also suggests that one characteristic of a balanced view is the acknowledgement of drama as a distinct subject in its own right but also as an *educational method* potentially adding value to other parts of the curriculum. In higher education, a variety of approaches are in evidence (see sub-section 2.6.2 below). That said there is a paucity of studies

regarding the use of drama in teaching business subjects (Brennan and Pearce 2009) and in teaching business through experiential learning approaches (de Villiers and Botes 2014). Whilst acknowledging the increasing popularity of improvised theatre, Moshavi (2001) notes the lack of literature regarding how improvised theatre can by harnessed in management teaching. He suggests that in addition to enhancing classroom teaching, the use of improvised theatre can also be beneficially applied as a management development tool by *organisations*. On a similar theme, Nissley *et al* (2004:817) discuss the concept of "theatre *in* organizations" and critically analyse "the phenomenon of theatre-based training and interventions".

From this introductory overview, it is evident that drama-based approaches are being applied in a variety of educational settings. A deeper examination of the literature (as discussed in the following sub-sections) also reveals the use of a multiplicity of terms across this broad field of dramatic art. It is not the purpose of this study to critically analyse the meaning of these terms and therefore they are often used interchangeably. However, it is important to clarify what is meant by the term *drama-based techniques* as applied to the research question. In this context, 'drama-based techniques' relates to the specific *methods* through which performance is given; for example, dramatic storytelling, role-play, improvised theatre, live theatrical performance, skits, soliloquy. It is also recognised that the effective execution of these techniques is supported by a range of theatrical techniques (Greenberg and Miller 1991) or performing arts skills (Street 2007).

2.6.1 The use of drama-based techniques in primary and secondary education

In primary education, drama has been recognised as a potent learning tool; consequently, it plays a key part in the primary curriculum (Kitson and Spiby 1997; Cremin *et al* 2009; Day 2011). Tandy and Howell (2010) highlight the increasing interest in drama in primary education and suggest that in terms of engaging pupils in learning, many teachers acknowledge the role drama can play. A number of potential advantages can be highlighted. In terms of *engagement and motivation*, Kempe and Lockwood (2000) assert that lessons involving the use of drama can be enlivened through its application; pupils may also gain increased confidence in expressing personal views and be motivated to explore issues in greater depth. Similar views are expressed by Tandy and Howell (2010) who suggest that use of drama can make the material 'live' and become more meaningful for children. Indeed, they assert that through drama, children may enjoy some of the happiest and most engaging experiences in their primary education. Clipson-Boyles (2012) suggests that the learning process for children is enhanced through drama because

it allows for active engagement with the topic. Regarding *thinking ability*, Johnson (2002:601) suggests that "drama has the potential to enhance children's thinking skills and metacognition, which are pivotal to their learning". Drama can help develop critical thinking skills (Baldwin 2008) and it "creates affective and cognitive engagement" (Cremin *et al* 2009:1). Drama, through role-play, can also help in the development of *interpersonal and communication skills* (Baldwin 2008; Day 2011). Drama can also be an effective teaching tool *across a range of disciplines*. With regard to English teaching, Clipson-Boyles (2012) suggests that the challenge of making the learning process interesting can be addressed in part, through the use of drama. Baldwin and Fleming (2003) assert that understanding of mathematics can be enhanced through mathematical thinking in-role. Apart from role-play, there are various drama approaches used in primary education including drama-based games (Cremin *et al* 2009) and the use of drama conventions: techniques which can be employed during a classroom drama story to centre attention on questions and issues arising at certain points in the drama (Cremin and Grainger 2001; Hendy and Toon 2001).

Notwithstanding the potential advantages, various challenges exist. Because of the interactive and creative nature of drama, specific challenges can arise both for children and teachers (Dickinson *et al* 2006). For children to engage, the teacher needs to display sensitivity and possess the appropriate skills (Tandy and Howell 2010). For example, a problem could arise in terms of effectiveness and engagement where the teacher applies the drama convention: 'teacher-in-role'. Here the teacher adopts a role and stimulates involvement and challenges thinking from *within* the drama itself (Kitson and Spiby 1997; Neelands and Goode 2000; Toye and Prendiville 2000; Cremin *et al* 2009). However, some teachers may feel they are not extroverts or personally dynamic by nature (Winston and Tandy 2009). Some may feel they lack the requisite knowledge (Clipson-Boyles 2012) or may fear a chaotic result (Prendiville and Toye 2007). Such feelings, real or imagined could cause problems, which is perhaps why Baldwin (2008) advocates meaningful professional development for all staff involved in drama as pedagogy. Regarding drama in secondary education, role-play is advocated as an interesting and effective approach for exploring elements of learning and which can be employed for various purposes and in different contexts (Dean 1996; Armitage *et al* 2011). Butcher (2005) asserts that role-play (along with other teaching strategies) can be effective and engaging provided an appropriate learning environment exists and that group management techniques are applied. However, Philpott (2009) notes that use of role-play tends to diminish in post-16 classes and highlights the disengagement problem in some A-Level classrooms due to "lack of time, unwillingness of students to take part

due to their age, inappropriate sense of frivolity and lack of academic rigour" (Philpott 2009:29). Although based on a study outside the United Kingdom, Duatepe-Paksu and Ubuz (2009) make the relevant point that teachers need to be trained to acquire the requisite knowledge and skills for preparing and implementing drama-based teaching.

2.6.2 The use of drama-based techniques in adult and higher education

Although the key focus of this sub-section is on the use of drama in higher education, it begins with a brief overview of some of the drama-based training initiatives being used to train adults within *organisations*. Whilst the use of drama as a vehicle to help enhance business performance is not new (Beckwith 2003), its popularity is growing in numerous private and public sector organisations (Walker 2009). Monks *et al* (2001) suggest that organisations are experimenting with non-traditional forms of management development and an increasing number of training practitioners are integrating drama into their programmes due to its power to engage (Damon 2008). Indeed, recent decades have seen an increase in organisations staging development interventions using professional actors (Swales 2010). Pruetipibultham and McClean (2010) suggest that when drama interventions are adapted to potential organisational goals, an understanding of salient issues can be achieved. In her conceptual paper, Shree (2017) asserts that drama has always possessed the power to engage. Participants can meditate on familiar behaviours being enacted, make associations and then devise alternative behaviours; drama can thus act as a catalyst for behavioural change within organisations. The use of various methods is in evidence; for example, role-play, live theatrical performance, workshops and even personalised coaching sessions (Woolnough 2007a; 2007b). One of the techniques in Augusto Boal's *Theatre of the Oppressed* is "Forum Theatre", where "any participant in the audience has the right to replace any actor and lead the action in the direction that seems to him most appropriate" (Boal 1979:139). Some organisations are adopting interventions derived from this approach. Nair (2011:49) suggests that "facilitation of self-reflection and the transformation of spectators to 'spect-actors' is the quintessence of theater-induced learning". According to Nicolaidis and Liotas (2006) forum theatre is often applied where there is a need to motivate action on the part of organisational members; the motivation coming from the creation of dissatisfaction and the desire to reconcile issues of 'oppression' following the intervention (Gibb 2004). A key advantage of the method is that people can grapple with key issues through a medium they can identify with and influence (Beckwith 2003; Boje *et al* 2015) and Steed (2005) suggests that interactive drama can help foreground varying perspectives regarding problems and solutions. Because some of these interventions require the use of skilled professional actors,

implementation is not without challenges. Organisations need to avoid a potential disconnect between their values, culture and objectives and the drama company's approach (Woolnough 2007a; 2007b). Forum theatre may be ineffective if outcomes are not set, there is a lack of clarity over roles and how learning should take place and where insufficient time is allocated for the review process (Gibb 2004). There may also be problems in measuring the effects of theatre-based interventions over the long-term (Lesavre 2012).

How then have drama-based approaches been utilised in higher education? Role-play is the most common drama-based technique applied in educational settings (Mangan *et al* 2016) and it has been applied in various ways in higher education. A succinct definition of role-play is provided by Ayres (2015:102) "Students play the part of someone else in an imaginary scenario (simulating a real-life situation or problem), using their knowledge or perception of that role to enact the part". Role-play appears to have a number of potential advantages as an effective teaching and learning tool:

- It enables students to engage with multifarious perspectives and views (Heyward 2010; McKee and Scandrett 2016)
- It provides an opportunity to stimulate the interest of students in the subject (Poitras *et al* 2013)
- It can help foster empathy and aid in understanding the motivations of others (Van Ments 1999)
- It can create dynamism in the class (Stevens 2015; McKee and Scandrett 2016)
- It allows for genuine emotional engagement in comparison with more scripted drama interventions (Heyward 2010)
- It has more power to influence change in attitudes than teaching which is purely didactic (Van Ments 1999)
- It can be applied across multiple disciplines (Rao and Stupans 2012)
- It can provide a stimulating form of learning and can assist students in developing greater self-insight (Mercado 2000)

Conversely, there are a number of potential problems inherent in the role-play technique. In one role-play intervention (Stevens 2015), student feedback was primarily positive, but some found little benefit from the activity. Stevens emphasises the need for tutors to carefully consider preparation, format and evaluation so that *all* student perspectives and motivations are taken into account. Students may find role-play embarrassing, lack confidence or just fail to take it

seriously (Semeraz 2003). In others it may create anxiety (Kettula and Berghäll 2013) and some may resist it due to cultural issues or fear of exposure (Adams and Mabusela 2013; Coldham and Armsby 2016). Quality tuition is also required; teachers cannot be hesitant (Van Ments 1999; Moss 2000). Teachers should assess feasibility, prepare thoroughly and give clear instructions (Hamilton and Stewart 2015; Coldham and Armsby 2016). Notwithstanding the challenges, there have been some interesting and contrasting approaches. For example, Sojka and Fish (2008:25) advocate the use of "the Brief In-Class Role Play" claiming that, in some respects it has advantages over traditional role-play, through reduced preparation time, allowing more topics to be covered; also, the paucity of details helps foster creativity. Conversely, Oberhofer (1999:112) reports on a course model structured entirely around role-play and claims that it "led to a remarkable student engagement with the subject matter".

Some have adopted the use of *educational drama* (Pearce 2004; Brennan and Pearce 2009). This approach differs from role-play because the strategies applied "involve all students in a class using improvisation to engage in role as themselves rather than playing characters" (Pearce 2006:23). In the research study by Pearce (2006:33) involving 32 marketing undergraduates, students found that educational drama - in comparison to the more didactic approach taken in lectures - was more enjoyable, more engaging both mentally and physically, more motivating and the learning more focused on "the creation of personal meaning". That said, without appropriate preparation it may be perceived as novel but irrelevant (de Villiers and Botes 2014). Pearce (2004) recognises that it may not have universal application and could be viewed with suspicion and doubt by some students but that overall, the concerns are outweighed by the advantages.

Forum theatre is also being applied as a teaching technique in higher education. Middlewick *et al* (2012) describe its application in healthcare teaching, where *academics* perform short pre-scripted scenarios. In the re-runs, students are invited to 'enter the action' and interact with the players in order to influence the outcomes. The researchers conclude that the dynamic approach makes the experience memorable and offers a practical approach to the acquisition of communication skills. They acknowledge however, that skilled facilitation is necessary to provide support and ensure all voices are heard. Holtom *et al* (2003) also advocate the use of interactive drama, using *outside* actors, to engage learners. They suggest that using unknown actors allows students to focus on the scenario and not the personalities of the performers. Use has also been made of *process drama* in higher education teaching. In process drama, learners - and often the teacher - take on roles in the drama. The moments of action are followed by

reflection, allowing students to make continual associations between the fictional scenario and their real-life experiences (Kana and Aitken 2007; Gentry and Perkins 2015). Other approaches have included student attendance at a theatrical production, preceded by a preparatory lecture and followed by a post-performance dialogue with the cast (Deloney and Graham 2003) and student-performed interactive skits (Mathew *et al* 2018).

2.6.3 The lecturer as 'performer'

Stupans *et al* (2010) suggest that in addition to utilising new technologies, other innovative approaches can be applied to enhance learning, including 'fun' approaches that promote student engagement. It appears that the use of drama may be one such approach and the review so far has revealed that it is being applied in higher education teaching in various innovative ways. However, it appears that in many of the approaches, use of professional actors and/or role-playing by students predominates, with the lecturer acting as facilitator. Although there *are* cases of lecturer role-playing (Kana and Aitken 2007; Middlewick *et al* 2012), is there opportunity for the lecturer to be more directly involved in the action as 'performer'? Goffman (1959) drew similarities between the performances which characterise everyday social interactions and performances which take place in the theatre. Likewise, the similarities between *teaching* and acting have long been recognised (Greenberg and Miller 1991; Street 2007); there being numerous ways that a teacher resembles an actor in live theatre (Jacobs 2010). In his study into the use of performing arts skills in higher education teaching, Street (2007:18) concludes that lecturers adopt a persona before commencing the lecture and maintain it for the duration and that "lecturing has dramatic, managerial and self-identity performative elements". Tauber and Mester (2007:84-85) discuss the "role of teacher" and advise teachers, when creating their role, to isolate the desirable characteristics and "using some combination of expression, posture, appearance, and language, act that role in your classroom".

Apart from role adoption, there are other similarities between acting and teaching. Both actors and teachers are required to apply voice and body animation, make eye contact, utilise space and enter and exit the space (Greenberg and Miller 1991; Baruch 2006; Street 2007; Tauber and Mester 2007). Like actors, teachers also have the opportunity to use props, humour and elements of suspense and surprise (Street 2007; Tauber and Mester 2007). Giving attention to these performance skills can be advantageous to lecturers. In an investigation into student boredom in lectures, Mann and Robinson (2009) cite a particular problem with PowerPoint presentations (with no handout). They also suggest that interactive methods using technology may actually be

boredom-inducing if seen as irrelevant and dull or if resources and support are inadequate. They advise that lecturers should *look for ways* to maximise student engagement. In this connection, according to Baruch (2006:45): "Acting in class is one of the most effective ways to engage students". Street (2007) asserts that enhanced lecturer effectiveness could result if lecturers applied performance skills in their teaching and Whatman (1997) argues that teaching should actually be redefined as a performing art. In view of the foregoing, it is perhaps surprising that so little has been written regarding "the theatrical nature of teaching" (Greenberg and Miller (1991:428). Hains-Wesson (2011) laments the significant lack of literature on performance skills in higher education and asserts that it is one of the least addressed elements in teaching pedagogy in higher education. That said there *are* some interesting suggestions in the literature as to how lecturers can become more involved in acting in the classroom.

So far, the discussion has centred on the similarities between acting and teaching and the performance skills that could be applied by lecturers to enhance teaching effectiveness and stimulate student engagement in *general teaching delivery*. How though can lecturers take this one stage further and make the use of drama-based techniques more explicit? Baruch (2006:50-57) introduces the idea of *lecturer role-play*. Here it is the *lecturer* performing the role, not the student. A model is provided facilitating active dramatisation of teaching. There are 16 "metaphorical masks" to choose from structured around four quadrants: "interactive-thinking"; "passive-thinking"; "passive-feeling"; and "interactive-feeling". It is claimed that acting can stimulate engagement, teaching effectiveness can increase, and learning can be enhanced. Successful execution, however, depends on appropriate role choice, class 'fit' and ability to perform. Tauber and Mester (2007) also provide an in-depth discussion on teacher role-playing and assert that a character portrayal linked to the topic can make the material 'live', sustain attention and promote reflection. However, they acknowledge that the technique may present difficulties for many teachers and stress the importance of planning, rehearsal and organisation. This preparation phase would seem to be of particular importance; in theatre, the audience's attention is held through the continual exchange of thoughts, feelings and actions among the actors (Stanislavski 1936). However, in the classroom it is a one-person performance requiring the lecturer to hold multiple roles including, writer, actor and director (Baruch 2006). Another drama-based technique that can be applied by lecturers is the *soliloquy*. This could take the form of the lecturer (in-role) speaking to themselves out loud or speaking to an object (Van Ments 1999). A final technique to highlight is that of *storytelling*. In the role-play portfolio devised by Baruch (2006) one of the featured roles is 'storyteller'. Baruch suggests that this can be the best

method for gaining attention and student engagement. However, Romanelli (2016) points out that there is a tendency to overlook the value of storytelling as an element of teaching. He suggests that the interconnectivity of facts within a story aids understanding and recall and asserts that storytelling is a potent tool for teachers. Tauber and Mester (2007) also advocate storytelling as an important vehicle for transferring knowledge. Although Baruch (2006) makes the point that storytelling is not interactive, Tauber and Mester suggest that some dialogue with students may be incorporated as long as there is no digression from the main point.

2.6.4 Selection of drama-based techniques

In the previous sections, a wide variety of drama-based approaches have been reviewed ranging from solo interventions by the lecturer through to live theatrical performance. Because this action research project revolves around lecturer effectiveness, specifically personal attributes (Heffernan *et al* 2010), the three techniques chosen for the live trials are ones that can be performed *exclusively* by the lecturer. They are:

The sketch

A term that includes lecturer role-play, short skits and visual illustrations, which utilise performing arts skills and may or may not include an element of student interaction

The soliloquy

The lecturer adopts a role and then speaks to themselves out loud to provide a 'window' into their thoughts

The story

The relating of a story (fictional or non-fictional), utilising performing arts skills

2.6.5 Summary

The above section has explored the use of drama-based approaches in the education sector. It is evident that drama, as a teaching and learning tool, is being applied in various ways across the sector. Specifically with regard to higher education, a variety of interventions are in evidence and claims have been made regarding their power to contribute towards effectiveness, stimulate engagement and enhance learning. It does appear however, that the use of drama and theatrical techniques *by lecturers* is an under-researched area. This is the focus for this research study and sub-section 2.6.4 has stated the three drama-based techniques that form the basis for the live

trials. The final section of the review will provide a brief analysis of the performing arts skills that can be applied to support the execution of the techniques.

2.7 The skills-set required for application of the techniques

Because the three techniques highlighted in sub-section 2.6.4 involve dramatic performance, their effective execution can usefully be supported by a range of performing arts skills. Tauber and Mester (2007:19) discuss the similarities between acting and teaching and provide a comprehensive analysis of a range of performance skills. They claim that the application of these skills in the classroom may enhance enthusiasm in delivery thus leading to heightened student interest, attention and attitude. The skills are:

- *Animation in voice*
- *Animation in body*
- *Classroom space*
- *Humour*
- *Role-playing*
- *Props*
- *Suspense and surprise*
- *Dramatic entrance and exit*

In the list, role-playing means *lecturer* role-playing as discussed in sub-section 2.6.3. As previously noted, in *this* study, role-play is viewed as a drama *method*; indeed, in the study by Street (2007), which analysed Tauber and Mester's model in the context of higher education, respondents' viewed role-play not as a discrete component like the others but as composed of them. Therefore, in this brief review, further discussion of role-play is excluded.

2.7.1 Voice, body and space

As stated by Moseley (2005:120) "within the totality of the theatrical experience the *voice* of the actor is paramount". He points out that it is through the voice that the audience follows the character's journey. The actor can use resonance to *grab* attention, but it can only be *maintained* through continual changes in pace, pitch and power. The voice is also a significantly valuable resource for teachers (Tauber and Mester 2007). In the study by Street (2007), 98.4% of students surveyed recognised the importance of audibility and 83.9% believed that variation in speech patterns by the lecturer helped maintain student interest. If the lecturer is playing a dramatic role

therefore, it would seem imperative that the voice is used effectively, particularly where a range of feelings need to be communicated (Greenberg and Miller 1991). As noted by Berry (1973:7) "it is through the speaking voice that you convey your precise thoughts and feelings". Intonations and pauses can induce a potent emotional effect on the person listening (Stanislavski 1949) and appropriate pausing can add emphasis and balance (Gilgrist and Davies 1996). In view of the foregoing it would seem that some form of vocal training would be beneficial for lecturers performing dramatic roles. However, Street (2007) asserts that such techniques are not featured in lecturer training programmes. That said there are a number of respected self-help resources available (see Berry 1973; Rodenburg 1992; Berry 2000).

Regarding *animation in body*, the research study by Street (2007), reveals that 93.5% of student respondents consider non-verbal communication to be a key element in lecture-related communication and 92.2% believe that training lecturers to plan their use of voice and gestures would increase lecture effectiveness. However, 66.6% of the *lecturer* respondents suggested they did not evaluate how non-verbal communication could be applied in a deliberative fashion. Again, for the role-playing lecturer, there are lessons to be drawn from the acting world. McAuley (1999:53) asserts that "Theatre is an art form that is critically dependent on the expressive capacities of the human body". Alberts (1997) suggests that body movements should evoke an emotional reaction from those in the audience and that every movement is significant in the context of the performance. Facial expressions alone can communicate a diverse array of emotions and descriptive and emphatic gestures can be employed to reinforce verbal messages. However, Tauber and Mester (2007) caution against the use of unnatural or excessive movements and/or the display of distracting mannerisms. Moseley (2005:125) suggests that "Voice and movement sessions could be described as the 'engine room' of any actor training". This point is supported by Stager Jacques (2012) who asserts that for effective communication of the message, actors must be trained in the effective use of voice and body. It could perhaps be argued therefore, that for lecturers planning to act in class, some form of prior training is pre-requisite. Also important for actors is the use of *space*. In everyday life, behaviour can be dictated by the ownership, location and dimensions of various spaces (Moseley (2005). However, an actor's work is impacted significantly by the available space and how it is designed (Harrop 1992). For example, vocal subtleties and the detail of facial movements could be obscured in large theatres (McAuley 1999). In acting, blocking the scene is important, ensuring the optimal placement of the actor within the space for communicating the message, in harmony with the sight lines for the audience (Tauber and Mester 2007). Lecturers too may need to survey

the classroom space and where necessary, re-arrange things to optimise communication (Greenberg and Miller 1991). Where the lecturer is *acting*, it would seem particularly important to consider the appropriate use of space.

2.7.2 Humour, props and surprise

Tauber and Mester (2007) suggest that when humour goes wrong for an actor, the problem can be overcome as the next night a new theatre audience will be present. However, for the teacher, the problem is harder to address as it tends to be remembered both by teacher and student. Certainly, students appear to value classroom humour. In the survey by Street (2007) referred to in the previous sub-section, 96.4% of student respondents agreed that humour engaged them. Tait *et al* (2015:13) suggest that educators "are now firmly in the pedagogic era of edutainment, wherein students have come to expect a particular kind of performance from their lecturers" and that humour can play a key role in student engagement. If lecturers are performing drama-based techniques such as a sketch, soliloquy or story, then there would appear to be a good opportunity to build-in elements of humour during the design phase or to create humour-centred interventions. Indeed, there are a number of potential advantages highlighted and claims made in the literature. For example, humour can enhance student engagement and increase students' interest in the learning process (Lomax and Moosavi 2002; Garner 2006; Lei *et al* 2010; Miller *et al* 2017). It can illustrate and reinforce the point being taught (Powell and Andresen 1985; Torok *et al* 2004). It can also enhance teacher charisma and powerfully influence learning (Huang and Lin 2014). Nevertheless, there are potential challenges. Lecturers may be unwilling to apply it, seeing it as an unnecessary disruption, or they may believe that their topic is too serious for the application of humour (Garner 2006). Inappropriate humour has the potential to be offensive (Torok *et al* 2004) and excessive humour could erode the credibility of the lecturer, resulting in disengagement (Lei *et al* 2010). In addition, Tauber and Mester (2007) stress that humour should be understandable; if explanations are needed the intended effect is nullified. Also, there may be challenges to lecturers in applying humour; for example, creativity and time are needed in developing new delivery methods (Miller *et al* 2017). Powell and Andresen (1985) suggest that lecturers should strive to overcome any feelings of reluctance in adopting humour and recommend that they be provided with opportunities for skill development.

As in theatrical performance, lecturers can effectively apply the *use of props* to enliven general teaching sessions. There are many possible props available in the classroom setting including technology-based props and even students (Tauber and Mester 2007). However, care needs to be

exercised so that props add to the performance rather than distract from it (Greenberg and Miller 1991). Naturally, when the lecturer is *acting* specific props will be needed depending on the nature of the portrayal (Tauber and Mester 2007). In the study by Street (2007), student respondents linked hesitant use of props with a lack of lecturer confidence. He suggests that actor training could help in this regard. Another performing arts skill for lecturers to apply when acting is *suspense and surprise*. Lecturers may find this skill particularly useful in dramatic storytelling (Tauber and Mester 2007). However, Street's study reveals that this skill was the least used by lecturers out of all the acting elements he investigated. Again, he suggests that professional development would be beneficial. Finally, lecturers can consider effective *dramatic entrance and exit* to build into the performance delivery (Tauber and Mester 2007).

2.7.3 Summary

This section has provided a brief overview of some of the principal performing arts skills that can be applied by lecturers when executing the three drama-based techniques outlined in sub-section 2.6.4. Perhaps the overarching theme emerging from the discussion is the apparent need for an element of lecturer training and skills development. An interesting study by Murray and Lawrence (1980) "concluded that speech and drama training can make a small but significant contribution to the improvement of university teaching". Another study (Raphael and O'Mara 2002:85-86) involved presenting a drama workshop to academic colleagues. In review, the researchers reflected on the positive effects, noting that applications regarding "the use of drama have ranged from individual lecturers trying a few strategies to enhance learning within their tutorial classes, to collaborative projects involving students across year levels". Interestingly, when discussing the role of the professional storyteller in the classroom, Wilson (1997:156) suggests that "a good storyteller will fill a gap that the teacher cannot fill". It seems reasonable therefore, to re-emphasise the point made in sub-section 2.7.1: if lecturers are going to execute the three drama-based techniques effectively, then some form of initial training will be required.

2.8 Overall Summary

In *Section 2.3* the review opened with a consideration of the various pedagogical approaches being adopted in higher education. It was noted that there appears to be an opportunity to integrate more innovative approaches into teaching practice in order to contribute to lecturer effectiveness in supporting student engagement. The use of drama-based techniques was positioned as one possible innovative pedagogical approach in this regard. Regarding this study,

it was also highlighted that ***the lecture and tutorial settings would be used for the live trials in the host organisation***.

In *Section 2.4* the concept of teaching effectiveness was discussed and a range of components of effective teaching were identified from both the lecturer and student perspectives (Ramsden 1992; Kember and McNaught 2007; Heffernan *et al* 2010; Bradley *et al* 2015). Ways to enhance teaching effectiveness were also discussed. It was noted that teaching effectiveness is a multi-faceted construct. Because the research study focuses more on the personal attributes of the lecturer, ***it was decided, for the purpose of the study, to adopt the model by Heffernan et al (2010) as the definition of lecturer effectiveness and the teaching strategies derived from the four principal constructs as a benchmark for part-evaluation of the drama interventions***. A brief consideration of the issues surrounding student engagement was provided in *Section 2.5*.

In Section 2.6 the application of drama-based approaches in education was discussed with a variety of approaches being evident across the sector, in primary, secondary and higher education, and also within organisations. The idea of the 'lecturer as actor' was discussed, concluding that this represents an under-researched area. It was also noted that ***three drama-based techniques would be applied directly in this research study: the sketch, the soliloquy and the story***.

In *Section 2.7* the importance of applying performing arts skills when executing drama-based techniques was highlighted and seven skills areas were noted (Tauber and Mester 2007). ***A key emergent theme from the discussion was the need for lecturer training in preparation for acting in the classroom***.

The following chapter provides a detailed description of how the action research study was conceived, designed, executed and analysed.

Chapter 3: METHODOLOGY

PART 1: RESEARCH STRATEGY DEVELOPMENT

3.1 Introduction

The purpose of this study was to address the following research question:

How can the use of drama-based techniques in teaching contribute to lecturer effectiveness in supporting student engagement in higher education?

The aims of this research project were to (a) trial the application of drama-based techniques in the form of a 'toolkit' comprising three techniques: *soliloquy*, *sketch* and *storytelling*, in higher education teaching practice; (b) to ascertain how these techniques can contribute to lecturer effectiveness in supporting student engagement; and (c) to propose a strategy to assist lecturers in displaying effectiveness as teachers specifically with regard to the development and application of the drama-based toolkit in their own teaching practice.

This exploratory investigation was executed using an action research strategy which took the form of a "multi-method qualitative study" (Saunders *et al* 2009:152) involving the use of multiple qualitative data collection techniques and a non-quantitative set of procedures for the data analysis. There are *two* parts to the methods chapter: *Part 1* draws on relevant literature to *explain and justify* the selection of an action research strategy for this study and then outlines the specific approach and model selected and the underpinning foundational paradigm adopted. This is followed by *Part 2* which focuses on the *practical application* of the strategy, addressing the issues of data collection, data analysis, validity and reliability and ethical considerations. The structure for this first part is as follows:

- *Background to the research design*
- *The nature of action research and its applicability*
- *Disparity in the approach taken by action researchers*
- *Action research: variations in terms, type and application*
- *Action research: commonly accepted characteristics*
- *Selection of the action research approach and model*
- *The underpinning philosophical assumptions and paradigm*

3.2 Background to the research design

The selection of *action research* as the research strategy for the project was strongly linked to my project rationale as discussed in the introductory chapter. Having applied the three drama-based techniques in my own teaching practice for many years (as both training and development consultant and university lecturer) I was keen from the outset to explore whether they could be applied successfully by other university lecturers in their teaching practice. My planned objectives for each phase of the project are summarised, diagrammatically, in Figure 3.1:

How can the use of drama-based techniques in teaching contribute to lecturer effectiveness in supporting student engagement in higher education?

To select a small sample of lecturers interested in pioneering an innovative teaching method in their own practice

To facilitate the process by designing and delivering an introductory workshop based on the application of the three drama-based techniques

To invite each lecturer to design and deliver two lessons (one lecture and one tutorial) involving the use of the three drama-based techniques

To video all sessions in their entirety and, post-delivery, to invite each lecturer to self-reflect on the experience

To elicit feedback from students as part of the evaluation process, with regard to lecturer effectiveness in supporting student engagement

To undertake a thorough analysis of the findings and to interpret the data. To make a set of recommendations based on the interpretations

Figure 3.1 Planned objectives for each phase of the project.

The project was taking place in the setting of the faculty of business at one post-1992 university. An effective strategy through which to achieve the project's aims could have been the case study approach; the focus of the study was on a real-world situation (teaching design and delivery) within a familiar environment (the business faculty) involving a group of teaching practitioners (Opie 2004). However, in terms of research design, it was evident that the planned approach aligned more closely with an action research strategy. My justifications for the adoption of this strategy are discussed in the following sub-section.

3.3 The nature of action research and its applicability

An initial review of the literature made it clear that action research is centred on real-life and real-world issues (Blumberg *et al* 2008; Gray 2014). The literature also reveals that there are many different definitions of action research; however, the following definition appears to succinctly capture the real-world emphasis of the approach:

> Action research aims to contribute both to the practical concerns of people in an immediate problematic situation and to the goals of social science by joint collaboration within a mutually acceptable ethical framework

(Rapoport 1970:499)

The definition captures both the practically-oriented and collaborative nature of the approach and the emphasis on adding to the body of knowledge (Myers 2013). Riggall (2009) sees the quest for improvement and the acquisition of increased understanding as the two interwoven elements representing the core of the approach; or as Coghlan and Brannick (2005:4) explain it: action research "is research concurrent with action. The goal is to make that action more effective while simultaneously building up a body of scientific knowledge". In the educational context, it emphasises improving practice and "contributing to theoretical knowledge in order to benefit student learning" (Norton 2009:59; Koshy 2010; McNiff and Whitehead 2010). Participation, collaboration and a change orientation are key characteristics of the approach (Ary *et al* 2010; Koshy 2010; Myers 2013). Introducing change and studying its effects is seen by some writers as fundamental to the approach (Baskerville 1997; Collis and Hussey 2003; Scott and Morrison 2006). In this regard, Gray (2014) highlights the role of the researcher as an *agent of change* through active involvement in the research process and Myers (2013:60) suggests that "the distinctive feature of action research is that the researcher deliberately intervenes while at the same time studies the effect of the intervention".

The elements described above appeared to dovetail with my research question; the principal aims of the project and my initial plan of action (see Figure 3.1). Although acquiring deep understanding of real-world issues are features of both the action research and case study approaches (Blichfeldt and Andersen 2006), the principal difference seems to centre around the direct intervention or otherwise of the researcher: "Unlike action research, the case study researcher does not deliberately intervene in a situation but seeks, at least in the first instance, simply to describe it" (Myers 2013:76).

In contrast, my prime focus was to work *closely and collaboratively* with a group of research participants in the real-life settings of the lecture theatre and classroom; the purpose being to explore the application of the three techniques in teaching practice and their impact on the effectiveness of the lecturers (action research co-researchers) and on the student learning experience. In this regard, I viewed myself as a potential catalyst for change in the development of professional practice (Gray 2014). Easterby-Smith *et al* (2002) suggest that the collaborative nature of the approach promotes learning from the action research process for all participants and I was keen that everyone on the project had the opportunity to build knowledge not only through their reflections on the drama interventions but also in connection with the action research process itself (Cunningham 2008). In the interests of enhancing professional teaching practice, I also intended to take action as a consequence of the research findings (Brighton and Moon 2007) by recommending ways to build on and apply the research outcomes within the Faculty of Business.

3.3.1 Disparity in the approach taken by action researchers

Notwithstanding the applicability, ostensibly, of an action research strategy as described in the previous section, a deeper review of the literature revealed disparity in the approach taken by researchers. Although a definition was provided in sub-section 3.3 above, it was noted that many different definitions exist. On this point, McCutcheon and Jung (1990:144) assert that action research "defies easy description"; indeed, according to Altrichter *et al* (2002:125) "it does not have one neat, widely accepted definition". Also, there does not appear to be one unified approach regarding its application: Townsend (2010:132) refers to "a bewilderingly disparate set of approaches". In the same vein, Gray (2014:329) makes the point that the generic term 'action research' "has been used to describe a bewildering range of activities and methods". A similar point is made by Eden and Huxham (1996:75) who suggest the term has been applied somewhat "loosely to cover a variety of approaches"; a view supported by Dickens and Watkins (1999:127)

who describe action research as "an umbrella term for a shower of activities". In view of the foregoing, the *specific* approach selected for this project - within the 'umbrella' term of action research - also requires justification. In order to provide context for the choices made; in the following two sections I address: the variations in terms, type and application and the commonly accepted principles and characteristics. This leads into a discussion of my chosen approach and model. In the final section I discuss the philosophical paradigm which underpins this study.

3.3.2 Action research: Variations in terms, type and application

Saunders *et al* (2009) point out that, since the term action research was first coined by Kurt Lewin in 1946, it has been interpreted in a number of different ways by researchers. Cunningham (2008:2) tracks the development of action research and draws attention to two divergent traditions; "the social welfare tradition" with its focus on social change and "the British tradition" with its focus on education and the improving of educational practice.

In the field of education, the overarching term *action research* is often referred to by other names. It has been variously described, for example, as: practical inquiry (Brighton and Moon 2007:24), practitioner research (Brighton and Moon 2007:24; Ary *et al* 2010:513), teacher inquiry, teacher research (Ary et al 2010:513), practice-based research, practitioner-based research, practitioner-led research and action enquiry (McNiff and Whitehead 2010:17). The adoption of a particular term may possibly be influenced by the nature and focus of the research. Some may be individual projects where the "teacher-as-researcher" aims to study a practical problem with a view to process improvements (Creswell 2012:579; Schmuck 2006). Alternatively, the project may involve "a group of teachers working cooperatively within one school, or a teacher or teachers working alongside a researcher or researchers in a sustained relationship, possibly with other interested parties" (Cohen *et al* 2011:344).

With regard to specific *types* of action research, there is again a wide variety of terms employed. According to Scott and Morrison (2006:4) "eclecticism is a key feature of action research …various writers have also prefaced the term with words such as collaborative, participative, critical, technical, emancipatory and practical". Creswell (2012) suggests that in educational research the two main action research designs are *practical* and *participatory*. The practical design is seen as having a narrow focus on a local issue with the objective of improving professional practice and the learning experience of students; the research is carried out either by teams or individuals. The key difference with the participatory approach is the inclusion of an emancipatory objective with a focus on empowerment and societal change. Carr and Kemmis

(1986) provide a typology which classifies action research as either: technical (the facilitator as expert), practical (the facilitator encouraging participant involvement and self-reflection) and emancipatory (the facilitator as moderator in an equal collaboration). It is evident that the approach taken is shaped by the philosophical base and epistemological assumptions adopted by researchers; indeed, some classifications reflect this. For example, McCutcheon and Jung (1990:144) examine three "alternative perspectives in action research": positivist, interpretivist and critical. This same classification is offered by Myers (2013) who suggests that these three categories constitute the three principal forms of action research. Masters (1995:3-5) provides a helpful typology which links together the descriptive and epistemological terms. The three types are:

1. Technical/technical-collaborative/scientific-technical/positivist
2. Mutual-collaborative/practical-deliberative-interpretivist perspective
3. Enhancement approach/critical-emancipatory action research/critical science perspective

Collis and Hussey (2003) assert that because action research assumes an ever-changing world where the research and the researcher are part of that change; as a research approach, it is situated within the interpretivist paradigm. This view is supported by Koshy (2010:24) who asserts that "what people say and how we interpret what they do and say are important for an action researcher for knowledge creation". Easterby-Smith *et al* (2002) acknowledge that action research *can* be carried out from a positivist perspective but as an approach, it tends to be underpinned by views which do not fit with positivism. Other writers place their epistemological base firmly in the critical theory camp. Carr and Kemmis (1986:203) 'reject' both technical and practical action research, asserting that emancipatory action research "best embodies the values of a critical educational science"; a view supported by Zuber-Skerritt and Perry (2002). In discussing the action research typology described by Masters (1995) and its application in university teaching and learning, Norton (2009) comments that practical action research aims to enable educators to interpret their teaching practice and thus change it. A similar point is made by Cohen *et al* (2011:349) who suggest that practical action research is related "to Schön's 'reflection-on-action' and is a hermeneutic activity of understanding and interpreting social situations with a view to their improvement". Regarding emancipatory action research, Norton (2009:54) comments that the key focus is on the political and social context in which professional practice happens rather than on the practitioners themselves; this contrasts with practical action research which "foregrounds the practitioner and her or his way of knowing and

understanding". As Cohen *et al* (2011:349) describe it: "Emancipatory action research has an explicit agenda which is as political as it is educational".

In addition to the typologies and classifications described above, there are also a number of additional terms which describe forms of action research or similar approaches; for example, *action science* with its emphasis on "understanding the difference between the behaviour of practitioners (theories-in-use) and their beliefs (espoused theories)" (Myers 2013:65). An associated term is *action learning*. Easterby-Smith *et al* (2002:10) see this as more of an educational process rather than a distinct research approach. This view is supported by McNiff and Whitehead (2010) who suggest that the research element is not always emphasised in action learning. Another associated approach is *collaborative inquiry* where researchers have the objective of developing "their own capacities, either personal or professional" (Kasl and Yorks 2002:5).

3.3.3 Action research: commonly accepted characteristics

Apart from the need to decide on my specific approach and epistemological base from the various approaches as described above, I also needed to ensure that the manner in which I conducted the project was consistent with the commonly accepted principles and themes characterising an action research strategy, *irrespective* of the approach taken. Some of these were highlighted in Section 3.3 above but in this section several of the key themes are explored in greater depth.

According to Costello (2011:7-8) writers differ regarding what they see as "the fundamental character of action research". It is evident that there is variation in the lists of defining themes or characteristics cited by writers. Some of this variation can be attributed to the emphasis placed on certain characteristics over others or simply by the choice of words used to describe the themes. For example, in discussing educational action research, Koshy (2010:33) cites one characteristic as: "*enacts change*" and Costello (2011:7) suggests that "action is undertaken to understand, evaluate and change". In his list of six key characteristics, Creswell (2012:586) does not use the term 'change' at all. However, it could be argued that this is implicit in the listed characteristic: "a practical focus", with the emphasis on moving to a changed situation through practical problem-solving. Creswell (2012:586) lists "collaboration" as a key characteristic whereas Koshy (2010:33) cites the characteristic: "*is participatory*", essentially to describe the same thing; Opie (2004:81) uses the term: "collaborative and participatory". Other variations can clearly be attributed to the epistemological assumptions of the writers. For example, when

discussing the component elements of a working definition of action research agreed at an action research symposium in 1989, Zuber-Skerritt and Fletcher (2007:416) mention the sharing of power and a deliberate move towards democracy (social and industrial). However, they acknowledge that the definition had "been influenced by the Frankfurt School of Critical Theory".

Notwithstanding the variations that exist, a number of commonly accepted characteristics emerge from the literature; although even within these areas there are 'shades' of variation in opinion. For example, whatever the precise descriptive term used, *collaboration* features frequently as a defining characteristic (Riggall 2009; Koshy 2010; McNiff and Whitehead 2010; Creswell 2012). However, Altrichter *et al* (2002:127) argue that an insistence on meeting the "rigorous requirements" of collaboration *from the outset*, could dissuade would-be practitioners from adopting the strategy in the first place, thereby compromising the ongoing development of action research as an approach over the long-term. Opie (2004) suggests that for an individual teacher undertaking action research, an insistence on collaboration could be viewed as imposing a restriction. Munn-Giddings (2012) points out that action research projects *can* be undertaken by individual practitioners, but that collaboration is a typical feature of the action research process. Similarly, Eden and Huxham (1996:78) reject the notion "that action research *must* be collaborative" but acknowledge that the collaborative nature of the approach is accepted by the majority of writers on the subject. Dickens and Watkins (1999:134) make the same point but assert that writers "fail to critically examine how individuals collaborate or, indeed, engage in action research".

Another area in which there appears to be general agreement amongst writers is regarding the *cyclical nature* of the action research process (Susman and Evered 1978; Coghlan and Brannick 2005; Townsend 2010; Gray 2014). Even here though, there are variations in emphasis and approach. Dickens and Watkins (1999) acknowledge that there is agreement among the majority of action researchers that action research is centred on the cyclical process of planning action, taking action, reflection and evaluation. However, they suggest that researchers may vary regarding the elements of the cycle they choose to emphasise. A number of varying models have been foregrounded by researchers (Koshy 2010). Susman and Evered (1978:588) provided a comprehensive five-phase cyclical model; the phases being: *diagnosing*, *action planning*, *action taking*, *evaluating* and *specifying learning*. They argue that all of the phases are required for "a comprehensive definition of action research". The client-system infrastructure and the researcher

jointly regulate some or all of the phases. The process is shown in diagrammatic form in Figure 3.2.
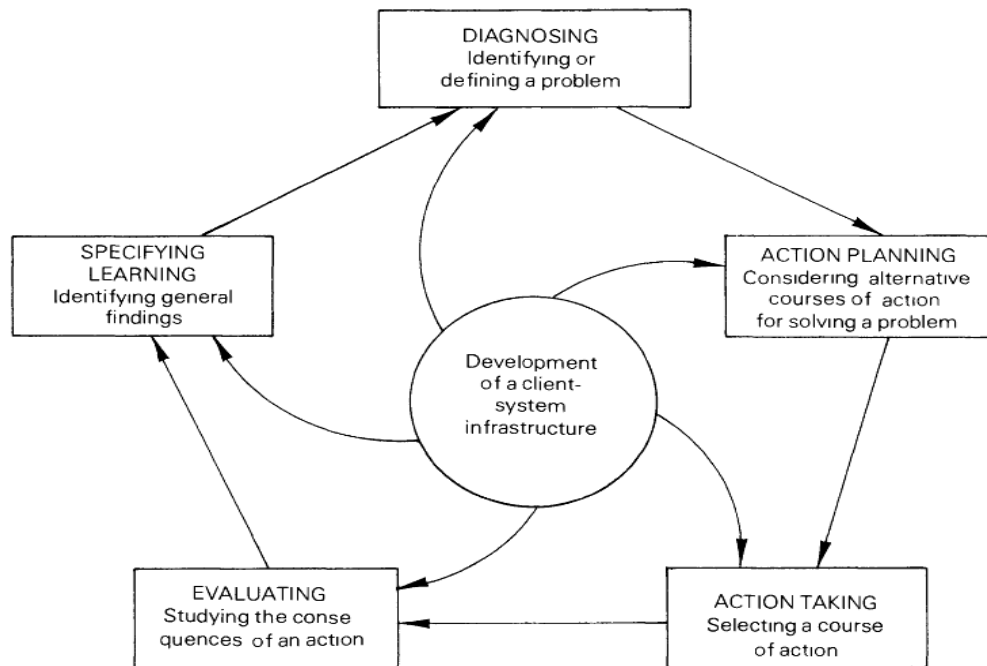
Figure. The cyclical process of action research.

Figure 3.2 *The cyclical process of action research. Source: reproduced from Susman and Evered (1978:588)*

Some advocate a spiral model of action research (Altrichter *et al* 2002; Saunders *et al* 2009). The first cycle ends with an evaluation of the actions. Further cycles then move through the same process, each time building on the previous evaluations (Saunders *et al* 2009). Koshy (2010) links the spiral model to empowerment in the sense that the problem is re-visited at a higher level with each cycle thereby moving the researcher towards increased understanding. Through that greater understanding, the researcher can make informed decisions. However, Cunningham (2008) points out that the cyclical process may not be straightforward, possibly resulting in changed success criteria; therefore, action research should not be seen as merely a 'procedure' or the model as a definitive template. Indeed, there may be overlap between the stages in the cycle (Townsend 2010; Gray 2014) and rather than fit the orderly stages suggested in much of the literature, action research "can go forward, backward, and in all directions at once" (Dickens and Watkins 1999:135). In addition, Costello (2011) points out that some teachers may feel constrained by the prescriptive character of the models but argues that notwithstanding the potential restrictions, a sound *structure* can be indicative of a project's probable success.

However, researchers should feel free to adopt whichever framework is likely to enable them to realise their research aims; even if necessary, through the creation of their *own* model.

A further area to consider, concerns action research and ***change***. Many writers recognise change as a fundamental characteristic (Elden and Chisholm 1993; Craig 2009; Stringer 2014). Coghlan and Brannick (2005) describe three levels of change relevant to action research. First-order change involves implementing the identified change within a current mode of thinking. When change requires more divergent thinking involving re-visiting and adjusting underlying assumptions, second-order change occurs. Third-order change relates to situations of transformational change within organisations to address complex culture-related and attitudinal issues. Norton (2009) sees improvement as being at the heart of action research; a key distinguishing factor in comparison with other research approaches. In higher education, change can occur at various levels, from the level of the individual student through to strategic change across the sector. Costello (2011) suggests action research can positively impact both on the professional development of educators and on institutional improvement. It seems evident from this brief review of the literature, that the nature and extent of any change will relate to the scale and scope of the project itself and the philosophical assumptions which underpin it. That said achieving the desired change may be challenging. The potentially 'messy' nature of the action research spiral has already been noted; pertinent issues may not always be obvious (Coghlan and Brannick 2005). It is important then that researchers are alert to the need for evaluation of changes, identification of new problems, modification of changes and re-evaluation (Cunningham 2008).

3.3.4 Selection of the action research approach and model

It has been noted from the above review that there is a multiplicity of terms connected to action research and many different approaches to its execution based on the specific focus and philosophical underpinnings. However, Gray (2014) asserts that at least three features are common to *all* approaches. These are:

- Research subjects are themselves researchers or involved in a democratic partnership with a researcher.
- Research is seen as an agent of change.
- Data are generated from the direct experiences of research participants.

(Gray 2014:329)

The approach adopted for this study closely aligned to these three features. It could be classified as a form of *practical* action research involving a collaborative approach with the focus on practitioners acquiring fresh understanding of practice through the trialling of the drama-based techniques (Masters 1995). It closely adhered to the description provided by Norton (2009:53): "there is an assumption that there will be a researcher and practitioners, but the approach is much more fluid and the aim is to enable practitioners to interpret (and thereby change) their practice". Whilst the focus was not on transforming situations in an egalitarian fashion as is the case with *participatory action research* (Gray 2014), it was recognised that apart from initiating change, the action research experience and the enhanced understanding gleaned could potentially genuinely empower the co-researchers (Koshy 2010; Gray 2014).

To execute the study, the comprehensive five-phase cyclical model devised by Susman and Evered (1978) was applied. This allowed the action research process to be effectively tracked, from the initial problem diagnosis through to the final specification of learning. It has been noted that the action research cycle may be repeated a number of times in the course of problem investigation with new learning through evaluation being incorporated into each fresh cycle (Koshy 2010). However, in this study the conscious decision was taken to apply *one* action research cycle. This is justified because the aim was to study the phenomenon *in-depth*, generating a large volume of data which could be rigorously analysed to produce a revised and comprehensive training strategy. This strategy would then represent the start point for future action research cycles. *Part 2* of this chapter describes the application of the model in detail.

3.4 The underpinning philosophical assumptions and paradigm

In this study my *ontological* stance was subjectivist (Saunders *et al* 2009) representing my philosophical view that reality in the social world is not external to a researcher but rather is socially constructed in the minds of the social actors involved. Reality is therefore multiple; this action research study involved five co-researchers and six student research participants, each developing their own subjective meanings derived from their personal experiences (Collis and Hussey 2003; Creswell 2007; Creswell 2009; Saunders *et al* 2009). My *epistemological* stance acknowledged that I was directly interacting, as researcher, with that being studied. Although this is a typical feature of qualitative research generally, it is particularly pronounced in action research. Gray (2014) discusses the facilitative nature of the action researcher's role and the necessity to assist in the plan's implementation and to identify needed resources; thus, the working relationship between researcher and research participants is of particular importance. A

similar point is made by Stringer (2014) who asserts that active participation is central to action research. The researcher thus becomes a catalyst to assist participants to successfully work through the action research process. Easterby-Smith *et al* (2002) point out that social phenomena are not static, and that action research *and* the action researcher are part of the change process. With reference to epistemology in qualitative research, Cresswell (2007) uses the term '*closeness*' to describe the interrelationship between the researcher and that being researched and suggests that this is evidenced, for example, through collaboration and time spent in the research environment. In this study, significant interaction was required with the co-researchers. Relationship-building began through discussions with the potential co-researchers at the problem diagnosis stage. The training workshop necessitated close collaboration to assist in skills development and to agree on a definitive set of criteria regarding lecturer effectiveness for the purpose of the project. I also needed to interact with the group to demonstrate the three drama-based techniques. In addition, interaction and intervention was required during the one-to-one sessions with the co-researchers following their initial design of the drama interventions. Further interaction then took place in post-performance discussions.

My epistemological stance led to the adoption of *interpretivism* as the underpinning philosophical paradigm for the study. It has been noted that action research can be carried out using positivism or critical theory as philosophical bases (Myers 2013). That said a number of writers place action research firmly within the interpretivist paradigm or suggest the appropriateness of a constructivist approach (Easterby-Smith 2002; Collis and Hussey 2003; Koshy 2010). As an interpretivist I naturally argue that the social world is far too complex to try and derive understanding by theorising from fundamental laws as applied to the natural sciences (Blumberg *et al* 2008; Saunders *et al* 2009). This study was rich in complexity. The co-researchers would have entered the study with pre-set beliefs about the value of drama-based techniques in teaching and their personal ability to design and execute them. These views would be open to continual change and re-shaping through the lived experience. The student participants also entered the study with their own constructions regarding lecturer effectiveness and the value of drama-based techniques as an innovative teaching method. Therefore, it was essential that I tried to understand "the different constructions and meanings that people place upon their experience" (Easterby-Smith *et al* 2002:30). One of the aims of the study was to create a comprehensive training strategy which could be applied by lecturers in their own teaching practice. This involved interpreting the varying social constructions in order to arrive at a form of joint construction (Gray 2014). In essence, my aim was to provide interpretative

conclusions based on the subjective realities that would hold genuine *value* for the research participants (Blumberg *et al* 2008). My adoption of an interpretivist philosophy was evident in the selection of multiple qualitative data collection methods (discussed in Section 3.7) and in the conclusions drawn. Conclusions and recommendations have not been presented as absolute truths but rather as *interpreted* meanings (Koshy 2010).

My *axiological* stance recognised that far from being value-free, this research study was value-laden (Cresswell 2007); perhaps even more so than other forms of qualitative study. I arrived at the study with the belief that the use of drama-based techniques in teaching had value and could enhance teaching practice for lecturers and the learning experience for students. These values were overtly evident in my interactions with the co-researchers and present during my interactions with the student participants. In addition, my values were apparent in my adoption of an interpretivist philosophy and selection of qualitative data collection techniques (Saunders *et al* 2009). Indeed, my interpretation of how the research participants interpreted social phenomena was socially constructed, mirroring my own beliefs (Blumberg *et al* 2008). My values were also evident in the choice of the action research methodology with its emphasis on enacting change.

PART 2: RESEARCH STRATEGY APPLICATION

3.5 Introduction

Having provided justification for my adoption of an action research strategy and selection of the specific model (Susman and Evered 1978) in *Part 1*, the purpose of *Part 2* is to explain, in detail, the application of the model in practice. The structure of this part is as follows:

- *Research design: the elements of the action research model*
- *Data collection methods*
- *Data analysis*
- *Validity and reliability*
- *Ethical considerations*

3.6 Research design: the elements of the action research model

The planned objectives for each phase of the project were shown in Figure 3.1. As noted, the action research project was executed by applying the cyclical five-phase action research process devised by Susman and Evered (1978), as shown in Figure 3.2. The execution of the process included an adaptation of the model to align with the research aims (Koshy 2010). The courses of action were agreed in broad terms at the problem diagnosis stage, so *action planning* involved

securing agreement on the *specific* approach and undertaking all preparatory activities necessary for implementation of the actions. The *action taking* phase centred on implementation of the planned actions (Myers 2013). The activities for each phase were as follows:

DIAGNOSING

In this opening phase, discussions took place with potential co-researchers and the research group was formed. The five co-researchers selected worked within the faculty of business. They were all graduates of the Postgraduate Certificate in Higher Education Programme (PG Cert HE) and recognised the need for more innovative teaching approaches to be adopted within higher education in order to enhance the student learning experience. All agreed that the application of drama-based techniques in teaching could, potentially, contribute to lecturer effectiveness in supporting student engagement. Consequently, agreement was secured that each of the co-researchers would trial the use of drama-based techniques in their own teaching practice and evaluate the outcomes. The plan necessitated an element of collaboration; this is explained in the description of the next phase.

ACTION PLANNING

At the commencement of this phase, agreement was reached on the specific approach. Each lecturer would design six drama-based interventions and then deliver them in the live teaching environment; three would be delivered in the lecture setting and three in the tutorial setting. The students would be *undergraduates,* but any year could be selected. In each of the teaching sessions, three *different* techniques would be performed: the *sketch*, the *soliloquy* and the *story*.

Gray (2014:339) points out that part of the researcher's role, is to facilitate "the development of the necessary skills for the plan's success". This was achieved through two interventions; firstly, the provision of a *training workshop* and secondly, the provision of *one-to-one review sessions* during the design and development stage. I designed and delivered the three-hour workshop in order to demonstrate the techniques, collaborate with the group to arrive at a shared understanding of lecturer effectiveness criteria for the purpose of the project, discuss possible design approaches and address questions and concerns. Typically, in action research, the researcher acts as facilitator and resource provider rather than expert (Norton 2009; Gray 2014; Stringer 2014). In the workshop I was taking a central role and supplying an element of 'expertise' based on my experience, including live demonstrations of the three techniques. However, this is justified because it constituted an essential part of the resource provision. The verbal exposition was not didactic; rather, it was designed to promote dialogue, and the

demonstrations of the techniques were designed to provide a platform from which the lecturers could then establish their own creative approaches. The workshop was titled: '*The Show Must Go On!*' and a set of PowerPoint slides created the framework for the session (*Appendix 3*). The structure of the workshop was as follows:

1. *Review of the purpose of the research*
2. *Overview of and discussion on lecturer effectiveness and student engagement*
3. *Collaborative group work session to determine an agreed list of lecturer effectiveness criteria*
4. *Discussion regarding how drama-based techniques can contribute towards lecturer effectiveness in support of student engagement*
5. *Introduction to and explanation of the three techniques*
6. *Discussion on how to design the three techniques including the integration of performing arts skills (Tauber and Mester 2007)*
7. *Discussion on how to deliver the three techniques*
8. *Live demonstrations of the three techniques (three stories; six sketches; two soliloquies; a range of short cameos and visual illustrations)*
9. *Discussion on possible variations in approach between the lecture and the tutorial settings*
10. *Review of the arrangements for the remainder of the project*
11. *Final questions*

At the conclusion of the workshop, co-researchers were issued with a 'how-to' set of guidance notes for design and delivery of the techniques (*Appendix 4*). The notes consisted of the following:

- *Overview of the three techniques*
- *Lists of lecturer effectiveness and student engagement criteria*
- *Practical tips for design and delivery*
- *Practical tips regarding the application of performing arts skills*
- *Final reminders*

Following the workshop, each of the co-researchers was asked to complete an *open-ended questionnaire* to record their personal evaluations of the workshop experience, for subsequent analysis during the *evaluating* phase (*Appendix 5*). This illustrates the sometimes overlapping and iterative nature of the action research cycle (Dickens and Watkins 1999; Gray 2014). The

co-researchers then embarked on their individual preparations. Their objective was firstly, to select the tutorial and lecture sessions in which the techniques would be performed and secondly, to design the six drama-based interventions ready for delivery in those settings. Following the initial design work, further collaboration took place: I hosted the one-to-one review sessions with each of the co-researchers. The point at which these meetings took place was determined by each co-researcher and more than one session could be arranged if desired. Gray (2014:338) suggests that "the researcher is not there to offer blueprints but to enable people to develop their own analysis of the issues facing them and the potential solutions". Therefore, in these meetings, I acted as a 'sounding board' for their ideas, helping them to analyse the strengths and weaknesses in their designs; the final decisions for amendments resting firmly with them. The co-researchers also made decisions regarding the duration of each intervention, at what point in the teaching sessions they would be introduced and the order and manner of introduction. Following the one-to-one review sessions, the co-researchers completed the design process ready for delivery. The final activity in the *action planning* phase was the booking of the videographer (a faculty learning enhancement technologist) to video-record each of the lecture and tutorial sessions.

ACTION TAKING

During this phase the prepared actions were implemented. Each co-researcher delivered their lecture and tutorial sessions and performed the pre-planned drama interventions. The teaching sessions were video recorded in their entirety. Following completion of the sessions, the video recordings were downloaded and catalogued ready for the *evaluating* phase.

EVALUATING

Following delivery, each co-researcher was presented with a DVD of their lecture and tutorial sessions. Each co-researcher viewed the DVD and then evaluated their performances by means of a *reflective video diary*. This began with a period of unstructured reflection and continued with a more focused evaluation on specific elements of the performances and the learning points derived. The video diary recordings were downloaded and catalogued ready for subsequent analysis.

Two of the teaching session videos (one lecture and one tutorial) were downloaded onto a DVD and presented to the six student research participants. The students viewed the DVD and evaluated each session in terms of lecturer effectiveness based on the agreed criteria (Heffernan *et al* 2010). The students were *not* informed of the research question or that the use of drama-based techniques in teaching was the theme of the research. When viewing the DVD, students

made initial notes on *evaluation grids* (see *Appendix 6* for the lecture grid) and then completed a more *detailed questionnaire* for each of the sessions (*Appendix 7* and *Appendix 8*). The completed grids and questionnaires were catalogued and filed for subsequent analysis.

Following completion of the questionnaires, I chaired a *focus group* session attended by three of the students (see *Appendix 9* for the focus group guide). The session was video recorded. At this point, the purpose of the research was made explicit. Through discussion, the students critically evaluated the potential advantages and disadvantages of the use of drama-based techniques in higher education teaching. Three students were unable to attend the focus group; a *questionnaire* was therefore completed by each of these students (*Appendix 10*), designed to achieve the same objective as the focus group discussion. The focus group video and the completed questionnaires were then catalogued and filed for subsequent analysis.

This phase of the action research cycle concluded with *my* detailed interpretative analysis of the co-researchers' and student research participants' evaluations. The data analysis approach is detailed in section 3.8.

SPECIFYING LEARNING

The final phase of the cycle involved the specification of learning from the research study. The learning outcomes and the revised training strategy are presented in Chapter 6 and Chapter 7.

For clarity, the key events in the action research process, structured around the action research cycle, are summarised in Table 3.1.

KEY EVENTS IN THE ACTION RESEARCH PROCESS
DIAGNOSING
• *Meetings with potential co-researchers to discuss the need for innovative teaching approaches* • *Agreement to participate in the study*
ACTION PLANNING
• *Provision of a training workshop designed and delivered by the lead researcher* • *Design of six drama-based interventions by each of the co-researchers* • *1-1 individual review sessions to track progress and provide assistance*
ACTION TAKING
• *Execution of the techniques by the co-researchers in the live teaching environment (three in the lecture; three in the tutorial)*
EVALUATING
• *Co-researchers' evaluation of the workshop (some completed prior to the live trials)*

• *Co-researchers view a DVD of their lecture and tutorial sessions*
• *Co-researchers produce reflective video diaries*
• *DVD of two of the teaching sessions (one lecture; one tutorial) sent to six student research participants*
• *Two evaluation grids and questionnaires (one for each teaching session) completed by each student research participant. Students unaware of the research question*
• *Research question made explicit to the student research participants*
• *Three students attend a focus group with the lead researcher to discuss the potential role of drama-based techniques in higher education teaching*
• *Three students each complete a questionnaire regarding the potential role of drama-based techniques in higher education teaching*
• *Qualitative data analysis undertaken by the lead researcher*
• *Member checking of the interpretations and conclusions by one of the co-researchers*

SPECIFYING LEARNING
• *Learning outcomes specified*
• *Revised training strategy articulated as the base point for action research cycle two*

Table 3.1 Key events in the action research process

3.7 Data collection methods

The previous section described data collection activities in the context of the action research cycle. The purpose of this section is to provide justification for the choices made. The overarching approach to data collection was to select methods that were most suitable for the research aims and that would yield quality data (Koshy 2010). A mix of qualitative data collection techniques were employed in harmony with my interpretivist philosophy (Collis and Hussey 2003). The mix of methods also allowed for triangulation (Saunders *et al* 2009; Creswell 2012; Myers 2013; Gray 2014). In this regard, the methods chosen allowed the core research issues to be explored from both the lecturer and student perspectives (see section 3.9). The training workshop and the one-to-one review sessions were considered as part of the collaborative process of essential resource provision (Norton 2009; Gray 2014; Stringer 2014). Consequently, these interventions were *not* recorded; they were excluded from the data collection and analysis process. As noted, the co-researchers' evaluations of the workshop as a training tool *were* included. The principal methods of data collection then were as follows:

- The five co-researchers' workshop evaluation questionnaires
- The video footage of the five lecture sessions
- The video footage of the five tutorial sessions
- The five co-researchers' reflective video diaries
- The students' lecture evaluation grids

- The students' tutorial evaluation grids
- The six students' lecture evaluation questionnaires
- The six students' tutorial evaluation questionnaires
- The student focus group on drama-based techniques (three students)
- The student questionnaires on drama-based techniques (three students)

3.7.1 Co-researchers: sampling method

The nature of the action research project, where I would be facilitating resource provision, skills development and one-to-one support, necessitated the selection of a relatively small sample; a typical feature of qualitative studies (Collis and Hussey 2003; Creswell 2012; Gray 2014; Miles *et al* 2014). Non-probability *purposive* sampling was used to select the co-researcher group (Saunders *et al* 2009; Gray 2014). As noted, each of the co-researchers selected was a graduate of the PG Cert HE Programme, and all had graduated within the previous three years. In my judgment, the five selected were open to experimenting with innovative teaching approaches and importantly, all were willing to invest the time and emotional energy that would be required.

3.7.2 Workshop evaluation questionnaire

The training workshop was a key provision in equipping the co-researchers with the necessary tools to design and deliver the drama interventions. Because one of the aims of the study was to produce a revised training strategy to feed into action research cycle two, a critical evaluation by the co-researchers of the value of the workshop was essential. In action research, Koshy (2010:84) suggests that questionnaires "are suitable for collecting initial information on attitudes and perceptions". The evaluation questionnaire, therefore, contained 12 *open-ended* questions. This choice was made because the aim was not to measure but to gauge the co-researchers' thinking and feelings of the workshop experience (Norton 2009).

3.7.3 Video recordings of the teaching sessions

The live performances were at the heart of this study and I needed an effective data collection method to facilitate my in-depth analysis of the performances based on the agreed lecturer effectiveness criteria (Heffernan *et al* 2010). Video recording was the appropriate choice because it captures the experience as it occurs (Heath *et al* 2010; Stringer 2014). Video captures the essential non-verbal data that cannot be captured from audio recordings (Cohen *et al* 2011) and data capture is more accurate than through making observational notes (Koshy 2010). As Heath *et al* (2010:5-6) point out, video "provides opportunities to record aspects of social activities in

real-time: talk, visible conduct, and the use of tools, technologies, objects and artefacts". It also facilitates repeated viewings of what actually occurred (Cohen *et al* 2011). All 10 sessions were recorded in their entirety. However, an element of subjective judgment was involved (Myers 2013); the decision was taken to focus the camera solely on the lecturer (rather than lecturer and audience) in order to effectively capture the verbal and non-verbal nuances.

3.7.4 Reflective video diaries

Following the action taking phase it was important to select data collection instruments to facilitate the evaluation process. The first of these was the use of individual reflective video diaries to capture the co-researchers' socially constructed meanings derived from their project experiences (Creswell 2009). This necessitated reflecting on their personal involvement *over time* including both the preparatory activities and the execution of the live performances. As I would be interpreting the co-researchers' subjective meanings, I wanted their reflections to be as 'pure' as possible; hence the choice of the video diary method rather than conducting interviews, where my presence as interviewer would naturally have influenced the reflective process (Collis and Hussey 2003; Hobson and Townsend 2010; Koshy 2010). The video recorder was set-up in a private room allowing for un-interrupted reflection. No time stipulation was imposed for the recording. Before the reflection, each co-researcher was given supporting documentation including reminders on the lecturer effectiveness and student engagement criteria, the performing arts skills and a 'lecturer prompts' sheet for the more structured period of reflection (*Appendix 11*). Although the co-researchers were comfortable with the video diary method, the use of video *in itself* was not significant; audio recording could have been used for this purpose.

3.7.5 Student research participants: sampling method

As noted, the use of student research participants in this exploratory study provided insights from the student perspective for the purpose of triangulation (Gray 2014). Again, I chose to work with a small sample to provide a more in-depth focus. Non-probability *purposive* sampling was used to select the six student participants (Saunders *et al* 2009). None of the students selected had attended any of the live performances. In my judgment, the ideal participants would be students who already had experience of being taught at undergraduate level. Those selected were all continuing students who had just finished Year 2 of their undergraduate degree. In addition, they were all willing and able to devote the necessary time to the agreed research activity.

3.7.6 Lecture and tutorial grids and questionnaires

The process for this element of the student evaluation was noted in section 3.6. The reason that only *two* teaching sessions were downloaded onto the DVD was one of practicality. Students were required to view both teaching videos in full, complete two detailed open-ended questionnaires and then at a later point attend a focus group. I felt that limiting the task to two viewings would secure student commitment whilst still providing valuable initial insights for the purpose of the study. The purpose of the evaluation grids was to provide a focused note-taking tool for the students when watching the videos. The lecture and tutorial questionnaires each contained eight open-ended questions. As noted, these were built around the four lecturer effectiveness constructs (Heffernan *et al* 2010) with some additional questions on student engagement. The open-ended approach was designed to elicit deeper responses to the questions posed (Creswell 2012).

3.7.7 Student focus group/questionnaires on drama-based techniques

As noted in Section 3.6, following completion of the questionnaires, three students attended a focus group where the topic of the research was made explicit, allowing for open discussion. Easterby-Smith *et al* (2002:106) suggest that in qualitative research, focus groups can be very effective as an "exploratory tool". In practice, the session was a hybrid between a focus group and a group interview. On the one hand, I was facilitating the discussion around the *specific focus* of the use of drama-based techniques in higher education, encouraging participant interaction; while on the other hand, I was taking a more prominent role in leading the discussion, more akin to a group interview (Hobson and Townsend 2010). My aim, in this initial exploration, was "to explore the feelings, attitudes, beliefs, prejudices, reactions and experiences of a subject, in a way that would not be so accessible through other approaches" (Gray 2014:470). I was particularly keen to gauge the level of consensus around the topic (Gray 2014). The duration of the focus group was 65 minutes and was video recorded in its entirety. The use of video aided the identification of individual contributors, but the key purpose was to secure a full recording which could be used for transcription. As noted, for the three students who could not attend, an open-ended questionnaire was issued containing 17 questions; these were predominantly open-ended. The questions followed a similar format and order to those discussed in the focus group and were designed to achieve depth of response on the topic, albeit without the opportunity for interactive discussion.

The above sections have provided justification for the data collection approaches taken. All data for the study were collected over a period of seven months from the initial problem diagnosis through to the completion of the final student questionnaire.

3.8 Data analysis

Because of the exploratory nature of the study and the need to capture important patterns and themes in relation to the research question, *thematic analysis* was employed as the data analysis method (Fereday and Muir-Cochrane 2006; Gray 2014). Braun and Clarke (2012) claim that thematic analysis can be beneficial in participatory action research projects and Norton (2009) suggests that it is an appropriate choice in pedagogical action research. The data were analysed applying Braun and Clarke's framework (2006). The steps are summarised in Table 3.2.

PHASE	DESCRIPTION OF THE PROCESS
1. Data familiarisation	Transcription, reading and re-reading, documenting initial ideas
2. Generating initial codes	Systematic coding across the entire data set, collating data relevant to each code
3. Searching for themes	Collating codes into potential themes, gathering data relevant to each potential theme
4. Reviewing themes	Checking if themes work in relation to coded extracts (Level 1) and the entire data set (Level 2), creating a thematic 'map' of the analysis
5. Defining and naming themes	Continuing analysis to refine the specifics of each theme, and the overall story the analysis tells, creating clear definitions and names for each theme
6. Producing the report	Selection of vivid, compelling extract examples, final analysis of extracts, linking back the analysis to the research question and literature, producing the final report

Table 3.2 *Phases of thematic analysis. Source: adapted from Braun and Clarke (2006:87)*

In applying the framework, the analysis also drew on the principles underpinning the *constant comparative method* (Glaser and Strauss 1967). Codes were compared throughout the analysis to discover differences and similarities and to ensure appropriate fit between codes and data extracts, involving, where necessary, code adjustments, merges and deletions (Ary *et al* 2010; Cohen *et al* 2011; Myers 2013; Gray 2014). A key feature of the analysis was the extensive use of *memoing*. This allowed me to create an on-going commentary and to record my thought processes, ideas and questions as the analysis progressed. Some memos were process-related; others were subject-related analytic narratives (Bogdan and Biklen 2007; Ary 2010; Myers 2013; Miles *et al* 2014). Collectively, the memos provided a strong base for the analysis part of the

action research reflective diary. For the analysis, the data corpus was divided into five distinct data sets (Braun and Clarke 2006). These are shown in Table 3.3.

DATA SET	DATA ITEMS INCLUDED
Co-researchers	
DATA SET ONE	• The five training workshop evaluation questionnaires
DATA SET TWO	• The five videoed lecture sessions • The five videoed tutorial sessions
DATA SET THREE	• The five reflective video diaries
Student research participants	
DATA SET FOUR	• The lecture evaluation grids • The tutorial evaluation grids • The six lecture evaluation questionnaires • The six tutorial evaluation questionnaires
DATA SET FIVE	• The focus group • The three student questionnaires (FG substitution)

Table 3.3 *The five data sets for analysis*

The creation of the data sets was based on logical groupings according to purpose. *Data set one* relates to co-researchers' perceptions following the training workshop. *Data set two* represents all video footage of the teaching sessions. *Data set three* covers the co-researchers' reflections post-delivery on the entire experience. *Data set four* relates to the students' evaluation of the two teaching sessions without knowledge of the research question or central topic. *Data set five* covers students' views on drama-based techniques in teaching following the revelation of the research question. The analysis process for each of the data sets is now described.

3.8.1 Analysis of data set one

Following the reading through of the questionnaires for familiarisation, they were carefully re-read one-by-one and initial ideas documented. In all, 37 points were noted including observations, questions and possible assumptions. These notes were used as a reference point for the action research reflective diary. The data in the questionnaires were then systematically coded using a mix of descriptive and interpretative codes (see example extract in *Appendix 12*). Following comparison and cross-checking, a final list of codes was prepared and the data extracts relevant to each code were collated. The codes were further compared and then grouped under potential interpretative themes. A summary themes table was produced (see *Appendix 13*). All coded data extracts in relation to each theme were then collated. The themes were reviewed with reference to the data extracts (Level 1) and then with reference to the entire data set (Level

2). The final part of the process involved re-checking and, where appropriate, renaming the interpretative themes.

In most of the data sets, a predominantly inductive approach to coding and analysis was adopted with the emphasis on progressively emergent codes and themes (Miles *et al* 2014). That said Braun and Clarke (2012:58-59) assert that a purely inductive approach is not possible "as we always bring something to the data when we analyze it, and we rarely *completely* ignore the semantic content of the data when we code for a particular theoretical construct". They suggest that a combination of inductive and deductive approaches is often used although one usually predominates. In this regard, a priori coding has been applied to data set two (see sub-section 3.8.2).

3.8.2 Analysis of data set two

At the start of the video analysis, all of the 10 teaching sessions were transcribed in their entirety. This was required for the construction of the coding document. Following initial familiarisation, each video was viewed in conjunction with the written transcript to generate ideas, observations and questions. In addition, note was made of the duration of the performances and where they were positioned within the overall session. This is because the analysis was focused exclusively on the *performance elements* of the lecture/tutorial and these would need to be extracted. There were two parts to the video analysis:

- Part A: a priori coding using the lecturer effectiveness criteria (Heffernan *et al* 2010)
- Part B: a priori coding of additional information

As noted a priori coding was used for the analysis of this data set. Hybrid coding approaches have been applied in thematically analysed qualitative studies (Fereday and Muir-Cochrane 2006) and such approaches are not necessarily epistemologically inconsistent (Ali and Birley 1999). In this analysis my approach was atheoretical. My aim was not to validate a model or test a theory (Ali and Birley 1999) but simply to create a platform for my interpretative analysis linked to the research question.

For Part A, a coding document was created (see example of completed document in *Appendix 14*). In structuring the document and conducting the analysis, key principles relating to video analysis needed to be applied. Heath *et al* (2010:73) suggest that it is useful "to begin by first transcribing the talk that arises in a fragment and then to overlay other elements of visual and material conduct". Narrative descriptions of the *actions* can then be constructed but to maximise

understanding, constant re-engagement with the recording is essential (Rapley 2007). Therefore, the coding document was structured as follows:

- *Column 1*: transcript of talk (Heath *et al* 2010). This related only to the actual performances but included 'lead-in' talk to provide context and 'lead-out' talk to capture learning application. The talk for each performance was divided into logical fragments for analysis
- *Column 2*: descriptive narrative of vocal and visible conduct (Heath *et al* 2010)
- *Column 3*: start time for each video fragment
- *Column 4*: the performing arts skills applied in each fragment
- *Column 5*: the a priori codes applied to each fragment (Heffernan *et al* (2010)
- *Column 6*: memos

For each video, the selected talk elements were transferred from the transcript to the coding document. Multiple viewings then took place to determine the appropriate fragment, create the descriptive narrative and apply the a priori codes. The data extracts (the narratives plus the talk elements to create context) were collated under each code linked to the a priori themes (Heffernan *et al* 2010). The Level 1 and Level 2 reviews then took place. An example of a coded narrative and the final themes table are shown in the appendices (*Appendix 15*; *Appendix 16*)

Part B was comprised of a selection of a priori codes designed to gather additional information about the nature of the performances including setting, order of use, time of introduction, duration and level of audience involvement. It also included one lecturer effectiveness code that was addressed in this part of the analysis and not in Part A. The relevant information was drawn from each video and collated under the a priori codes. The coded information for each video was then combined under the 'additional information' theme. This theme is included on the themes table for Part A (*Appendix 16*).

3.8.3 Analysis of data set three

As noted, the use of video was not significant for this data set so the video recordings were fully transcribed ready for analysis. This was a large data set and the familiarisation process generated 121 initial ideas to inform the analysis and as material for the action research reflective diary. The thematic analysis process then proceeded following exactly the same steps as was described for data set one. An extract from one of the coding documents and the final themes table are shown in the appendices (*Appendix* 17; *Appendix 18*).

3.8.4 Analysis of data set four

This was the first data set relating to the student research participants. The reading and re-reading of all the data items yielded 49 initial ideas relevant to the analysis. The subsequent analysis followed the same pattern as per data set one. A coding document extract and the final themes table are included in the appendices (*Appendix 19*; *Appendix 20*).

3.8.5 Analysis of data set five

As with data set three, the use of video in the focus group was not significant to the analysis so the video recording was fully transcribed at the outset. 51 initial questions, ideas and observations were noted from the reading and re-reading of all four data items (the focus group and the three questionnaires). The remainder of the analysis was conducted applying the same approach as per data set one. An extract from a questionnaire coding document and the final themes table are shown in the appendices (*Appendix 21*; *Appendix 22*).

3.9 Validity and reliability

Validity is important in action research but will fall short if measured against the criteria typically associated with positivist science (Susman and Evered 1978; Eden and Huxham 1996). However, action research creates a different form of knowledge, one dependent on a specific situation which empowers people to solve their problems (Susman and Evered 1978). Eden and Huxham (1996:82-83) suggest that to a large degree, validity in action research stems from "being 'grounded in action'" and argue that insights can be obtained that would not be possible by other means; it therefore "offers a distinctive approach". In this study the unique insights gleaned would not have been possible through the use of alternative research methods. The collaborative nature of action research allowed me to work closely with the co-researchers, enabling them to move beyond the hypothetical and take action in situations genuinely meaningful to them (Eden and Huxham 1996). Koshy (2010) points out that in terms of validity, the quality of the data gathered is important. Because the aim of interpretative research is to access the knowledge and meaning of the research participants, validity can potentially be high if the data extracted "is rich in its explanation and analysis" (Collis and Hussey 2003:59). My focus in this study was to design data collection instruments that facilitated the capture of rich data; for example, through the use of video footage which recorded the live performances in their entirety and the use of co-researcher reflective video diaries. Regarding interpretation, my role as researcher and epistemological stance have been made explicit (see Section 3.4). Whilst my claims to valid knowledge in this study acknowledge that stance (Opie 2004), a rigorous

approach was adopted to *my* interpretations of the subjective interpretations of all research participants (Blumberg *et al* 2008) aligned to ethical principles (see Section 3.10). *Member checking* was undertaken with one of the co-researchers as a representative of the group. The meeting involved discussion regarding the completeness of the description, accuracy and relevance and fairness of the interpretations (Cresswell 2012).

Some writers highlight the importance of *triangulation* in qualitative studies generally (Creswell 2012; Myers 2013) and some specifically with regard to action research studies (Cunningham 2008; Craig 2009; Koshy 2010; Gray 2014). Cohen *et al* (2011:195) simply define triangulation "as the use of two or more methods of data collection in the study of some aspect of human behaviour". According to Creswell (2012:259), triangulation "is the process of corroborating evidence" from different sources. This can thus strengthen the validity of the study and increase its credibility (Craig 2009; Stringer 2014). However, Miles *et al* (2014:300) point out that there may not always be corroboration; indeed, findings may conflict. Provided potential errors are ruled out, this may actually be advantageous because different features of data are gleaned from the varied collection methods "and their combined effects **build** on each other to compose a more three-dimensional perspective of the phenomenon". The latter point is particularly applicable to this research study. As noted, I employed multiple qualitative data collection methods through which I was able to provide interpretations derived from the varying 'lived experience' accounts of the co-researchers, the complete video footage and the varying student perspectives. Indeed, Eden and Huxham (1996:83) point out the *likelihood* of disagreement in action research "given the deliberate attempts at discovering multiple views".

In terms of reliability, a number of features were built into the study as follows (Cresswell 2009; Baumfield *et al* 2013; Miles *et al* 2014):

- The elements of research design were developed with a clear focus on the research question
- My role as researcher was made explicit
- The core philosophical paradigm was specified
- Rigour was applied in the data analysis through adherence to a specified framework
- Consistency was applied to the coding approach over time

Regarding external reliability and the degree to which the results of a study can be reproduced, Gray (2014) suggests that some qualitative researchers may consider this unachievable and/or needless due to the unique social setting of the research. Drawing on their review of literature,

Cohen *et al* (2011), point out that the very term 'reliability' is contested regarding its suitability for qualitative research. Craig (2009:114) suggests that "qualitative action research is not intended to provide results that may be applied to larger groups in other situations". That said Koshy (2010) suggests that some form of generalisability may still be possible. Indeed, Eden and Huxham (1996:78) contend that good action research makes clear that the findings "*could* inform other contexts". Cunningham (2008) asserts that what *can* be generalised for other situations is the *process*. The findings should be reported qualitatively and with sufficient description of the action research process to enable a similar approach to be taken by other researchers. From the outset I wanted the study to have possible relevance outside the localised setting of the project; perhaps further within the faculty, in other faculties or even the higher education sector generally. For that reason, this deliberately extended methodology chapter has provided full detail of the processes followed and examples of the data collection instruments and coded documents have been included in the appendices. A summary of the process is shown in *Appendix 23*. In addition, I have used *thick description* in the reporting of the findings (Miles *et al* 2014).

3.10 Ethical considerations

The application of ethical principles is of paramount importance when conducting research studies because when working with people, ethical considerations can come into play from the very commencement of the research process (Myers 2013). It is essential that researchers are sensitive to the effect that the research process can have on the participants. The preservation of the participants' dignity must be seen as a key responsibility (Cohen *et al* 2011). Gray (2014) points out four key areas regarding the application of ethical principles:

- Protecting participants from harm (emotional, mental, physical)
- Securing informed consent
- Respecting privacy
- Avoiding the use of deception

At the start of the study, I completed the requisite application form and submitted it to the University Research Ethics Committee (UREC). Approval to proceed was granted. Please see *Appendix 24* for the UREC approval notification document. In this section I begin by describing the standard ethics protocols which were followed regarding informed consent and confidentiality and anonymity. I then discuss, very importantly, how I managed the study from the ethical perspective in the context of the action research strategy.

3.10.1 Informed consent

According to Cohen *et al* (2011:77) "informed consent arises from the subject's right to freedom and self-determination". It involves full disclosure of the procedures of the research (Blumberg *et al* 2008) so the participants can make an informed decision regarding participation. The information should be provided in a way that avoids unnecessary detail and overly complex language (Lindsay 2010; Gray 2014). The lecturer co-researchers were given a *participant information sheet* (see *Appendix 25*) and a *consent form* (see *Appendix 26*). The participant information sheet contained information regarding:

- The background to the study
- The reasons for participant selection
- The voluntary nature of the decision
- The right to withdraw at any time
- The explanation of the research process
- The potential benefits of the study for participants
- The issues of confidentiality, anonymity and security

As the action research project evolved and collaborative discussions took place, some adaptations were made to the planned activities. Several of these pertained to point 5 on the participant information sheet. These changes did not directly affect the ethics position; they simply allowed for a more effective and systematic management of the cycle, specifically with regard to the *evaluating* phase and the potentially large volumes of data that would be generated. The post-delivery lecturer focus group and the independent assessors' evaluations were deleted from the cycle. It was also felt that, in terms of meaningful analysis, it would be too demanding to expect the student participants to view all 10 teaching session videos and then attend a focus group. Instead the students (now increased from four to six) would view *two* of the videos and then complete evaluative questionnaires. This would be followed by a focus group to explicitly discuss the role of drama-based techniques in teaching.

In some of the live performances there was an element of *student involvement*. In these situations, students were asked to complete an information sheet/consent form (see *Appendix 27*). Also, in all of the teaching sessions the videographer was present. In each session, the lecturer explained that the session would be recorded it its entirety and obtained explicit consent from the students to allow this.

For the student participants, the same process was followed as that for the co-researchers. Each student was given a participant information sheet (see *Appendix 28*) and the consent form for completion (see *Appendix 26*). As noted, on the day, three students were unable to attend the focus group but agreed to complete a substitute questionnaire. For the questionnaire template and covering letter, please see *Appendix 10*.

3.10.2 Confidentiality and anonymity

As Gray (2014:79) notes: a "right to privacy is one of the basic tenets of living in a democratic society". Confidentiality means ensuring that a participant cannot be identified or traced through the disclosure of information. Similarly, anonymity means that the identity of research participants is not revealed in any information they provide (Cohen *et al* 2011). In this study, complete anonymity was not possible. Through purposive sampling I knew the identities of all participants (co-researchers and students); through the collaborative process all the co-researchers knew each other and two of the lecturers could be clearly identified from the two videos evaluated by the students. In addition, the co-researchers were happy to talk openly between themselves and to others about the project and their involvement in it. However, I did not take this as a waiver of their rights to privacy. Lindsay (2010) advises that confidentiality should always be maintained unless there is a research-related requirement to do otherwise which the participants agree to. Therefore, in the participant information sheet (both lecturers and students) a paragraph was included giving guarantees regarding confidentiality, anonymity and security. In practice, this meant the following:

- Not naming the university in which the study took place
- Ensuring no research participants were named in the final report
- Ensuring no research participants could be identified from the appendices
- Ensuring no research participants could be identified from *terms* used in the report
- Only sharing research-related information with approved members of the research team
- Following the viva, ensuring that retained research data are handled in accordance with university policy and any applicable provisions in the Data Protection Act 2018

3.10.3 Ethics and action research

Regarding ethics in action research, a number of special concerns arise (Creswell 2012; Stringer 2014). As an insider action researcher (Coghlan and Brannick 2005) who was directly intervening in the project, I possessed a degree of power to influence. In this study I was not

involved in researching the structures and processes of the organisation or accessing performance-related data, but I was *working closely* with colleagues who were keen to improve their own teaching practice within the organisation. In addition, my axiological stance was evident from the start and value-laden. Creswell (2012) suggests that this collaborative nature of action research can raise ethical challenges; for example, the close relationship between researcher and co-researchers should not be abused by demonstrating coercive behaviour in terms of data collection. There was a danger here because I had very clear ideas as to how *I would like* the data collection to develop. However, Creswell (2012:588) advises that "the research needs to be in the best interest of those facing the problem or issue". Cook (2010) suggests that reflexivity is important in maintaining ethical awareness in the management of the power relationship. Therefore, I consciously reflected on my role as researcher including potential biases and values throughout the study in order to inform my decision-making (Koshy 2010). This was evident in my view of lecturer participants as genuine co-researchers (Gray 2014), my aim to be transparent as a communicator (Stringer 2014), and my adopted stance of 'non-intrusion' in the data collection process (Koshy 2010). Regarding the latter point, I applied the following approaches:

- In the workshop, although I featured a specific set of lecturer effectiveness criteria, I ran an interactive group work session to establish *collective agreement* on what these criteria should be before adopting them for the purpose of the study
- In the design phase, co-researchers freely developed their own ideas; I did not apply coercion in any form
- In the one-to-one sessions, the co-researchers chose the venue, time and duration. The support given was non-directive and non-coercive
- Although lecturer prompts were provided, the reflective video diaries were designed to allow maximum freedom of expression without intrusion

Regarding the student participants, they were given the freedom to watch the two videos and record their views on the questionnaires in their own time without my intervention. In the focus group I was conscious of my values when chairing the discussion and the need to avoid coercive behaviour and overtly leading questions. In the documentation of findings, I included a wide range of data extracts linked to the core themes; not overly emphasising the ones that appeared to support my own values and beliefs.

3.11 Summary

The aim of this double-length chapter was to present a comprehensive overview of the research strategy adopted in this study. Part 1 provided a succinct literature review to provide some background to action research as a research strategy and concluded by stating the form of action research selected and the chosen cyclical model. Part 2 provided a detailed account of the application of the model in practice and, together with the information in the appendices, was designed to give a full picture of the *process* adopted.

The following chapter documents the findings and analysis in relation to the study. These are presented within the framework of the action research cycle.

Chapter 4: FINDINGS AND ANALYSIS PART 1

4.1 Introduction

In this chapter and the following one, the findings are systematically documented and analysed. These are presented in the context of the action research model (see Figure 3.2). The *diagnosing* phase did not involve data collection; neither did the *action planning* phase (although the workshop evaluation questionnaires were completed during this phase, ready for subsequent evaluation). As noted, the action planning phase was dedicated to resource provision and skills development (Gray 2014). The training workshop provided a live demonstration of the three drama-based techniques and the necessary information (including the set of workshop guidance notes) to enable the co-researchers to undertake the initial preparatory design work. The one-to-one sessions then provided coaching support, enabling co-researchers to refine their work and complete the design phase. The *action taking* phase involved the actual execution of the drama-based techniques in the live teaching environment. This phase generated data from the 10 videoed sessions which were subsequently analysed and interpreted during the *evaluating* phase. Therefore, the documentation of findings and the accompanying analysis begins at the evaluating phase. This is the prime focus of Chapter 4 and Chapter 5. Discussion of the learning outcomes (referring back to the literature), recommendations, conclusions and documentation of the revised training strategy all relate to the *specifying learning* phase of the action research cycle; these elements are presented in Chapter 6 and Chapter 7.

4.2 The evaluating phase

In the following sections of Chapter 4 and throughout Chapter 5, the findings and analysis are presented for each data set in turn. For each data set, the presentation of the material is structured as follows:

- Documentation of the findings in relation to the core themes and any sub-themes
- Interpretative analytic narrative derived from the findings
- Summary table of key points in relation to the research question
- Summary table of key points relevant to the revised training strategy

This approach allows for a progressive picture to build in terms of addressing the research question and the construction of the revised training strategy for action research cycle two. These elements are then discussed and consolidated in Chapter 6 and Chapter 7.

As this is a qualitative study, the majority of the findings are comprised of the rich quotations made by the co-researchers and student research participants. These are reported *as written* (or spoken) *including* grammatical errors and spelling mistakes.

4.3 Data set one: the workshop evaluation questionnaires

The evaluation questionnaires were completed following the training workshop to gauge views on its suitability as a training vehicle, and initial impressions regarding lecturer effectiveness and the use of drama-based techniques. The data analysis yielded a final list of 77 codes. These were consolidated into four main themes and eight sub-themes. The findings and interpretative analysis are presented for each theme and sub-theme.

4.3.1 Theme one: lecturers' response to workshop: positive

This theme focuses on the co-researchers' positive perceptions of the workshop experience. Sub-theme one briefly highlights general perceptions and sub-theme two features specific benefits recognised from the experience.

4.3.2 Sub-theme one: general reception

The following quotations relate to the co-researchers' overall perceptions of the workshop:

> *I enjoyed myself to the point that I wished I could be as good as Rob, because if I was Rob's student I would be looking forward to my next lecture/tutorial, which I think is what we should all aspire to as teachers*

> *It totally convinced me of the utility of these techniques because I realised that as a participant/observer at that moment I was very engaged and enjoying myself a lot*

> *It was an active learning event suitable for adult educators*

> *it was very good to see a professional in action, to see how well these techniques can be used if they come naturally*

These comments appear to be generally positive. In the workshop, the lecturers were in a sense 'students'. So, the comments regarding enjoyment and engagement could be a positive indicator that in the classroom setting, drama-based techniques may be well-received by students if they have the power to sustain engagement. It was notable that as the demonstrator of the techniques, I was perceived by at least one lecturer, as a 'professional'. On the surface, this appears to be a positive reaction, highlighting the effectiveness of the techniques. However, in my opinion it could also *possibly* reveal a concern on the part of the lecturer about his/her ability to perform to the same 'standard'. This is a salient point for inclusion in the revised training strategy (RTS): how to build the confidence to perform.

4.3.3 Sub-theme two: recognition of benefits

This sub-theme foregrounds the possible benefits of the workshop with greater specificity as shown in the following quotations:

> *It helped me in understanding the possible benefits of using drama techniques in teaching, and it showed how these can be used*
>
> *Inspiring and empowering*
>
> *The workshop was extremely helpful to come up with some ideas for the lectures and tutorials. Without it, the exercise would have been almost impossible. The workshop clearly described the 3 techniques we would use in our lecture/tutorial*
>
> *The event was also highly effective in providing demonstrations of soliloquy, story and sketch*
>
> *The three techniques were well explained and demonstrated*
>
> *This was the most effective and useful part of the workshop. Each technique was put into context and explained firstly by definition and using theory then one or two examples were demonstrated to the audience*
>
> *The examples provide were strong and showed how the use of breathing techniques, body language, and demeanour effect audience responses*
>
> *I found the performing art skills (i.e. breathing techniques and voice projection) to be very effective*

A common theme appears to emerge from the above quotations: the value of explaining and then *demonstrating* the techniques as a key component of the training. It also seems that the application/demonstration of the *performing arts skills* was perceived by some as effective. For the RTS, the explanation/demonstration of the techniques should remain a key element and it may be beneficial to foreground the performing arts skills more explicitly, perhaps by discussing each one in turn as a primer, and then critically analysing, through interactive discussion, the ones applied in each of the demonstrations. It is not clear whether the co-researchers perceived themselves as better equipped to design and execute the techniques following the demonstrations, but words such as 'useful', 'effective' and 'empowering' may represent positive indicators in this regard. The following set of quotations relate to the workshop's role in presenting issues of lecturer effectiveness and student engagement:

> *I think it was very effective. We did spend a considerable amount of time discussing these, and I think that a quite comprehensive list of issues emerged from the two posters. Many of the things listed are also listed in the handbook provided, which reflects that there is a common understanding – at least in theory - of what makes an effective lecturer and on what enhances students' engagement*

The event strongly engaged tutors to discuss lecturer effectiveness and student engagement

Yes the workshop covered this material well presenting the literature on these areas and also encouraging tutors to share their opinions about these areas

Very effective. The presenter gave some examples and showed us which direction to go into. The slides were very useful

It was effective, as we saw various techniques in action we could hypothesise to what extent effectiveness and engagement might be achieved. However, I am always a bit cautious, as the discussion about these criteria is not the same as actually seeing it in action, having it applied and thus being able to measure it. It was a good start, though

It appears from the comments that the interactive session on lecturer effectiveness and student engagement worked fairly well in enabling discussion, for the purpose of establishing an agreed set of criteria. In the final extract, the co-researcher seems to have evaluated these in light of the workshop demonstrations. The mention of cautiousness could simply reflect the need to witness the effects in the live teaching environment or could, perhaps, reveal a slight *apprehension* about being able to achieve the desired result. For the RTS it would seem reasonable to retain this activity but to address the latter point in the confidence-building session.

4.3.4 Theme two: lecturers' response to workshop: improvements

This theme examines the suggested improvements to the workshop provision. Sub-theme one briefly addresses issues of workshop organisation including duration and venue considerations. Sub-theme two focuses on areas of possible workshop re-design.

4.3.5 Sub-theme one: workshop organisation

This sub-theme highlights *logistical* issues as shown in the following quotations. Although many of the comments support the approach taken, they have been included under the 'improvements' theme to keep the discussion cohesive and to provide context.

The workshop venue was good. It was quiet and there was enough space

The arrangement of the furniture in the venue helped to facilitate dialogue among attendees and made for a comfortable learning environment

Good – spacious and convenient

the room was good and had a lot of space to work in

The venue was ok. It might have been better to do it in a lecture theatre

The training venue was a large training room with a big screen and ample space to configure the seating arrangement as desired. It appears that the majority of co-researchers appreciated the spacious environment for undertaking the active learning activities. The preference for a lecture theatre venue may possibly reflect a desire to see the techniques performed in one of the actual teaching settings. In my opinion and experience, this could work well for *practicing* the techniques (post-design) but *not* for the actual workshop training. This setting may not be the best for helping 'to facilitate dialogue'. The following quotations relate to duration and timing:

> *The duration of the event seemed perfectly fine to me*
>
> *The duration of the event was fine at 3 hours*
>
> *good duration, it didn't feel long*
>
> *Good – enough time for explanations, demonstrations and group discussions*
>
> *The duration was ok, the time when it started was a bit too late for me*

The comments seem to reflect general satisfaction with the duration of the event. The event commenced in the early evening, so the comment regarding start time may reflect personal preference or be motivated by that co-researcher's personal experiences during the working day preceding it. The start time is flexible and for cycle two can be determined through group discussion and consensus. The following quotations relate to class size:

> *I think that the number of people was appropriate. It was enough to make interaction and group work interesting and fun, but it wasn't too much so that every person could have a chance to express herself*
>
> *Good - numbers allowed for interesting discussions and friendly atmosphere*
>
> *a good number and selection of people invited. The workshop wouldn't be as effective if there were more people*
>
> *The size of the group provided a good interaction. I would have liked to have had a few more individuals for interaction purposes*

There appears to be similarity in perceptions regarding the class size, although subtle differences in preference are highlighted when comparing the final two extracts. The nature of the training allows for a larger class size but in my experience, a balanced approach is necessary. Too few may possibly restrict the *degree* of interaction, but too many could possibly restrict the *quality* of interaction if points cannot be rigorously debated or some are reluctant to participate in a large group.

4.3.6 Sub-theme two: workshop design

This sub-theme relates to specific suggestions for improving the workshop design. As with the previous sub-theme, some supportive comments, together with the suggestions for improvement, have been included to provide context. The following quotations relate to the need for additional demonstrations and practice opportunities:

> *I feel that there were adequate uses of storytelling and sketches. I would have preferred a little more soliloquy. It appears that the soliloquy is probably the most difficult technique to adopt*

> *I felt that the number of demonstrations was adequate, although more would have been better. What's even more important, I believe that the simple demonstration is not enough at least for someone like me for whom something like this is totally unfamiliar and quite scary*

> *there was more than one example per technique which was helpful to put into context – i.e. one would be funny and the other would be serious*

> *More examples of all three techniques in various circumstances would have been good*

> *Yes, it needs to include practice sessions for the participants including immediate feedback by the workshop leader. To be honest, I felt a bit left to my own devices until we did the 1:1 workshop*

> *I think that some practical sessions (and ideally more than one) where participants have to use these techniques under guided supervision would have been useful … Lecturers who would like to use these should be trained in a very practical way and over a few weeks so that there is time for reflection, exercise and improvement. I also think that this is the only way in which the effectiveness of these techniques can be really measured. This is because if the learning of the techniques is only based on a demonstration, the effectiveness of the techniques will depend to a large extent to the lecturer's pre-existing ability and talent*

> *I think that this workshop should have been followed by a few practical sessions, ideally one for each technique, where each of these techniques was examined in depth and where we are given the possibility to practice each technique and get constructive feedback*

> *Practice before the actual delivery. A dress rehearsal, if you will*

Although, the analysis in theme one suggested positive perceptions of the workshop overall with recognition of specific benefits, the above comments reveal a more complex picture regarding the thoroughness of the action planning process, of which the workshop is a key element. The value of the demonstrations was highlighted when analysing theme one but these first few extracts suggest a desire for even more examples. The comment about the *soliloquy* is interesting. The perception of difficulty here could be driven by unfamiliarity with the technique - a fear of the unknown - or perhaps the idea of 'speaking to oneself' felt a little 'uncomfortable'.

The analysis of the video diaries (data set three) may reveal more in this regard. Although only one co-researcher uses the term 'scary' it suggests that at least some people may be daunted by the challenge. This appears to be supported by the other comments asking for the inclusion of practice sessions. It appears that one co-researcher felt 'isolated' during the period between the workshop and the one-to-one session. Because, as facilitator, my values were evident in the workshop, including my passion for and experience of the techniques, I feel I may have underestimated the difficulty of the challenge for some; I should have been more sensitive to the subjective realities of each member of the group in this regard. For the RTS, a number of points emerge: for cycle two, the need to provide additional demonstrations in the workshop itself, to build-in personalised *coaching* for each co-researcher and to provide practice opportunities, perhaps through a second workshop.

The following quotations relate to possible revisions of the workshop model:

> *I would make this the first workshop of four. The other three would be specifically focused on each of the three techniques. The other workshops should be of 2 hrs each. Participants should prepare their own story, sketch or soliloquy, and perform it in front of the others, they would get feedback and guidance on how to do so more effectively and on what was missing (confidence? Preparation? Self-awareness of what the body is doing? Etc.). The first half an hour of the following session should be used to repeat the technique for which feedback was given the previous time and see whether there was an improvement. These would be very practical sessions, but there would be a lot of reflection and discussion on feelings and own experience*

> *Rather than change the model for the workshop, my recommendation would be to use psychometric tests with regard to memorization and to explore whether those with better memorization skills might be more successful in acquiring the techniques taught at this workshop. If so, I suspect the workshop itself should be targeted towards people with high level memorization skills to ensure the best outcome. Or, alternatively, memorization techniques could be added to the workshop or a precursor workshop to assist people before they engage with drama techniques. Without the ability to rapidly memorize the templates offered during the workshop, I suspect the techniques would become tricky to fully employ*

> *Relinquishing the second workshop was not that good, as we could have practiced in front of the workshop audience*

The above extracts appear to support the idea of an additional practice workshop. Originally, it was intended to develop a second practice-oriented workshop, but this was excluded from the final plan. It appears that this should now be re-instated. The four-workshop model is an interesting idea but for logistical reasons I would recommend running cycle two with just the *one* additional workshop but adopting the principles underpinning the four-workshop model; that is: performing in front of the group, receiving critique and developing personal action plans for

improvement. In my opinion, targeting those with high memorisation skills would work against inclusivity. However, for the RTS, a brief session on these skills could be incorporated into the first workshop.

The following quotations relate to the effectiveness of the guidance notes:

> *They were very useful and they helped me a lot in preparing my sessions*

> *I read and reflected upon the notes and referred back to my memories of the demonstrations presented in the classroom. I must say, however, that it appears to me that memorization is somewhat the key to success. The ability to observe Rob performing the demonstrations was more useful to me. This is because I quickly memorized each of the techniques used and started to reflect on how to adapt them within my courses*

> *They were useful but perhaps a bit long*

> *I found them very short, and unless one went to get the literature referenced (who has the time?), it did not help that much. When I scripted my three techniques I did not use the guidance notes at all; they were not hands-on enough*

> *They should contain actual scripted examples*

> *The only thing I would add in the handout materials would be scripts of the examples that Rob used in his demonstrations. The first stage of learning is copying*

The varied perceptions of the usefulness of the guidance notes, possibly reveals variations in the design approach. It is possible that the co-researcher who relied on memorisation did not utilise the notes in a direct way and may not have fully scripted the created scenarios. Others appear to have found the notes useful to varying degrees. It appears that the co-researcher, who did not find them useful, *scripted* the performances, perhaps suggesting that the inclusion of scripted examples would have made the notes more relevant. On balance, in the RTS for cycle two, the notes should remain the same but in view of the last two comments, should be adapted to include several scripted examples.

4.3.7 Theme three: application of learning

This theme focuses on the learning points that co-researchers have identified from the workshop experience. Sub-theme one relates to personal application of learning and some additional learning points are highlighted in sub-theme two.

4.3.8 Sub-theme one: learning to be applied

The first two extracts focus on the learning gleaned from observing the demonstrations by the facilitator:

I enjoyed myself to the point that I wished I could be as good as Rob, because if I was Rob's student I would be looking forward to my next lecture/tutorial, which I think is what we should all aspire to as teachers

There is a creative leap from seeing the demonstrations and coming up with different exercises. The easiest first step is to use some of Rob's material, which is what I did as a first step and it went down very well!

The first extract was featured under the theme one discussion on overall perceptions of the workshop. It is featured again here from the perspective of learning from the presenter. It perhaps illustrates the importance of selecting a presenter who can demonstrate the techniques in an effective way. This is a salient point for any who wish to adapt the process followed in this project for their own purposes. However, as noted when discussing theme one, there is a danger that a lecturer could feel unable to perform in the same way, thus leading to de-motivation. The comment: 'I wished I could be as good as...' is fine if it inspires and empowers, but not if it creates a feeling of inferiority. In the RTS the facilitator should perhaps emphasise the value of copying *the approach*, rather than trying to imitate the person. The second extract appears to dovetail with the point made previously about including some scripted examples of the material in the revised guidance notes.

The following quotations highlight additional learning points that co-researchers intend to apply or continue to apply:

Even if one doesn't go as far as performing a sketch, a lot could be gained by simply becoming a more emphatic speaker, using better the voice, the body and the room space and using props. I think that a bigger degree of pathos would also help

Variations and pausing are two key elements. Sometimes we are scared of silences, but now I think that these could actually turn in a useful ally if used properly to create some suspense

The use of props within the classroom is also something which I noticed can add humour and help break the ice for new students

I've also learned that to cause laughter, even if this is not exactly directly related to the lecture topic, can be very useful, as it will reset students' attention and get them back to the lecture/tutorial in a better state of mind

I also take away the idea that I could get someday to use the three techniques in a confident and effective manner. I think that this idea has already changed my approach to teaching, making it somehow more fun/effective, but I also know that Rome wasn't built in a day, and I still have got a long way to go

A lot of the techniques demonstrated can be modified and applied directly within my teaching. For example, utilizing the struggling student soliloquy is highly applicable to my tutorials and lectures to motivate students and prevent procrastination

> *Since the workshop I have been able to look at my tutorial class differently ... how I could use the various techniques*

The above comments are encouraging in that a number of the co-researchers appear to have identified ways to apply the techniques in their own teaching. They also appear to perceive the potential value of many of the performing arts skills in contributing to teaching effectiveness and student engagement. It appears that at least one of the co-researchers has experienced an element of *transformational learning* whilst acknowledging the on-going need for skills development.

4.3.9 Sub-theme two: additional learning points identified

This sub-theme relates to various additional learning points that have been identified from the workshop experience and reflections:

> *The key here is to prevent individuals from overacting the part. Otherwise, some students might think the educator has become patronizing or drawing out the lecture*

> *it is essential to provide a clear explanation of why and how the technique relates to the course material, and to clearly stress the core concept/lesson that one wants to convey with the technique*

> *the point that matters here is that anybody can improve thanks to these techniques. Improvement, however, is a matter of practice, feedback, practice again, etc*

The first comment here may be relevant where the performance is intended to be a serious, authentic portrayal. However, sometimes 'overacting' may be *deliberate* to add humour or highlight a specific point. Regarding the second extract, this point is included in the guidance notes, but for the RTS, perhaps the point should be made more explicit in the workshop, ensuring that all the demonstrated techniques are prefaced by a clear statement of context and intended learning application. The final comment is encouraging because the co-researcher appears to link the application of the techniques with teaching effectiveness. Again, the point about practice is made as discussed under theme two.

4.3.10 Theme four: potential impact on teaching

The potential impact of the techniques on teaching has been highlighted at various points in the discussion of the previous three themes. In this section, several additional points are made, specifically with regard to the potential for student engagement (sub-theme one) and how to evaluate success (sub-theme two).

4.3.11 Sub-theme one: student engagement

The following quotations relate to issues of student engagement derived from reflections on the co-researchers' workshop experience:

> *I think they are useful ... because they work as wake up call for students and get them interested again*

> *The utilization of performing art skills helps the lecturer become an engaging facilitator should they decide to employ drama techniques*

> *Today, the role of the lecturer has changed from a sage to a sage performer. And with all the new technologies available, new techniques are needed to help keep students attention focused on the content of the course*

> *The demonstrations were clear and inspiring*

It appears from the above quotations that a number of the co-researchers perceive a link between application of the techniques and lecturer effectiveness in supporting student engagement. If one of the lecturers found the demonstrations 'inspiring' it seems reasonable to conclude that they were engaged during the performances; perhaps suggesting that students would be also. The first extract is interesting because it suggests that drama-based techniques can be employed during a teaching session to *re-engage* learners. This raises questions about their engagement during other parts of the lesson. One of the quotations made under theme three, sub-theme one, made the point that even where a sketch (or by extension, any of the three drama-based techniques) is *not* performed, drama can still contribute to teaching effectiveness through application of the performing arts skills in general delivery. In the RTS this is a point that could be made more explicitly in the workshop when discussing the use of drama per se, as it may be particularly useful in 'traditional' didactic lecturing.

4.3.12 Sub-theme two: evaluating success

In the workshop review, the co-researchers gave their views on possible ways to evaluate the success of the application of the techniques. Some of these are shown in the following extracts:

> *I would look for students' level of attention, laughter and degree of interaction (e.g. asking questions) as measures of engagement. I would also look for feedback, i.e. what students thought of that lecture/tutorial? Did they enjoyed it more than usual? Why?*

> *I guess one could look at how much and what students remember from the lecture/tutorial, and whether the technique helped in improving the understanding of complex topics and retention of key concepts*

There are several ways to evaluate whether the techniques had been successful as follows: (a) how much did the techniques capture students' attention (evaluated by the facial expressions and body language of students, (b) how much more did students participate immediately following the techniques, and (c) how much feedback did students provide concerning whether a particular technique helped them understand a concept or memorize an important fact or event for assessment

The key here is to discover whether the techniques are creating a buy-in value for the students and helping them start to imagine and reflect in creating a deeper learning experience. If the techniques are having students step outside the confines of surface learning and basic route memorization to engage the material, then I would deem the techniques to be successful

Student feedback, facial expressions and whether they can tell what the moral of the story, sketch or soliloquy was

Engagement from students – if they are clearly listening to me then I believe it is a successful class

If the students come at the end of the tutorial asking lots of questions or emailing me later in the day, I would think it wasn't successful

There are some interesting ideas here, although some of them would require deeper consideration and focused development if they were to act as meaningful evaluative mechanisms. As noted, this is an exploratory study aimed at acquiring *initial insights* into how drama-based techniques can contribute to lecturer effectiveness; the analysis of the live trials being based principally around the agreed criteria (Heffernan *et al* 2010). For this reason, the co-researchers were not required to evaluate learning outcomes. However, an associated aim was to equip them with the necessary tools to apply the techniques in their own teaching on an *on-going* basis (post-research study). In retrospect, perhaps the issue of evaluation should have featured more explicitly in the workshop. Action research cycle two, will be implemented *outside* of this study, perhaps with a group of PG Cert HE lecturers as a stand-alone optional module. Therefore, it seems reasonable in the RTS to include a discussion session regarding how effectiveness can be evaluated over the long-term.

4.3.13 Data set one: summary of key points in relation to the research question

Table 4.1 provides a summary of the key points in relation to the research question emerging from the analysis of the four themes. In this summary the points made are *impressionistic* derived from the comments made by the co-researchers after having witnessed the use of the techniques as *observers*. In Section 4.4 the picture builds as their actual performances are analysed with reference to the agreed lecturer effectiveness criteria and then additional points are drawn from the analysis of data sets three to five.

DATA SET ONE: THE RESEARCH QUESTION
• *The techniques can contribute to effective teaching through stimulating enjoyment and engagement*
• *From a teaching perspective, the techniques have the potential to inspire and empower*
• *The use of performing arts skills can contribute to teaching effectiveness*
• *To maximise effectiveness, it is essential that the learning application is made clear*
• *The techniques have the power to re-engage learners*

Table 4.1 *Summary of key points from data set one relating to the research question*

4.3.14 Data set one: summary of key points for the revised training strategy

Table 4.2 summarises the action points that will be applied to the construction of the revised training strategy for action research cycle two. These points are derived from the analysis of the four themes. Additional points and/or possible amendments may be identified from the analysis of data sets two to five.

DATA SET ONE: THE REVISED TRAINING STRATEGY
• *Retain the initial training workshop but extend the duration from three to four hours (with a 20-minute break) to accommodate the additional activities*
• *Include an additional session: 'How to Build the Confidence to Perform'*
• *Include an additional session: 'Overview of Performing Arts Skills'*
• *Include an additional session: 'Introduction to Memorisation Skills'*
• *Include an additional session: 'Evaluating Effectiveness Over the Long-term'*
• *Retain the live demonstrations of the techniques but add-in several additional examples*
• *Retain the discussion session on lecturer effectiveness and student engagement*
• *Retain the same-style training venue*
• *Retain a relatively small class size*
• *Make explicit the need to internalise the approach taken by the presenter but personalise the performance and own it*
• *Make explicit the essential need to always create context for the performance and to make the learning application clear*
• *Make explicit the value of utilising performing arts skills in general delivery*
• *Retain the same model for the guidance notes but include several scripted examples*
• *Provide additional personalised coaching during the period following the workshop and leading up to the one-to-one review session*
• *Retain the one-to-one review session*
• *Add a second workshop (four hours duration with a 20-minute break) to allow each co-researcher to perform their designed techniques, receive critique and create action plans for modification*

Table 4.2 *Summary of action points from data set one for the revised training strategy*

4.4 Data set two: the videoed teaching sessions

As noted, each co-researcher was asked to design and deliver six drama-based interventions over two teaching sessions (three in the lecture and three in the tutorial). In totality, 25 of the planned 30 interventions were performed. In order to provide context for the analysis of the live performances, a brief tabular overview is provided in Table 4.3 of each of the drama-based techniques performed during the action taking phase.

NO.	SETTING	TECHNIQUE	TITLE	DURATION	TABLE NO.
1	Lecture	Sketch	'The Seedy SEO Expert'	4:17	4.31
2	Lecture	Soliloquy	'Presence Problems'	1:47	4.32
3	Lecture	Story	'The Perfect Match'	3:42	4.33
4	Tutorial	Sketch	'Trust Me I'm a Doctor'	3:31	4.34
5	Tutorial	Soliloquy	'Preparing to Fail	3:43	4.35
6	Tutorial	Story	'Cat Scan'	5:16	4.36
7	Lecture	Sketch	'Anyone for Tennis?'	2:07	4.37
8	Lecture	Soliloquy	'Powerless in PR'	1:04	4.38
9	Lecture	Story	'Night-time in Nairobi'	1:44	4.39
10	Tutorial	Sketch	'The Problem Presenter'	0:50	4.40
11	Tutorial	Soliloquy	'Charity Crisis'	1:37	4.41
12	Lecture	Sketch	'The Journey'	7:36	4.42
13	Lecture	Soliloquy	'Cost Cut Catastrophe'	1:49	4.43
14	Lecture	Story	'Titanic Struggles'	1:06	4.44
15	Tutorial	Story	'Feeding Time'	1:35	4.45
16	Lecture	Sketch	'Happy hour in Silicon Valley'	2:07	4.46
17	Lecture	Story	'Eureka!'	3:35	4.47
18	Tutorial	Sketch	'Tempting Tiramisu?'	3:05	4.48
19	Tutorial	Soliloquy	'Assembly Line Blues'	1:03	4.49
20	Tutorial	Story	'The Bendy Straw'	5:20	4.50
21	Lecture	Soliloquy	'Brand: Own or Groan'	3:40	4.51
22	Lecture	Story	'Search Smart'	3:50	4.52
23	Tutorial	Sketch	'The Exam Sham'	1:20	4.53
24	Tutorial	Soliloquy	'Revision Decisions'	1:54	4.54
25	Tutorial	Story	'Vigour or Rigour?'	2:19	4.55

Table 4.3 *Overview of the 25 drama-based interventions*

For additional reference, Section 4.6 provides a *synopsis* of each of these performances describing the details of the performance and its purpose. These summaries are presented in tabular form for clarity. Each table displays the following information:

- The setting and overall duration
- The teaching topic for the session
- The technique (sketch, soliloquy, story, combination)
- The nature of the performance (humorous, serious or mixed portrayal)
- The duration of the actual performance
- The level of student involvement
- The source of the material
- The synopsis

In the analysis that follows, any references to the individual performances are made using the *table number* (also listed in the final column of Table 4.3). So, for example, the 'Presence Problems' soliloquy would simply be referred to as: T4.32.

As previously noted, the framework for the analysis is derived from the research study by Heffernan *et al* (2010). Through focus groups (from the student perspective) and a review of the literature, the researchers identified four constructs that lead to teaching effectiveness. Linked to these, they propose 18 *teaching strategies* to enhance effectiveness. These are shown in Table 4.4 which has been reproduced from the afore-mentioned study with several minor adaptations. One of these is the inclusion of an additional strategy linked to the 'dynamic delivery' construct which has been drawn from the study (Heffernan *et al* 2010:20). This strategy is *creativity* and has been termed as: 'Be creative' in the table.

CONSTRUCT	TEACHING STRATEGIES
Dynamic delivery	• Display a genuine interest in and enthusiasm for the subject • Use drama in your lectures. This can be as simple as the gestures made in class • Move around the room • Be creative • Integrate humour or a sense of fun into your lectures • Mentally prepare yourself before the lecture to display a level of excitement in the topic you are presenting
Clear communication	• Work on your diction and pronunciation • Repeat important or complex concepts • Vary the pitch, volume and tone of your presentation • Use pauses and silence during lectures to refocus students • Attempt to cater for all types of learning styles in your communication

Applied knowledge	• Integrate theory and practice by describing your business experiences or consultancies • Collect current and interesting commercial examples • Look for real world examples from associates in industry, trade publications and other mainstream press or case studies • Possess a strong knowledge of the course and be able to show how this fits within the wider business environment
Rapport	• Remind students regularly that they are welcome to see you if they have any questions • Be mindful of the non-verbal cues that indicate how approachable you are • Treat students with respect • Be friendly to students, without being their friends

Table 4.4 *Teaching strategies for enhanced effectiveness. Source: Adapted from Heffernan et al 2010:20-25)*

The analysis of data set two represents *a key element in terms of answering the research question*. The objective was to conduct a fine-grained analysis of all of the videoed performances and determine if any of the 19 strategies had been applied. If so, this would provide a possible indicator of how the use of drama-based techniques can contribute to lecturer effectiveness, based on my interpretative analysis derived from observing *drama in action*.

As noted in Chapter 3, the teaching strategies listed in the table were adopted as a priori codes for the purpose of the analysis. The analysis of the performances revealed that 11 out of the 19 strategies, linking to three of the a priori themes (the constructs), were applied in various ways and often on numerous occasions across the data set. In presenting the findings and accompanying analysis, the 11 teaching strategies constitute the main sub-headings. Although the format for data presentation varies a little; for the majority of the 11 strategies reported on, three examples from the main findings are presented; one for each of the techniques (*sketch*, *soliloquy*, *story*). The findings are presented in relation to *specific performances*; this is to aid clarity. The performances selected have been drawn from across the data set. As previously noted, the purpose of each performance and a brief description is provided in the tables in Section 4.6. In the following analyses, background information is either re-stated or added to provide context; this includes the overall duration of the teaching session and the duration of the actual performance. A description is provided of the talk element and visible conduct that illustrates the application of the strategy and the exact time (in relation to the overall duration) that the notable incident occurred. This is presented in tabular form for clarity.

4.4.1 Dynamic delivery: integrate humour or a sense of fun into your lectures

Out of the 25 performances, seven were designed as humorous portrayals and a further seven integrated elements of humour at certain points. The following examples illustrate the application of humour in respect of each of the three techniques.

Performance: T4.31 Sketch

Overall duration: 41:09

Performance duration: 4:17

Context

In this performance, the humour was built primarily around the role portrayed by the lecturer, that of a 'seedy' search engine optimisation 'expert' seeking to secure an 'investment' from the hapless businessman (the student role-player) looking for professional guidance.

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
10:43	*Lecturer beckons to student with right arm outstretched (smiling) Picks up three props (sunglasses, mobile phone and can of Red Bull); both lecturer and student walk towards a desk (which has been pre-positioned in front of the main screen prior to the commencement of the lecture. Lecturer places props on the desk. Remains smiling throughout. Anticipation of a possible sense of fun as lecturer picks up three props (sunglasses, mobile phone and can of Red Bull).*
11:03	*A moment of light humour as the lecturer takes off his own glasses and puts on the sunglasses.*
11:47	*Lecturer says: "[Got my] Red Bull. Dude: what can I do for you?" Humour evident in the choice of words and the delivery. The wearing of the sunglasses, holding of a phone, pointing to the can of Red Bull and the casual pose, perhaps indicating (in a humorous way) that this possible SEO 'expert' is in actuality a charlatan. This is re-inforced by the confident voice tone, intense gaze and the lecturer's perpetual smile.*
11:53	*Student says: "Well, I'm in the guinea pig business. I've been in the guinea pig business for the last 40 years". Subtle humour evident in the nature of the student's business [script development by the lecturer] and by the lecturer's body language (maintenance of gaze, moving phone in left hand and soft smile throughout).*
12.00	*Student says: "I've been moving into health insurance for guinea pigs [and gerbils]. So that's what I want to move into, and you said you could help me". Subtle humour evident in the nature of the student's request [script development by the lecturer] and by the lecturer's body language (subtly diverts gaze and looks down (performing calculations on phone?) re-engages gaze on student.*
12:21	*Lecturer says: "So you probably make a fairly decent salary in veterinary medicine I imagine." Humour evident in lecturer's vocal and visual signals: maintains eye contact; exhibits broad smile; clearly calculating on phone as talking; open body language – gesturing with both hands (moving arms/hands outwards) enthusiasm in voice tone.*
12:48	*In response to the student's request for performance projections, the lecturer says: "Performance projections". Use of subtle humour as lecturer exhibits 'uncomfortableness'*

	with the request for performance projections, evidenced by a mild surprise in voice tone and a slight 'wriggle' in the chair
12:59	*Lecturer says: "I basically have run SEO company now for a little bit more than six months. I just started a business 30 minutes ago. It went out of business 10 minutes ago, but that's normal. That's neither here nor there". Subtle use of humour [in the narrative] conveying the message that the SEO 'expert' is essentially untrustworthy.*
13:31	*[On phone to secretary]. Lecturer says: "Hi Sue, cancel the event in Barbados next week. I've got a potential new client here. We're going to discuss some business". Subtle use of humour as evidenced by the narrative perhaps suggesting the SEO expert has made up the Barbados event purely for effect. Also evidenced by the body language as he 'makes the call' while turned away from the student.*
13:41	*[On phone to secretary]. Lecturer says: "He's a veterinarian and they have a good salary, you know, and I don't want to let this one go". [End of call] Subtle use of humour as evidenced by the narrative [the SEO expert as a money-making opportunist]. Also evidenced by the body language as he turns further away at this point and notably lowers his speaking volume.*
13:58	*Lecturer says: "I say that we create an alarm clock which wakes up kittens and what I'll do is I will create Google Ad Word campaigns, I'll hash tag tweet 50,000 people. If that kitten's sleeping too much we zap him. We're going to wake that kitten up". Use of humour as evidenced by the narrative [the nature of the business proposal]. Also evidenced by the body language: he exhibits a series of 'loose' gestures, there is a rise in volume and emphasis, and he points with the forefinger of his right hand.*
14:42	*Following the admission by the student that he has £20,000 to invest, the lecturer says: "Why don't you and I take a trip down to Aruba, we go to the pub, we throw back a few and then we'll do some work? [xxxx]. Give me thirty grand. Give me thirty grand and I will ensure that your company will have the best ever campaign". Use of humour as evidenced by the narrative [totally focused on securing the £30,000 'investment']. Also evidenced by the body language: increase in the level of enthusiasm and accompanying gestures using both hands and forefingers.*
15:23	*Lecturer says: "Well, those dudes did some type of thing with an alarm clock and people, so I think it'll work with animals. I mean you just match it altogether. It mixes it matches… We put it together. It's like a big blender and you make millions. That's the way these things work and if it doesn't work, we'll get out. So, thirty grand?" Use of humour as evidenced by the narrative [outrageous claims]. Also evidenced by the body language: increasing frequency of gestures using both arms/hands and increase in speech pace. Adopts an increasingly 'matter-of-fact' style with looser 'throwaway' gestures and displays a wry smile when asking for the money*

Table 4.5 *Performance T4.31: Use of humour in the sketch*

Performance: T4.35 Soliloquy

Overall duration: 34:42

Performance duration: 3:43

Context

In this soliloquy, the lecturer is playing the role of a procrastinating student wasting his revision time. The humour revolves around the various distracting activities that he engages in.

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
9:20	*Lecturer sitting at the table looking at the laptop screen. Lecturer says: "Oh, let's see. I've got an exam twelve hours away. Erm, I wonder what I should start revising first. Erm… let's see. Well, instead of opening my notes, I think the Big Bang Theory's on, so what I'm going to do is I'll just watch maybe two minutes of it. Just two minutes. I'm going to close the notes out. I see Sheldon Cooper has gotten a new girlfriend. Oh, this is great". In this passage of speech, lecturer begins with fairly low volume (self-quizzical tone). Pauses after saying 'Erm' and also after saying 'revising first'. Delivery continues. Moderate volume. Smiles after saying 'the Big Bang Theory's on'. Several 'loose gestures; arms moved out wide when saying 'just two minutes'. Delivery continues. Humour evident in the composition of the narrative and in the accompanying vocal and visual conduct, showing how easy it is to become 'happily' distracted.*
10:12	*Lecturer contemplates going on Facebook but 'comes to his senses' momentarily, then becomes distracted again saying: "But wait a second, my friend Alex has just got back from a stag party last night. You should see what happened. Oh, right now Alex is playing The Assassin's Creed. Let me check it out. I'm going on. I've got to play my video game". Lecturer is holding his mobile when saying 'But wait a second'. Delivery continues. Pauses after saying 'you should see what happened, Oh'. Puts phone down and returns to laptop when saying 'Let me check it out'. Smiles when saying 'I've got to play my video game'. Humour evident in the development of the narrative and how the lecturer is now succumbing to multiple distractions.*
11:10	*Lecturer recognises that time is running away but quickly becomes distracted again. He picks up a piece of paper and screws it up into a ball. Pauses. Throws the paper ball into the air, catches it then throws it on the desk. He then says: "Where's my basket?" He then gets up and walks towards the bin (the far side of the classroom to the lecturer's left; bin off-camera) then returns and sits back down facing the bin (screwed up paper ball in hand). Throws paper ball towards the bin (misses). Screws up a piece of paper and throws another (misses). Screws up a piece of paper and throws another (succeeds); exclaims 'Yes!' Humour evident in the increasingly absurd nature of the distraction, the visual performance and the final exclamation of: 'Yes!'*

Table 4.6 *Performance T4.35: Use of humour in the soliloquy*

Performance: T4.45 Story

Overall duration: 55:09

Performance duration: 1:35

Context

The lecturer relates a short personal story about his printer. What at first appeared to be a bargain soon proved otherwise when it frequently demanded to be 'fed' with new ink. The story is related humorously, and the key elements are reproduced in the table.

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
00:56	*Lecturer relates the story as follows: "Do you know how much my Lexmark at home cost? I bought it in Germany, so 35 Euros. That's nothing, is it? It's freshly plucked from the everlasting tree of technology. "Come take me home" it said relentlessly, and I took it home. For that price, come on, who wouldn't? So, we spent a little time together, the printer and me, grey scale or black and white or colour, you name it, but four days after I took it home to my humble abode the relationship went stale and so did the prints – blurry, transparent, stripy. It was as if the printer had lost its mojo. Soon I found the reason. The printing beast was hungry and required feeding, so I fed it its first deluge of fresh cartridges. It was filled with black and cyan and magenta and our relationship refreshed, revived and it printed. A week later it was hungry again, the printer, and I fed it and it got hungry again and I fed it again. Its hunger seemed to have no bounds. By now I've spent far more than tenfold what that printer cost me".* *The story is related using clear vocal delivery and pleasant variations in pace pitch and power. The humour is evident in the narrative and in the expressions used; the lecturer gives the printer a 'personality'.*

Table 4.7 *Performance T4.45: Use of humour in the story*

It appears from the above examples that drama-based techniques can provide a vehicle through which the effective teaching strategy of humour can be applied. Therefore, this may be one way in which application of the techniques can contribute to lecturer effectiveness. For example, in a didactic teaching session in which it may be challenging to integrate humour into general delivery, the inclusion of a humour-based drama intervention could help to bridge that gap. As the assessor of these performances post-delivery through the means of video, I was obviously not able to assess the *power to engage* as in the live setting, but even here I can say that my attention was captured as I watched the scenarios unfold. This could perhaps indicate that others may find such performances engaging, particularly if witnessing them for the first time. It was also notable that humour was integrated in different ways. In T4.31 the humour was interwoven into the dialogue between the two role-players. In T4.35 the humour was evident through accessing the thoughts of the sole role-player with some notable stand-out moments. In T4.45 the humour

was evident through the construction of the narrative and the words and phrases chosen. For the RTS, the variety of approaches can be highlighted when discussing humour as a performing arts skill. Applying humour can also be discussed in the new *'How to Build the Confidence to Perform'* section (see sub-section 4.3.2).

4.4.2 Dynamic delivery: display a genuine interest in and enthusiasm for the subject

In interpreting the enthusiasm displayed in the performances, the analysis focuses on variations in vocal delivery, body movements, gestures and facial expressions (Tauber and Mester 2007). For each of the three performances, key parts of the talk element are reproduced in the table. The extract is then overlaid with observational comments (shown in bold type) based on the above criteria. The comments are inserted *following* the related talk element.

Performance: T4.53 Sketch

Overall duration: 43:17

Performance duration: 1:20

Context

The lecturer plays the role of a student who arrives at the examination hall, and subsequently displays poor examination techniques.

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
34:29	*[Begins sketch wishing good luck to friends whilst walking into the hall]* …**confident voice tone** *"Good.* **Claps hands and sits down** *We're here." Okay, you have two hours. "Oh, right. That's not very long actually. Okay, which one shall I start with? I don't know, they're all very complicated.* **Mildly perplexed voice tone** *Okay, I'll start with number four just because I like that number.* **Rise in volume** *Okay, I'll start writing." [writing]. "Look at Nesta, she's writing so quickly".* **Looks behind to her right; worried voice tone; facial expression shows concern** *"Look at Johnny, he looks like he's done.* **Looks behind to her left; rise in volume; sense of disbelief/frustration in voice tone** *Oh, no.* **Mild panic in voice tone** *Okay, next one. I'm going to do number one. That should be an easy one. The first question's always the easiest one." So, I'm writing it. I'm writing.* **Turns behind to her left** *"Oh, Matt's leaving!* **Sharp rise in volume and sense of disbelief in voice tone** *He's done, and we've only been in here for an hour. What's going on?* **Sense of frustration in voice tone** *Okay, I'll continue. What now? I'll do number five. I'll do number five, okay. I need some more paper. Where's the paper man?* **Turns head to the right and swings right arm outwards; increased tension in the voice** *Give me more paper. I'm doing number five." [laughter]* **Points to the screen** *"Okay, I've done number five. Oh, I've only got 15 minutes and I still need to do two and three.* **Mild concern in voice tone** *I think three's easier. I'll do three. Oh, there goes the bell. I didn't even get to do number two. Oh, I've definitely failed this exam. Okay, well that's life really. What can you do?"* **Lifts arms up in frustration and slaps thighs and sense of resignation in the voice tone**

Table 4.8 *Performance T4.53: Enthusiasm in the sketch*

Performance: T4.41 Soliloquy

Overall duration: 40:10

Performance duration: 1:37

Context

The lecturer plays the role of an unprepared PR professional at a charity launch day.

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
20:54	"Yaaaay, it's launch day! **Moves arms about enthusiastically (fists closed); very enthusiastic voice tone** We've been really looking forward to this." **Big smile and happy voice tone; lets out a big happy sigh**. "And you know what? We've got Gareth Malone who said he might come. **Enthusiastic/excited voice tone** I sent him an email last week and he said he might pitch up. Oh, that could be really... I mean Gareth Malone, he's done these. Have you seen these? **Spreads arms out wide and then makes series of expansive gestures** Oh, I love that programme. I really, really love that programme. And Trinity School of Music – yeah, we're going to launch it in Admiralty Hall. I did send them an email about it. **Closes her eyes and lifts right hand to her face** Oh, Oh, I spoke to them. Oh, they didn't confirm! **Touches her face with both hands; slower pace of speech** Oh, I put it on all the invites. **Puts face in hands. Looks up a little, hands still on cheeks; worried voice tone** Oh, and there's a press release about it and now... You know, I started working on it, but it hasn't actually been approved by the Chief Exec yet. I asked Gareth for a quote and he said he would get back to me and he hasn't got back to me. Oh no, I want to go back to bed. **Puts face in hands; tearful voice tone** Ohhhhh!" **Face firmly in hands, shakes head and lets out the cry**

Table 4.9 *Performance T4.41: Enthusiasm in the soliloquy*

Performance: T4.36 Story

Overall duration: 34:42

Performance duration: 5:16

Context

The lecturer relates a story (true personal account) from his schooldays, regarding an assignment due for a handwriting class.

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
00:21	This is a long story, so several extracts from it are cited here for illustrative purposes. "in this handwriting class I essentially was afraid of the teacher... he was a huge teacher". **Moves arms outward** "It was unbelievable how perfectionist this guy was". **Arms stretched out palms facing away; notable sense stress** "my sister had adopted a cat... thing was just massive". **Opens arms out very wide** "I heard some scratching going on in the bathroom". **Humorous tone to the voice; moves right arm out and simulates a scratching motion with right arm/hand (six times)**

	"the cat which was massive was sitting on top of the cat litter box and doing its business on my assignment". **Lecturer laughs** *"I basically had this assessment now which was due".* **Very enthusiastic voice tone accompanied by expansive gestures** *The student places the soiled assignment in a plastic bag, travels to school and walks into the class. The story continues: "he called for all of us to bring the assessments up to him".* **Moves right arm in a 'beckoning' motion** *The student places the assignment on the teacher's desk and explains what happened. The story continues: "If you get it off my desk, I'll give you an A!"* **Lecturer laughs enthusiastically**

Table 4.10 *Performance T4.36: Enthusiasm in the story*

The subjective meanings that people derive from a classroom experience in terms of the perceived level of interest and enthusiasm displayed, will naturally vary. Whilst lecturers have the opportunity to display appropriate enthusiasm in general delivery, its application through dramatic performance perhaps allows for it to be expressed in ways that may seem strange or even *inappropriate* in general delivery but wholly appropriate in the context of the performance; examples being the exclamation of: *'Yaaaay, it's launch day!'* or the lecturer placing her hands over her face, shaking her head and letting out the cry of: *'Ohhhhh!'* (both in T4.41). From the evidence presented in the three examples, based on the stated evaluation criteria, it appears that drama-based techniques may contribute to lecturer effectiveness in supporting student engagement with regard to this teaching strategy. It seems reasonable to suggest that the perceived *level of interest* would be linked, at least in part, to the enthusiasm displayed. For the RTS, no major changes are required as enthusiasm is discussed in the workshop and its importance highlighted in the guidance notes. However, in the newly proposed second workshop, the effectiveness of its use should be addressed when providing critique on the rehearsed performances.

4.4.3 Dynamic delivery: use drama in your lectures: this can be as simple as the gestures made in class

This strategy for teaching effectiveness recommends the use of drama in the classroom, citing the use of gestures as one way of achieving this. Because this study is exploring all of these teaching strategies in the context of dramatic performance, the focus here will be as stated: the use of gestures, and also body movements. In two of the following three examples, the talk element of the performances is reproduced; the presentation of findings then follows the

approach as described in sub-section 4.4.2. Apart from the opening few words, the sketch was a purely *visual* performance. For this, a complete description of the sketch is provided.

Performance: T4.40 Sketch

Overall duration: 40:10

Performance duration: 0:50

Context

The lecturer plays the role of a co-presenter who displays a lack of professionalism. A student plays the role [off-camera] of the lecturer's co-presenter.

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
36:11	*The student (co-presenting) is standing facing the class (off-camera). Lecturer, who had left the room earlier, now* **bursts into the room** *saying 'Sorry! Sorry!' (loud voice) She is wearing a thick cream coloured jumper covered in red hearts. She is holding a piece of paper (presentation script). The student begins presenting (miming; off-camera). The lecturer waits;* **bored/impatient expression on face. She walks over towards the student** *and takes centre stage facing the class.* **Confident strutting motion.** *She then* **turns her back on the class and walks towards the screen.** *She then* **points towards the top of the Power Point slide** *and* **'reads' (miming) line after line.** *She* **turns and smiles at the audience before turning back and continuing to read off the slide.** *Lecturer then* **turns again to face the class and moves forward a little from the main screen.** *She* **begins biting her nails then glances down** *at the presentation script.*

Table 4.11 Performance T4.40: Gestures and body movements in the sketch

Performance: T4.49 Soliloquy

Overall duration: 47:27

Performance duration: 1:03

Context

The lecturer plays the role of an assembly line worker, providing a 'window' into his mind while on the assembly line.

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
25:44	*"Like every single day, every single minute of every single hour of every single day all I do is tighten bolts.* **Turns and walks towards the back wall and then back again; emphatic gestures with both arms (up and down motion)** *1, 2, 3, 4* **descriptive gestures with right arm/hand (moving right hand to and fro to simulate tightening bolts)** *and again to the next piece tight bolts again 1, 2, 3, 4.* **Repeats descriptive gestures; continues moving around (but not pacing up and down); emphatic gestures with both arms (up and down motion)** *Every single minute of every single day of every single hour of every single week of every single month of every single year." Okay? [The guy might think] "There must be more*

	to life than this. I'm creative. I write songs, I write poems; poems to my wife. I love to write bedtime stories for my daughter," **emphatic gestures (moving arms around; open palms)** *[and so feels frustrated.]*

Table 4.12 Performance T4.49: Gestures and body movements in the soliloquy

Performance: T4.39 Story

Overall duration: 43:23

Performance duration: 1:44

Context

In the story, the lecturer relates a personal experience about a threatening situation she faced in Nairobi.

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
13:39	*"When I was about your age… I don't know how old you are. How old are you? [21, 22]. Okay, I was younger than you.* **Points arms/hands inwards toward the chest** *I was 18 or 19 and I did voluntary work in Africa. I was a teacher in a community school, and I used to go to Nairobi basically to party with my friends at the weekend. Nairobi was kind of quite safe in the day at that time, but it wasn't safe at night, so we all knew that we had to go back* **both arms outstretched and moved to the left** *to the accommodation where we stayed by night. One day I was out with a friend and we started walking home and realised actually that it was getting a bit dark. So, we were kind of walking home* **begins to walk forward with forearms outstretched (simulating walking at dusk)** *and then we saw these kind of guys coming towards us* **right arm then almost fully outstretched with forearm then drawn back** *and they weren't looking super friendly actually. My heart started beating* **taps the left side of her chest several times** *and actually they came up and they said* **clasps left wrist with right hand** *"We want your money." Now I had been working there in a community school earning a local wage, not on some kind of expat big deal,* **arms stretched out wide,** *so we actually worked very hard and we were paid by the community for our work and I didn't think… And I'm not advocating this as a response to crime because it probably would have been sensible to hand over the money,* **forearms outstretched, hands together (simulating handing something over)** *but I was kind of … It was just adrenaline and I said, "No way am I handing you over my money because I've worked really, really hard for this and the community has given us the money." I said to my friend "Get a taxi." She hailed a taxi and we jumped in.* **Both arms outstretched and swung round to the left** *I didn't even think".*

Table 4.13 Performance T4.39: Gestures and body movements in the story

It appears from the analysis of the three examples that the use of gestures and body movements has been employed in notable ways. In T4.40, the lecturer uses body movement in a dramatic way as she bursts into the room at the beginning. She then illustrates her unprofessionalism as a presenter, through facial gestures, the strutting motion and turning her back on the class. In T4.49, emphatic gestures are used to display frustration and descriptive gestures to simulate the assembly line process. In T4.39, gestures and body movements are used to create the dramatic

element to the storytelling; for example, walking forward with forearms outstretched to simulate walking at dusk and tapping the left side of the chest to signify the 'racing' heart. Because these are dramatic performances, the use of gestures and body movements is *built-in* to the design in order to 'tell the story'. It seems therefore that drama-based techniques can possibly contribute to lecturer effectiveness through the application of this particular strategy. In my view, as the interpreter of the performances, the application of this strategy has the power to engage; this is perhaps an indicator that some students may perceive the situation similarly. There are no changes needed here for the RTS as the strategy will be addressed when discussing performing arts skills; there are also references to it in the guidance notes.

4.4.4 Dynamic delivery: move around the room

This strategy for teaching effectiveness recommends adding drama by moving around the room rather than simply presenting from "one static location" (Heffernan *et al* 2010:24). The following three examples illustrate how classroom space was utilised in the execution of the drama-based performances.

Performance: T4.42 Sketch

Overall duration: 1:11:44

Performance duration: 7:36

Context

This sketch (a form of visual illustration using a toy car) shows the life-cycle journey of a car from manufacture and shipping to eventual disposal. This was a long sketch, so the table highlights some of the key points where space was utilised. The setting is a large lecture theatre.

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
22:54	*A lectern is situated facing the screen (centre of the lecture theatre). Lecturer turns the lectern around to reveal a toy model car which is then placed towards the top of the lectern. A picture (a graphic of a factory) is stuck to the bottom bar of the lectern.*
24:28	*Lecturer walks from the screen area to the console area (to his right). On the table is a piece of paper taped to the top and bent back. Lecturer pulls the paper down to reveal another graphic of a factory. Moves back towards the lectern and points to the original graphic. Walks back to the console table and points to the second graphic.*
26:34	*Lecturer picks up a picture of a cargo ship and holds it aloft. Then carries the picture towards the lectern (picturing the Ingolstadt factory) and places it on it.*

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
28:26	Lecturer picks up the car and walks with it to the far end of the theatre (to his left) and places car on a table.
29:19	Lecturer picks up car from table and places it in a rubbish bin near the table.

Table 4.14 *Performance T4.42: Use of classroom space in the sketch*

Performance: T4.54 Soliloquy

Overall duration: 43:17

Performance duration: 1:54

Context

In this soliloquy, the lecturer plays a student who is revising but who becomes continually distracted. The table highlights some specific points where space was utilised. The setting is a standard size classroom.

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
18:22	Lecturer (in-role) moves around in the area in front of the screen and then sits down on a chair to begin the revision.
18:58	Lecturer then becomes distracted. She stands up and moves over to the computer console area to her left to 'check on Facebook'.
20:02	Lecturer moves away from the console area and walks forward into the area in front of the screen to 'take a phone call' from a fellow student checking on her progress.

Table 4.15 *Performance T4.54: Use of classroom space in the soliloquy*

Performance: T4.50 Story

Overall duration: 47:27

Performance duration: 5:20

Context

The lecturer tells the story of the bendy straw beginning with how the straw was re-invented by Marvin Stone and then how the bendy straw was invented by Joseph Friedman. The table features specific points where space was utilised. The setting is a large classroom.

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
00:09	Lecturer holds up a bendy straw and begins delivery from behind the computer console area.
00:40	Lecturer slowly moves away from the console area and moves towards the screen area (centre of the classroom).
00:47	Lecturer moves to and fro between the screen and the console area while delivering.

01:19	Lecturer moves back to the console area and picks up a pencil and piece of paper to illustrate the creation of a simple straw.
02:01	Lecturer moves back towards the screen area and walks forward towards the audience to display the straw.
02:29	Lecturer moves back to the console area and then moves to and fro between the console area and the screen while delivering.
03:20	Lecturer (holding the straw) moves towards a chair (pre-positioned between the console area and the screen) and sits down.
03:25	Lecturer gets up from the chair and moves back to the console area.
04:23	Lecturer moves back to the screen area. Moves to and fro in front of the class.

Table 4.16 *Performance T4.50: Use of classroom space in the story*

The three examples illustrate the utilisation of classroom space in different ways. In T4.42, the lecturer is using the entire width of the lecture theatre and space in-between to facilitate his visual presentation. In T4.54, the lecturer is working within a more confined setting but appears to be using space creatively to perform the soliloquy; space is utilised in front of the screen, further out from the screen and around the console area. T4.50, takes place in a larger classroom and the lecturer moves around the room quite freely when telling the story, possibly in order to maintain the audience connection. Other spaces are also utilised; for example, the console area and the space around the pre-positioned chair. Notable use of space has also been made in some of the other performances; for example, in T4.53, the lecturer uses the classroom as the 'exam hall' and the students sat within it, as fellow candidates. In T4.40, the lecturer uses the classroom space to illustrate visually 'invading' the space of her co-presenter. It would appear then that the use of drama-based techniques can contribute to this teaching strategy for lecturer effectiveness. Perhaps an advantage of drama in this regard is that when designing the interventions, lecturers are required to consider the available space and determine how to creatively utilise it in their performances. No changes are required for the RTS here as the strategy will be featured in the discussion of performing arts skills; there are also references to it in the workshop notes.

4.4.5 Dynamic delivery: be creative

It could perhaps be argued that there is an element of creativity inherent in the entire process of designing and delivering drama-based interventions. However, this strategy focuses primarily on the *use of props*, but also on *character creation*, *suspense and surprise* and *dramatic entrance and exit*. The three examples illustrate how some of these have been applied.

Performance: T4.48 Sketch

Overall duration: 47:27

Performance duration: 3:05

Context

In this sketch, the lecturer is going to make a tiramisu but applies the wrong recipe and the wrong tools. For a more detailed description of the purpose and structure of the sketch please see Table 4.48.

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
41:02	**Prop used:** *a picture of a tiramisu appears on the main screen. Lecturer says: "I make a fantastic tiramisu". The picture and the comment create an interesting* **entrance** *to the sketch.*
41:10	**Prop used:** *lecturer picks up a rucksack from the floor and places it on the desk.*
41:27	**Prop used:** *lecturer wants to make a tiramisu using her Mum's recipe. Two recipes appear on the screen: one for tiramisu (unreadable) and one for pasta al forno.*
41:32	**Props used:** *lecturer looks at the recipe (the wrong one) then goes to the rucksack and pulls out an onion.* **Element of surprise** *when lecturer first takes out the onion.*
41:40	**Props used:** *lecturer then takes out a clove of garlic, a tin of salt and a bell pepper. Following initial student laughter, lecturer explains that she was looking at the wrong information.*
43:44	**Props used:** *lecturer states the proper ingredients for tiramisu and says that it can now be baked. She goes to the rucksack and pulls out a window cleaning blade and a corkscrew. Lecturer then highlights the importance of selecting the right tools.*

Table 4.17 Performance T4.48: Use of creativity in the sketch

Performance: T4.51 Soliloquy

Overall duration: 44:12

Performance duration: 3:40

Context

In the soliloquy, the lecturer plays the role of a recruiter checking through a pile of CVs to identify suitable candidates.

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
7:21	**Character creation:** *In the lead-in to the soliloquy, lecturer says: "Imagine I'm a recruiter and you have all submitted your CV and your cover letter".*
7:36	**Prop used:** *lecturer says: "I've got this big pile of CVs and cover letters that I need to go*

	through and out of this big pile I only want to interview ten of you". Lecturer makes active use of the prop by holding up the pile, waving it about and then flicking through the pages.
7:50	**Suspense and surprise:** lecturer says: "I've only got one job, so imagine". The element of mild suspense is built up by the expression: 'so imagine'.
7:54	**Props used:** lecturer places the pile back on the table.
7:54	**Dramatic entrance:** lecturer says: "Oh dear, what a long pile of CVs and cover letters. Right, this is going to be a long night because I have to go through them. There's at least a hundred". This is a dramatic entrance as it becomes clear that this is a frustrated recruiter.
8:09	**Prop used:** active use of prop as lecturer begins working systematically through the papers and creating separate piles for 'yes' 'no', 'maybe'.
9:33	**Prop used:** active use of prop as lecturer holds up the CV of the best candidate.
10:04	**Prop used:** lecturer 'uses' the computer to check the candidate's LinkedIn profile. Finds the candidate's Facebook page which contains some questionable images.
11:13	**Prop used:** lecturer takes another look at the candidate's CV and rejects it.

Table 4.18 *Performance T4.51: Use of creativity in the soliloquy*

Performance: T4.52 Story

Overall duration: 44:12

Performance duration: 3:50

Context

In the story, the lecturer combines the narrative with elements of soliloquy and a mini-sketch. She plays two roles: John - who is searching for a job - and his friend Chloe.

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
35:50	**Suspense and surprise:** In the lead-in to the story, lecturer says: "I want to tell you a story about a student from the university". A mild element of suspense created by saying: "I want to tell you a story".
35:59	**Character creation:** "I'll give him a name. His name will be John".
36:04	Lecturer begins the narration about John's job search journey, and then performs a mini-soliloquy, playing the role of John.
36:34	**Prop used:** lecturer (playing the role of John) goes to the computer and 'searches' Google; again, performing a mini-soliloquy.
37:17	Lecturer continues the narration interspersing it with mini-soliloquies.
37:55	**Prop used:** lecturer (playing the role of John) goes back to the computer to 'search' Google again.
38:21	Combination of narration and soliloquy continues.
39:04	**Character creation:** lecturer says: "He's got an induction and bumps into his friend Chloe and Chloe says…"
39:07	**Character creation in action:** lecturer now carries out mini-role play assuming two roles: John and Chloe. Lecturer (playing Chloe) claps her hands and raises her arms upwards and in

	an excited tone with high volume exclaims: *"Guess what? I've got a job!"* Enthusiastic voice tone when saying *"I know I'm still in my third year, but yes I've got a job"* (click fingers of right hand and gestures with both arms; fists clenched). Lecturer (playing John) expresses a sense of surprise (voice tone/higher pitch) when saying *"How did you do that? I've been looking for the last three months. How did you find something?"* and *"I've been going on the computer and I've been Googling business jobs and business jobs in London and nothing comes up. What did you do? How did you find it?"* Lecturer (playing Chloe) calmly explains her search strategy. Lecturer then concludes the story (John does the same and is successful in his search).

Table 4.19 *Performance T4.52: Use of creativity in the story*

This strategy for effective teaching is linked to the construct of *dynamism* (Heffernan *et al* 2010). It is appreciated that incorporating creative elements in didactic teaching, for example, the use of props to illustrate learning points, could perhaps aid student interest and engagement. In dramatic performance, these creative elements are strongly foregrounded as evidenced by the three examples. In T4.48, extensive use of props is made linked to a humorous delivery. Dramatic entrance is also featured through the sudden appearance on screen of the tiramisu and the accompanying words: 'I make a fantastic tiramisu'. In T4.51 only a few props are used but active use is made throughout of the pile of CV papers. Character creation is evident (the recruiter) and a mild element of suspense in the lead-in to the story. The lecturer also makes a form of dramatic entrance as the frustrated recruiter. In T4.52, a notably creative approach is taken centred around character creation. The lecturer combines narration, soliloquy and role-play into the performance, at one point playing the dual roles of John and Chloe. In my opinion, all three performances worked well, and I was intrigued and engaged by the creative elements, perhaps suggesting that some students may also be. Therefore, it appears that drama-based techniques may be able to contribute to the teaching strategy of creativity; indeed, elements of creativity were evident in all of the 25 performances. For the RTS, this strategy should be addressed explicitly when discussing the performing arts skills; particularly the creative options for character creation. Also, a PowerPoint slide should be included listing all the props employed across the 25 performances to illustrate the possible sources available.

4.4.6 Clear communication: repeat important or complex concepts

This strategy for teaching effectiveness is linked to the construct of clear communication (Heffernan *et al* 2010). It is appreciated that repetition for emphasis or to clarify and consolidate understanding, would support the clarity of communication within general delivery of the material in a teaching session. Drama-based techniques do not necessarily achieve this directly but may contribute *indirectly* as part of the overall explanatory process. Typically, a drama-based

technique will be preceded by foregrounding a particular issue, perhaps through verbal exposition. The dramatic performance then presents a *scenario* related to that issue. This then allows the lecturer to make the learning application post-delivery either through directly stating it or through group discussion. Examples are not presented in this sub-section because they are included under sub-section 4.4.11 relating to the *applied knowledge* construct.

4.4.7 Clear communication: vary the pitch, volume and tone of your presentation

This strategy, linked to the clear communication construct, supports teaching effectiveness through stimulating student engagement (Heffernan *et al* 2010). Examples of variations in vocal delivery were provided in sub-section 4.4.2 regarding enthusiasm. In the three additional examples featured here, the talk element of the performances is reproduced (or extracts from it); the presentation of findings then follows the approach as described in sub-section 4.4.2.

Performance: T4.37 Sketch

Overall duration: 43:23

Performance duration: 2:07

Context

In this sketch, the lecturer employs a number of tennis balls to illustrate concepts from the four models of public relations practice.

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
35:38	*"Two way. Okay, so I've got some tennis balls here and what I'm going to do is we're going to kind of apply this.* **Normal voice tone** *So if I was doing press [agentry] I'd be spinning the balls, okay* **rise in volume and vocal emphasis***, and they wouldn't really be very well aimed. They're just spinning all over the place. They might hit you, they might not. I haven't done any research on you whatsoever, have I?"* *"Oh, I see. Yeah".* *"Okay. Now we're going to do public information. Diana, this is for your good.* **Increase in vocal emphasis and sense stress** *Catch this ball and catch it when I say. 1, 2, 3, catch. Okay, so that's one way.* *Two way is lop-sided. So, Amy, let's communicate with you. Okay, I'm throwing the ball. Now I'd really like you to throw me a ball back. Okay, thank you. Was that even? "No".* **Normal voice tone***. Okay. Harriet, really nice to meet you.* **Enthusiastic voice tone** *How's your morning been?" "Great, thank you." "What did you do? What did you have for breakfast?" "Cornflakes." "Cornflakes. Do you always have cornflakes?" "Yeah, most of the time." "Did you have cornflakes when you were a child?" "No." "So, when did you start having cornflakes?" "At uni because …"* **enthusiastic voice tone throughout the exchange**

	"Okay. The problem with symmetrical communication is that you can be hit from all sorts of people because you're not directing them, and it can all come from different places. Okay? So actually, you need quite a lot of resources for symmetrical. You need quite a lot of resources for symmetrical communication". **Normal voice tone**

Table 4.20 Performance T4.37: Variations in vocal delivery in the sketch

Performance: T4.38 Soliloquy

Overall duration: 43:23

Performance duration: 1:04

Context

The lecturer plays the role of an employee who feels powerless within a large organisation.

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
41:15	"You know, I never get to see the Chief Exec, so how can I really help this organisation to communicate? **General sense of frustration in voice tone** In fact we had a crisis last week. **Frustration in voice tone continues** Somebody in a factory got chemicals in their eye and actually it was really nasty and they ended up going to Moorfields and they've probably lost their sight and I couldn't see the Chief Exec. **Frustration in voice tone continues** When I tried to do a statement it had to go to the marketing director, then the Chief Exec was travelling, and people were tweeting about it, it was on Facebook. I just can't get things done **strong sense of frustration in voice tone** and it's really, really difficult **notable sense stress** and, you know, I want to help with internal comms, but the HR director doesn't feel that PR has any relevance to HR and a lot of the employees are actually very unhappy and they don't know what's going on. **Frustration in voice tone continues** I just feel that it's impossible to get anything done in this place. **Rise in volume and emphasis and notable sense stress** I'm thinking of leaving actually".

Table 4.21 Performance T4.38: Variations in vocal delivery in the soliloquy

Performance: T4.47 Story

Overall duration: 49:57

Performance duration: 3:35

Context

The lecturer relates the story about Archimedes and the events preceding his famous 'eureka!' moment. The table features several *extracts* from the story.

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
3:38	"You all know Archimedes, right, the great mathematician. He was the inventor of the Archimedes screw and the law of hydrostatics known also as the principle of Archimedes and he was the one who ran naked out of the public bath in Syracuse and ran all the way home through the streets **normal voice tone** during a market day, naked, **sense stress applied** shouting "Eureka! Eureka!" **Strong rise in volume, sense stress and highly enthusiastic**

	voice tone
4:37	"we have to know what was in Archimedes' mind before he actually **even-paced vocal delivery** entered **sense stress applied** the public bath"
5:15	"the king started to have doubts about whether **vocal emphasis and sense stress applied** the goldsmith had actually put all the gold he was given **sense stress** into the crown"

Table 4.22 *Performance T4.47: Variations in vocal delivery in the story*

This strategy focuses purely on the vocal element of the performances; the vocal and visual elements were analysed *together* under sub-section 4.4.2. In support of the findings and conclusions in that sub-section, the three examples here would also appear to suggest that drama-based techniques can contribute to lecturer effectiveness regarding this teaching strategy, in that vocal variation features in all three, albeit in different ways. In T4.37 the focus of attention is on the use of the tennis balls as a prop; the *visual* element. However, as noted from the analysed extracts, this is supported by variation in vocal delivery as the sketch develops, including normal voice tone, raised volume and enthusiastic voice tone. In T4.38, the lecturer is playing the role of a frustrated employee and that sense of frustration is evident in the vocal expression throughout the performance. In T4.47, the dramatic elements are provided more by visible conduct (emphatic and descriptive gestures) rather than through variations in vocal delivery. However, a degree of notable vocal variation was evident as shown in the extracts, particularly the standout moment at 3:38. It appears that drama-based techniques provide a suitable vehicle through which to express vocal variation because they provide the opportunity for it to be built-in and rehearsed; indeed, many created scenarios would possibly 'demand' it for effective character portrayal. No major changes are needed for the RTS; however, in my opinion, vocal expressiveness could have been applied more fully in conveying thoughts and emotions in some of the performances reviewed under data set two. Therefore, in the revised workshop, the point could be made that lecturers should not be 'afraid' to develop the expressive potential of the voice.

4.4.8 Clear communication: use pauses and silence during lectures to refocus students

This teaching strategy centres on using pausing and silence in order to help students refocus during the teaching session. If a lecturer speaks for too long without pausing, it may be difficult to convey a clear message which students understand. It could also possibly lead to student disengagement. In performing drama-based techniques, the same principle applies. However, in dramatic performance, another form of pausing can be employed: the *dramatic pause*; designed to achieve a particular effect. This is what will be reported on in this sub-section. There were

various occurrences of this spread across the data set. Therefore, in this sub-section, the findings are not presented in tabular form relating to three example performances. Rather, *specific instances across the data set* are documented and discussed.

In T4.31 at 13:58 (total duration 41:09), the lecturer (playing the 'seedy' search engine optimisation 'expert') recommends to the potential client *"that we create an alarm clock which wakes up kittens"*. This is followed by a notable pause, designed it appears, to allow the 'outrageous' suggestion to sink-in.

In T4.52 at 38:29 (total duration 44:12), the lecturer (playing the role of job searching John) says: *"I can't really be a manager. I'm just a graduate"*. This is followed by a long pause while looking at the computer; apparently to reflect the deep-thinking process regarding where to search next.

In T4.44 at 1:09:25 (total duration 1:11:44), the lecturer (relating the story of the Titanic) says: *"The problem was that what they saw was not what they actually encountered because the iceberg they eventually rammed…"* This is followed by a notable pause before saying: *"… was three quarters below the waterline"*. Evidently, the pause was used to create anticipation before revealing the scale of the obstacle.

In T4.35 at 9:26 (total duration 34:42), the lecturer (playing the role of the procrastinating student about to start his period of 'revision') opens the soliloquy by saying: *"Erm"*, this is followed by a pause before saying: *"I wonder what I should start revising first"*, followed by another pause; both pauses apparently indicating that he does not really know where to start. At 10:00, the lecturer says: *"I see Sheldon Cooper has gotten a new girlfriend"*, followed by a pause; seemingly indicating that he is engrossed in the situation comedy show. At 10:33, the lecturer (now looking at Facebook) says: *"But wait a second, my friend Alex has just got back from a stag party last night. You should see what happened"*, followed by a long pause; suggesting that he is totally absorbed in what he is viewing. At 10:58, the lecturer says: *"I've got to play my video game"*, followed by a long pause; suggesting he is now absorbed in his game. Recognising the revision hours are slipping away, at 11:11, the lecturer picks up a piece of paper and screws it up into a ball. This is followed by a long pause, suggesting he does not really know what to do or where to start. At 11:25, the lecturer says: *"I've only written one page of notes so far"*, followed by a pause; he is clearly musing over what to do. At 12:11, the lecturer says: *"Oh*

no, there's only half hour left". He then pauses again, tapping his fingers on the table; clearly pondering what to do now.

In T4.33, at 35:33 (total duration 41:09), the lecturer shows a photograph on the screen of a newly-married couple. He then relates the story of how they met, developed their relationship over a two-year period and then eventually got married. At the end of the story (38:57) the lecturer says: *"So just out of curiosity do you know who these people are? Do you recognise them? Can you guess? Does anyone want to venture a guess?"* There are pauses between each of the questions, apparently to create an element of mild suspense before revealing the punchline: *"Yeah, those are my parents".*

In T4.54, the lecturer is playing the role of a student who is wasting revision time by becoming increasingly distracted. At 18:36 (total duration 43:17) the lecturer is sitting in the chair about to begin revising and says: *"You watch, the next two hours I'm revising".* This is followed by a six-second silent period, indicating that she is involved in the revision process. The lecturer becomes quickly distracted and goes on Facebook. At 19:03 she says: *"I just want to see what my friends are saying; how they're getting on"*. This is followed by a notable pause, suggesting that she is engrossed in what she is viewing.

These examples illustrate how pausing has been used within the context of the performances to achieve particular dramatic effects. It would appear then that this strategy for lecturer effectiveness can be addressed through the application of drama-based techniques in a specific way. Whereas pausing in *general delivery* can help to refocus students; in drama it forms part of the 'unfolding story' and can be used to build suspense or create anticipation. In these ways it may possibly contribute to maintaining students' attention. For the RTS, it may be beneficial to include specific examples of *how* the dramatic pause can be used when discussing pausing as part of the performing arts skills section.

4.4.9 Clear communication: attempt to cater for all types of learning styles in your communication

This teaching strategy for lecturer effectiveness forms part of the clear communication construct (Heffernan *et al* 2010) and encourages approaches that address a range of student learning styles. In this sub-section, three performance examples are selected but the information is not presented in tabular form. The purpose is to provide a succinct initial overview regarding the learning styles that the techniques *may* cater for. For this purpose, the four-styles framework devised by

Honey and Mumford (1992:10) has been applied: *Activist*; *Reflector*; *Theorist*; *Pragmatist*. A brief summation of the learning conditions suiting each style is shown in *Appendix 29*.

T4.34 is a role-play sketch involving the lecturer (playing a doctor) and a student (playing a patient). The sketch is performed in three parts; each part showing the 'doctor' at different levels of preparedness. The purpose of the sketch is to highlight the need to be fully prepared for exams. Regarding learning styles, the following can be noted:

- *May cater for the **Reflector** learning style as the sketch is an event where the student can observe and listen*
- *May cater for the **Pragmatist** learning style as the sketch portrays a fictitious (and humorous) scenario but with a real-world message i.e. proper preparation is essential when entering the revision/exam phase*
- *May cater for the **Activist** learning style with respect to the student role-player*
- *May cater for the **Theorist** learning style as the sketch is prefaced with a brief introductory comment that it will relate to the issue of proper exam preparation*

T4.49 is a soliloquy in which the lecturer conveys the thoughts of a frustrated assembly line worker. Its purpose is to illustrate the need for adaptation in the context of managing innovation. Regarding learning styles, the following can be noted:

- *May cater for the **Reflector** learning style as the soliloquy is an event where the student can observe and listen*
- *May cater for the **Pragmatist** learning style as the soliloquy portrays a scenario with a real-world message i.e. adaptations to the assembly line production process to address the role of people in the context of managing innovation*
- *May cater for the **Theorist** learning style as it is explained (prior to performance) that the soliloquy relates to the human issues of working on an assembly production line*

T4.55 is a story. The lecturer relates a personal account from her schooldays about a fellow student who revises for the wrong exam. The purpose is to illustrate the need to be conversant with all the necessary details. Regarding learning styles, the following can be noted:

- *May cater for the **Reflector** learning style as the story is an event where the student can observe and listen*
- *May cater for the **Pragmatist** learning style as the story portrays a scenario which is linked to a real-world message i.e. the importance of being thoroughly familiar with all exam-related details*
- *May cater for the **Theorist** learning style as the story is prefaced with introductory comments. The lecturer poses a series of rhetorical questions on the theme of being aware of all necessary exam-related details. The story is then related*

These are initial reflections from the performances. It is impossible from this *surface overview* to make claims that drama-based techniques do or do not cater for specific learning styles. The situation is too complex and would require a dedicated research study. As noted, it was not the purpose of *this* exploratory study to gauge or measure the effects on student learning; so, at this stage, these observations are intended simply to highlight the possibilities. It does appear that drama-based techniques *may* be able to contribute in this area, but as said further research would be required, and in this regard, I have some specific concerns; these are discussed in Chapter 6. Also of relevance would be the way in which the techniques are introduced and the manner of extracting the learning points post-delivery.

4.4.10 Applied knowledge: look for real world examples from associates in industry, trade publications and other mainstream press or case studies

Out of the 25 performances, 11 were created with reference to real people and/or real situations. Five of these related to the lecturers' personal experiences. The other six involved scenarios based on associates from industry, mainstream business press and public domain knowledge. Of these six, three were stories, two were soliloquies and one was a sketch. Of the three examples presented, one is a story and two are soliloquies.

Performance: T4.32 Soliloquy

Overall duration: 41:09

Performance duration: 1:47

Context

The role played in the soliloquy is that of a graphic designer who is experiencing challenges in maintaining an effective online presence. The scenario is based on a real person as shown by the following extracts:

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
26:13	*The lecturer says: "Essentially I actually have a friend in the United States who runs a graphic design business and the poor gentleman has been running into some problems over the past few months".*
26:44	*The lecturer says: "So essentially I'm going to play the role of my graphic designer friend who's been having some recent problems in relation to graphic design and then I'm going to relate that to why it's important to build up an online reputation".*

Table 4.23 Performance T4.32: Use of industry associates for role creation

Performance: T4.43 Soliloquy

Overall duration: 1:11:44

Performance duration: 1:49

Context

The role played in the soliloquy is that of a newly appointed chief executive officer (CEO) of an oil company who is facing cost-cutting challenges. The scenario is based on a real person as shown by the following extracts:

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
02:00	*A photograph of a man is displayed on the large screen following which the lecturer says: "Do you know this man? Do you know who this man is? Who's that man? Was it three years ago something happened? This is Mr Tony Hayward, former CEO of BP. Mr Tony Hayward was very much vilified in the media because he made a few wrong decisions and it's quite important to really understand how these decisions came about. So, let's set the scene we're in right now. We're in September 2007. Mr Tony Hayward has just been appointed CEO. He took over from Lord Browne who was heavily criticised because the results went down, deteriorated, and shareholders were not happy. So, he just took over and he had to make quite hard decisions. This might have gone down something like this".*

Table 4.24 Performance T4.43: Use of mainstream news and business press for role creation

Performance: T4.44 Story

Overall duration: 1:11:44

Performance duration: 1:06

Context

The lecturer relates the well-known story of the Titanic disaster as evidenced by the following extracts:

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
1:08:22	*A picture of the Titanic appears on the main screen.*
1:08:33	*The lecturer begins relating the story: "Not too long a time ago, actually almost to the day, 14th April 1912, they took off from Southampton Port towards New York City. Everything was fine. Clear sea, everything tranquil, no moon, everything dark and they were crossing the North Atlantic".*

Table 4.25 *Performance T4.44: Use of public domain knowledge for story material*

This strategy for teaching effectiveness focuses on the use of real-world examples to enhance communication effectiveness and promote effective learning (Heffernan *et al* 2010). It appears that the use of drama-based techniques may allow for this strategy to be applied in a different way. For example, in traditional didactic delivery, the account of the BP disaster could be directly related to the class (or in a tutorial through analysis of a case study) followed by discussion of the learning application. The use of soliloquy here provides an alternative approach. Students are transported into the imaginary, yet possible world of the CEO, which can then be followed by the discussion of the learning application. This may offer a varied and engaging approach to the usual style of teaching using real-world examples. Although the purpose of this sub-section has been to *highlight possible sources* rather than *evaluate* the actual performances, it does suggest that there is a rich repertoire of possible sources from industry associates, mainstream press and public domain knowledge from which lecturers can draw to frame their designs. For the RTS, it may be beneficial to list the sources used for all 25 of the performances from action research cycle one, in the revised guidance notes.

4.4.11 Applied knowledge: possess a strong knowledge of the course and be able to show how this fits within the wider business environment

The three featured examples illustrate how the learning applications were made clear following the delivery of the techniques.

Performance: T4.46 Sketch

Overall duration: 49:57

Performance duration: 2:07

Context

The lecturer plays the double-role of two friends conversing at a bar in Silicon Valley. The table highlights the introduction to the sketch and then the learning application post-delivery.

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
25:00	*The lecturer says: "Systems of innovation are a little bit a depiction of and refer to these concepts where you have government agencies and universities and firms and various actors that collaborate and work together usually in the same… well, in various sectors actually and this enhances innovation and knowledge flows and learning".*
28:19	*The lecturer says: "But some other times it just happens like naturally".*
28:24	*The lecturer says: "I mean think about the following situation. Think about a Friday evening in Palo Alto". The lecturer then performs the sketch.*
31:48	*Following delivery, the lecturer makes the learning application, in part as follows: "Now it might seem strange that actually, you know, employees from two different companies which might be rivals actually come together and transfer knowledge or information to one another…it is much easier than what you can imagine. The guys were friends at university and even though they're working for rival companies they have a tie; they have a connection, a friendship".*
33:36	*The learning application continues: "Some other times the process is not a [formal] collaboration and is an informal process of social interactions".*

Table 4.26 Performance T4.46: Learning application for the sketch

Performance: T4.38 Soliloquy

Overall duration: 43:23

Performance duration: 1:04

Context

The lecturer plays the role of a frustrated employee within a large organisation (this soliloquy was also featured in sub-section 4.4.7). The table highlights the introduction to the soliloquy and then the learning application post-delivery.

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
40:42	*The lecturer says: "So before we end, I'm just going to role-play someone, and I want you to think about this in the context of systems theory. I want you to imagine that I'm working in a big organisation and I report to the marketing director and I've just had a really bad... not just day, not just week, I've had a really bad month". The lecturer then performs the soliloquy.*
42:22	*Post-delivery the lecturer asks the following questions (to which students respond):* *"Okay, so what is the problem with the structure?"* *"Very hierarchical. What else is the problem with where PR is positioned in that structure?"* *"At the bottom. And where does [Grunig] and Hunt put PR?"*
42:49	*The lecturer then concludes: "Yeah, good. So [Grunig] and Hunt put PR right by management, don't they, as part of the management reporting to the Chief Exec so that they can help organisations communicate fast and fluidly".*

Table 4.27 *Performance T4.38: Learning application for the soliloquy*

Performance: T4.55 Story

Overall duration: 43:17

Performance duration: 2:19

Context

The lecturer relates a story (a true personal account) about a fellow student who revised extensively for the wrong exam. The table highlights the introduction to the story and then the learning application post-delivery.

TIME OF VIDEO CLIP	DESCRIPTION OF OCCURRENCE
27:27	*The lecturer says: "Now you've done your revision, [you know what you're doing]. What other things must you know? Well, you must know the details of the exam. So, the length, is it one hour, two hours, three hours, four hours? Is it open or close book? Can you have something with you? How many questions might there be, looking at past questions? Where is it? Is it on campus or off campus? The second, fourth, third fourth, first floor? How much weight is there on each exam?" The lecturer then relates the story.*
30:34	*Post-delivery, the lecturer makes the following learning application: "The moral of the story is you can revise as much as you want, but if you go into the room with the wrong information you're not going to get anywhere. Correct? So, you need to make sure you have all the details...if you don't know you ask because there's nothing worse than getting to an exam late or not doing it at all".*

Table 4.28 *Performance T4.55: Learning application for the story*

The above examples illustrate that the lecturers concerned had the requisite knowledge of the course and were able to make the learning application in the context of the wider business environment. However, this would be essential for effective teaching *whatever the form of*

delivery. Perhaps what drama offers here is the clear 'separating out' of the learning application. Students have the opportunity to witness a performance which highlights the key issue. They can then mentally reflect on what they have observed as the application is made. Sometimes this may be prefaced by a question and answer session to draw out students' thinking before the application is made as was the case in T4.38. This approach may also help to reinforce important or complex concepts thus aiding clarity of communication (see sub-section 4.4.6). No further adaptations for the RTS have emerged here; the need to make the learning application clear was noted in Table 4.2.

4.4.12 Data set two: summary of key points in relation to the research question

Table 4.29 provides a summary of the key points in relation to the research question emerging from the analysis of data set two. Additional points will be drawn from the analysis of data sets three to five.

DATA SET TWO: THE RESEARCH QUESTION

- *Of the 30 drama interventions designed, 25 were analysed*
- *From the 19 strategies for teaching effectiveness linked to the four a priori themes, 11 were notably applied across the data set, linked to three of the a priori themes*
- *It appears that drama-based techniques may contribute to lecturer effectiveness in supporting student engagement because, across the data set, there is evidence of the application of these strategies in the preparation and execution of the performances*

Table 4.29 *Summary of key points from data set two relating to the research question*

4.4.13 Data set two: summary of key points for the revised training strategy

Table 4.30 summarises additional action points that are relevant to the revised training strategy for action research cycle two. Additional points and/or possible amendments may be identified from the analysis of data sets three to five.

DATA SET TWO: THE REVISED TRAINING STRATEGY

- *When discussing the performing arts skills, highlight the various ways to apply humour*
- *Discuss use of humour in the new 'How to Build the Confidence to Perform' section*
- *In the second workshop, following each performance, provide critique on the effective use of enthusiasm*
- *When discussing the performing arts skills, highlight options for character creation*

- *For the first workshop, create a PowerPoint slide listing all the props used during action research cycle one*
- *When discussing the performing arts skills, stress the value of developing the expressive potential of the voice*
- *Provide examples of how the dramatic pause can be applied*
- *In the guidance notes, list all the sources lecturers used to generate ideas for the design of the techniques*

Table 4.30 Summary of action points from data set two for the revised training strategy

4.5 Summary

In this chapter, the findings have been documented and the data analysed in respect of two of the five data sets. The results from data set one provided initial impressionistic insights with regard to the research question and a clear set of action points for the revised training strategy. The results from data set two provided clear insights regarding the research question as summarised in Table 4.29, and also generated further action points for the revised training strategy. All 25 performances were, in some way, featured in the analysis of data set two. *Appendix 30* shows a matrix indicating the specific strategies (out of the 11) that were applied in each performance. The information for the matrix was taken from the coding document for each performance. For data set two, the focus was on determining *if the strategies had been applied* through the drama-based techniques; it was not designed to provide critique on individual acting performances. Data set three comprises the lecturers' reflections on the whole experience including their perceptions of what worked well and any difficulties they encountered. The following chapter continues the analysis linked to the *evaluating* phase of the action research cycle by examining data sets three to five.

4.6 Synopsis of each live performance

As noted in section 4.4, this final section of the chapter provides the summary tables for each of the live performances.

Setting: Lecture theatre. 41:09
Topic: Lecture on marketing
Technique: Sketch
Nature: Humorous
Duration: 4:17
Students: Involvement of a student role-player throughout
Source: Fictitious portrayal drawing on the lecturer's knowledge

Table 4.31: 'The Seedy SEO Expert'

Setting: Lecture theatre. 41:09
Topic: Lecture on marketing
Technique: Soliloquy
Nature: Serious
Duration: 1:47
Students: No student Involvement
Source: Fictitious portrayal based on a real person known to the lecturer

Synopsis
The purpose of the soliloquy is to demonstrate to students the importance of building up an online reputation. The lecturer plays the role of a graphic designer who has been experiencing problems in achieving an effective online presence. The character: 'Jeff' is a real friend of the lecturer and is a graphic designer. Although the actual script portrays a fictitious situation, it represents – according to the lecturer – 'a typical type of scenario'

Table 4.32: 'Presence Problems'

Setting: Lecture theatre. 41:09
Topic: Lecture on marketing
Technique: Story
Nature: Mixed
Duration: 3:42
Students: No student Involvement
Source: True account drawn from the lecturer's personal experience

Synopsis
The purpose of the story is to demonstrate to students the power of social networking (specifically with reference here to matchmaking) and the potential for capitalising on business opportunities. A picture of a newly-wed couple appears on the main screen (his parents) and the lecturer proceeds to relate the true story about how the couple met then developed their relationship over a period of two years, before eventually getting married

Table 4.33: 'The Perfect Match'

Setting: Classroom. 34:42
Topic: Tutorial on exam preparation and revision
Technique: Sketch
Nature: Humorous
Duration: 3:31
Students: Student role player involved in the sketch
Source: Fictitious scenario created by the lecturer

Synopsis
The purpose of the sketch is to demonstrate that proper preparation is essential when entering the revision/exam phase. The lecturer plays the role of a doctor, and a student (off camera) plays the role of a patient with a respiratory problem. The sketch is acted out three times. In act one the doctor has a broken stethoscope. In act two there is a need to administer penicillin but surfaces and implements have not been sanitised, thus creating a risk of infection. In act three the doctor is properly prepared

Table 4.34: 'Trust Me I'm a Doctor!'

Setting: Classroom. 34:42
Topic: Tutorial on exam preparation and revision
Technique: Soliloquy
Nature: Humorous
Duration: 3:43
Students: No student involvement
Source: Fictitious scenario based on a typical real situation

Synopsis
The purpose of the soliloquy is to demonstrate the importance of avoiding procrastination during the time set aside for revision. The lecturer plays the role of a procrastinating student. There is an impending exam and the student should be revising on his laptop. However, he becomes distracted with a series of things (a TV programme, Facebook, a text message with accompanying photographs, playing a game online and screwing up pieces of paper and throwing them into the bin) and the hours slip away. With only 10 minutes left he does some press-ups (off-camera) on the floor to re-energise and then hurries through the last few minutes of revision time

Table 4.35: 'Preparing to fail'

Setting: Classroom. 34:42
Topic: Tutorial on exam preparation and revision
Technique: Story
Nature: Mixed
Duration: 5:16
Students: No student involvement
Source: True account drawn from the lecturer's personal experience

Table 4.36: 'Cat Scan'

Setting: *Large classroom. 43:23*
Topic: *Lecture on exam preparation*
Technique: *Sketch*
Nature: *Mixed*
Duration: *2:07*
Students: *Three students directly involved; entire group partly involved*
Source: *Fictitious scenario created by the lecturer*

Synopsis
The purpose of the sketch is to highlight (for exam revision) the four models of public relations practice (Grunig and Hunt). The lecturer performs a sketch with a number of tennis balls to illustrate concepts from the model

Table 4.37: 'Anyone for Tennis?'

Setting: *Large classroom. 43:23*
Topic: *Lecture on exam preparation*
Technique: *Soliloquy*
Nature: *Serious*
Duration: *1:04*
Students: *No student involvement*
Source: *Fictitious scenario based on a typical real situation*

Synopsis
The purpose of the soliloquy is to highlight (for exam revision) the ineffective positioning of PR within a hierarchical structure (in the context of systems theory). The lecturer plays the role of a frustrated employee within a large organisation (reporting to the marketing director) who feels powerless to really help the organisation to communicate

Table 4.38: 'Powerless in PR'

Setting: Large classroom. 43:23
Topic: Lecture on exam preparation
Technique: Story
Nature: Serious
Duration: 1:44
Students: No student involvement
Source: True account drawn from the lecturer's personal experience

Synopsis
The purpose of the story is to highlight the benefits of harnessing the power of adrenaline in stressful situations; in this case as applied to sitting exams. The lecturer relates a personal real-life account of an experience in Nairobi regarding the power of adrenaline when faced with a threatening situation

Table 4.39: 'Night-time in Nairobi'

Setting: Classroom. 40:10
Topic: Tutorial on PR communications
Technique: Sketch
Nature: Humorous
Duration: 0:50
Students: A student role player used throughout the sketch
Source: Fictitious scenario created by the lecturer

Synopsis
The purpose of the sketch is to provide tips for forthcoming student presentations. The lecturer plays the role of an unsupportive and unprofessional co-presenter. A student volunteer [off-camera] stands at the front and 'acts' as the lecturer's co-presenter. The sketch is almost exclusively mimed (no words spoken except at the very beginning). During the sketch, another student volunteer writes down all the 'inappropriate behaviour' points being displayed by the lecturer

Table 4.40: 'The Problem Presenter'

Setting: Classroom. 40:10
Topic: Tutorial on PR communications
Technique: Soliloquy
Nature: Mixed
Duration: 1:37
Students: No student involvement
Source: Fictitious scenario created by the lecturer

Synopsis
The purpose of the soliloquy is to highlight the need to prepare properly and build-in preparation time. The lecturer plays the role of an unprepared PR professional and the setting is launch day at a charity

Table 4.41: 'Charity Crisis'

Setting: Lecture theatre. 1:11:44
Topic: Revision-based lecture on environmental life-cycle costing
Technique: Sketch
Nature: Serious
Duration: 7:36
Students: No student involvement
Source: Real-life scenario derived from the lecturer's knowledge of industry

Synopsis
The purpose of the sketch is to illustrate the costs incurred during a car's life-cycle. The lead-in begins with a question and answer scenario relating to costs incurred during the life-cycle of a car. The sketch (a form of visual illustration using a toy car) then highlights the process, showing the life-cycle journey including manufacture, shipping and eventual disposal

Table 4.42: 'The Journey'

Setting: Lecture theatre. 1:11:44
Topic: Revision-based lecture on environmental life-cycle costing
Technique: Soliloquy
Nature: Serious
Duration: 1:49
Students: No student involvement
Source: Created scenario based on a real person derived from corporate news

Synopsis
The purpose of the soliloquy is to illustrate the potentially horrific consequences of poorly evaluated short-term decision making (driven by the need to cut costs). The scene is set back in 2007 when Tony Hayward had just taken over as CEO of BP and faced some hard decisions. The lecturer plays Tony Hayward in the soliloquy as he muses over a series of cost cutting decisions

Table 4.43: 'Cost Cut Catastrophe'

Setting: Lecture theatre. 1:11:44
Topic: Revision-based lecture on environmental life-cycle costing
Technique: Story
Nature: Serious
Duration: 1:06
Students: No student involvement
Source: True account based on a well-known historical event

Synopsis
The purpose of the story is to highlight the importance of understanding and managing hidden costs. The lecturer relates the story of the Titanic disaster and then makes the learning application regarding hidden costs (linking to the iceberg below the waterline)

Table 4.44: 'Titanic Struggles'

Setting: Classroom. 55:09
Topic: Revision-based tutorial on life-cycle costing
Technique: Story
Nature: Humorous
Duration: 1:35
Students: No student involvement
Source: True account drawn from the lecturer's personal experience

Synopsis

The purpose of the story is to illustrate how the life cycle is 'fed'; the company's revenue is the consumer's cost. This is a true account drawn from the lecturer's personal experience. The story begins with a question. The lecturer is holding a prop (printer ink cartridge) and he asks the students what it is. He then relates a personal story about his own printer which seemed a good buy but which took constant 'feeding' (new print cartridges)

Table 4.45: 'Feeding Time'

Setting: Large Classroom. 49:57
Topic: Lecture on managing innovation
Technique: Sketch
Nature: Serious
Duration: 2:07
Students: No student involvement
Source: Fictitious scenario based on a typical real situation

Synopsis

The purpose of the sketch is to show that in the process of innovation, the exchange/transfer of knowledge can sometimes take place informally. The lead-in centres on a discussion of informal knowledge exchange/transfer. The setting is 'happy hour' at a bar in Silicon Valley. Two friends are meeting up for a drink after work on a Friday night. The two friends (John and Feridun) work for 'rival' companies. This is an innovative sketch in which the lecturer plays the roles of both John and Feridun by switching between the two 'bar chairs'. John expresses a work-related problem and Feridun mentions a personal contact who may be able to help and suggests that John has a talk with her

Table 4.46: 'Happy Hour in Silicon Valley'

Setting: Large Classroom. 49:57
Topic: Lecture on managing innovation
Technique: Story
Nature: Serious
Duration: 3:35
Students: No student involvement
Source: True account based on an historical event

Table 4.47: 'Eureka!'

Setting: Large Classroom. 47:27
Topic: Tutorial on managing innovation
Technique: Sketch
Nature: Humorous
Duration: 3:05
Students: Students involved periodically through question and answer
Source: Fictitious scenario created by the lecturer

Synopsis
The purpose of the sketch is to highlight the importance of looking at the right things and using the right tools when measuring innovation. A picture of a tiramisu is on the screen. Lecturer tells the class she's going to make it, using her Mum's recipe. Another picture then appears on the screen. There are two recipes: tiramisu and pasta al forno (the recipe for tiramisu is unreadable). She therefore goes by the pasta recipe because this is the only one readable and assembles her ingredients (onion, garlic, salt, bell pepper). Then the question is posed to the class: 'You think it's not going to work?' A point is made about the need to look in the right place for the right things. Then a visual illustration is used to show the need to use the right tools: the lecturer shows a window cleaning blade and a corkscrew and asks if these will be appropriate for preparing a tiramisu

Table 4.48: 'Tempting Tiramisu?'

Setting: Large Classroom. 47:27
Topic: Tutorial on managing innovation
Technique: Soliloquy
Nature: Serious
Duration: 1:03
Students: No student involvement
Source: Fictitious scenario based on a typical real situation

Synopsis
The purpose of the soliloquy is to show, in the context of managing innovation, that the assembly line worked at a point in time, but adaptation was needed; in this case in the role of people. The soliloquy is based on the Charlie Chaplin character in the movie: 'Modern Times'. The soliloquy is preceded by a two-minute clip from the movie. The lecturer then assumes the role of an assembly line worker: what might have been going through his mind while on the assembly line?

Table 4.49: 'Assembly Line Blues'

Setting: Large Classroom. 47:27
Topic: Tutorial on managing innovation
Technique: Story
Nature: Serious
Duration: 5:20
Students: No student involvement
Source: True account based on an historical event

Synopsis
The purpose of the story is to illustrate the importance of incremental innovation. The lecturer relates the story of the bendy straw and explains how first of all, Marvin Stone re-invented the straw and then how Joseph Friedman invented the bendy straw

Table 4.50: 'The Bendy Straw'

Setting: Lecture theatre. 44:12
Topic: Lecture on employability
Technique: Soliloquy
Nature: Mixed
Duration: 3:40
Students: No student involvement
Source: Fictitious scenario based on a typical real situation

Synopsis
The purpose of the soliloquy is to show the importance of personal brand ownership in the context of Facebook and LinkedIn. The setting is a recruiter in the process of evaluating potentially good candidates by streamlining a pile of CVs. A prime candidate emerges, and the recruiter then drills down deeper by reviewing the contents of the applicant's Facebook page

Table 4.51: 'Brand: Own or Groan'

Setting: Lecture theatre. 44:12
Topic: Lecture on employability
Technique: Story/soliloquy combination with mini sketch elements
Nature: Serious
Duration: 3:50
Students: No student involvement
Source: Fictitious scenario based on a typical real situation

Synopsis
The purpose of the story is to highlight the importance of effective job search techniques. The story is about a fictional character – a student named John and his approach to job search. The story combines story telling with soliloquy and mini-sketch elements. The Lecturer plays the roles of storyteller, the main character: John and John's friend Chloe

Table 4.52: 'Search Smart'

Setting: Classroom. 43:17
Topic: Tutorial on exam preparation and revision
Technique: Sketch
Nature: Mixed
Duration: 1:20
Students: Several students briefly involved at the beginning
Source: Fictitious scenario created by the lecturer

Synopsis
The purpose of the sketch is to highlight the importance of always reading the exam paper thoroughly to ensure understanding of all the requirements. The lecturer plays the role of a student who enters the hall to sit the exam. The student proceeds to make a series of poor choices regarding how to approach answering the questions

Table 4.53: 'The Exam Sham'

Setting: Classroom. 43:17
Topic: Tutorial on exam preparation and revision
Technique: Soliloquy
Nature: Humorous
Duration: 1:54
Students: A student involved towards the end of the soliloquy
Source: Fictitious scenario created by the lecturer

Synopsis
The purpose of the soliloquy is to highlight the need to avoid distractions during the designated period for revision. The lecturer plays the role of a student who is engaged in a two-hour period of revision. The time gradually erodes as the student gets repeatedly distracted, resulting in very little actual revision being done

Table 4.54: 'Revision Decisions'

Setting: Classroom. 43:17
Topic: Tutorial on exam preparation and revision
Technique: Story
Nature: Mixed
Duration: 2:19
Students: No student involvement
Source: True account drawn from the lecturer's personal experience

Synopsis
The purpose of the story is to highlight the need to be thoroughly familiar with all exam-related details. The story is a true personal account from the lecturer's schooldays about a fellow student who revised extensively for three months but ended up revising for the wrong exam

Table 4.55: 'Vigour or Rigour?'

Chapter 5: FINDINGS AND ANALYSIS PART 2

5.1 Introduction

The documentation and analysis of findings, in respect of the *evaluating* phase of the action research cycle, continues in this chapter. The presentation of the material follows the same approach as for other data sets (see Section 4.2). These final three data sets focus on post-performance evaluations by the co-researchers and by the student research participants. The three data sets are:

- Data set three: the reflective video diaries
- Data set four: the student teaching session evaluations
- Data set five: the student evaluations of drama-based techniques

5.2. Data set three: the reflective video diaries

The co-researchers' reflective video diaries were completed following the delivery of the live performances and constitute their interpretations relating to the entire action research experience, regarding the application of drama-based techniques in their own teaching practice. The data analysis resulted in a final list of 150 codes. These were consolidated into five main themes. The findings and interpretative analysis are presented for each of the five themes in turn.

5.2.1 Theme one: preparing to perform

This theme relates to reflections on the preparation and design stage. The workshop was the first intervention of the preparatory phase. Co-researchers' reactions to the workshop were documented in Section 4.3 and no additional salient points emerged from the diaries in this regard. Following the workshop, the co-researchers began their individual preparations. The following quotations focus on the various approaches taken.

> *So in terms of preparation I browsed some notes, I reflected, I mostly drew upon my memory of different types of sketches or different types of soliloquies and storytelling which took place during the workshop and then I built upon those types of activities and adapted them to different types of activities that I thought would go well in delivering a different type of content for the specific courses that I was going to go into*

> *I literally looked at the three techniques that Rob asked us to prepare for and I made sure that I'd sketch something out for each class*

I thought about what were the main things of the lecture and the tutorial and I thought what things could be added to make it more fun, interesting and engaging

When preparing the sessions, the approach that I took was very much looking at the aims and objectives of the overall lecture and tutorial ... so really what I wanted to do when preparing the lecture was making sure that my aims and objectives were made clear to the students using the techniques

So, what I did is I scanned a little bit around for ideas ... I think I was just browsing, surfing the internet, and I came across this story and I thought "This would do," and I think it's actually a quite nice story

So, I was spending quite a lot of time actually looking for actual videos ... I was looking for scripts – so transcribed sketches, soliloquies and stories… unfortunately it was wasted time

I did a quick search on YouTube to see if there were any similar sketches which had taken place. Certainly, watching another person in a similar role allows you to adopt the role and to build upon the role that would be delivered

It seems that there is some commonality in approach in terms of commencing with reference to the lesson aims and/or content. In the first quotation, the lecturer appears to have relied heavily on his/her *memory* of the workshop demonstrations. It is perhaps debatable whether this approach alone would work for everyone; indeed, there is evidence of additional online scanning to stimulate ideas, albeit with varying degrees of success. In sub-section 4.3.6, it was noted that additional workshop demonstrations would be built-in to the RTS. Perhaps the above comments also reveal that lecturers would benefit by having a greater range of examples *close at hand* as they begin to prepare. In this regard, for the RTS, the workshop demonstrations could be video recorded and then uploaded onto an online learning platform (as would be used by lecturers on a PG Cert HE programme). In addition, lecturers could be encouraged, through a discussion board, to share online examples and useful websites and from this to build a repertoire of useful reference material. The following quotations relate to difficulties encountered during the design process:

Probably plotting out the timing of when the different activities would take place could potentially be a difficulty. What I did was I had for different activities sort of signals within my PowerPoint slides ... they would then signal to engage in the drama technique

The soliloquy's not all about just speaking. It's also about the different types of body language or other type of acting which can take place with that. So, the soliloquy probably and preparing mentally for that I would say out of all three of the techniques would have been the most difficult

Well, the thing I found hardest actually was sort of moving beyond Rob's prototypes when it came to sketches, but then when I did do that, I actually found that I did really enjoy doing them quite a lot

It was very hard for me to think about how am I going to insert these bits into the lecture and the tutorial. "So how am I going to start the story? When am I going to? When and how am I going to actually make the link to the story or the sketch without looking like a complete schizophrenic?"

I did not find any material I could use in order to get some orientation, to get some ideas in order to modify ideas, to work off these kind of things, especially as a beginner in these techniques … Basically in the end I contacted Rob

but the story and the soliloquy I found really hard to distinguish between which one was which

The above extracts reveal a variety of difficulties encountered by members of the group. It seems reasonable to conclude that similar difficulties could be experienced by other groups, so the RTS would need to take account of these. The first quotation highlights a practical issue regarding performance cues; suggested tips could be added to the workshop guidance notes. There are indications that preparing the soliloquy may be challenging for some. This may possibly be due to lack of familiarity with the technique and an uncertainty of how to perform it. As noted, in the RTS additional demonstrations of all three techniques will be provided. At that point, perceived difficulties with the design of soliloquies should be explicitly discussed. The comments in the fourth extract appear to relate, ostensibly, to *positioning* issues; so, when the techniques are being demonstrated, additional emphasis could be placed on effective lead-in and lead-out approaches. However, the expressions used could possibly reveal a degree of self-consciousness surrounding the use of drama; this can be addressed in the new *'How to Build the Confidence to Perform'* section of the workshop. The concerns raised in the penultimate extract can be addressed through the additional coaching sessions (see Table 4.2) and through the provision of the online reference material. The final structured intervention was the conducting of the one-to-one sessions, designed to provide individual support to the co-researchers during the design process. The following quotations relate to their reflective interpretations in terms of preparatory value:

so, when I was able to sit down and go over the different types of techniques that I'd thought about and sketched out within my own mind he was able to give some helpful pointers and feedback to help hone them

It was helpful meeting Rob one to one because my first instinct actually was very much to copy what he had done because I think his sketches are very imaginative and powerful

I would have liked to come together more prepared… it would be more useful to have the one to one session having everything well prepared and then just work on improvements

They were very useful, very helpful I think, particularly because in the one on one session you're getting guidance on your particular situation

My one to one session was really good, but I felt like it was more sort of a conclusion to my preparation. I'd spent a lot of time preparing at this stage and thinking about it

There appears to be unanimity regarding at least the *potential* value of the one-to-one session, so it remains in the RTS (see Table 4.2). It does seem though that timing of the intervention is an issue. Two of the co-researchers appear to have found it useful as a 'honing' vehicle whereas for one, the intervention appears to have been premature. In the RTS, the adoption of the additional coaching sessions should help track individual development more effectively, with the one-to-one constituting the final review.

5.2.2 Theme two: performance self-assessment

This theme relates to reflections on the execution of the live performances. The findings are documented in three parts. Firstly, extracts relating to positive perceptions from the experience; secondly, extracts regarding negative perceptions; and finally, extracts relating to how confident the co-researchers felt in performing the techniques. The following quotations relate to the positive perceptions:

I felt like I was able to do it properly in the sense that I was able to sort of execute all of them… I was really glad that I just did it

It's much better to go positive I think within these drama techniques because the positive energy which is generated by them gives a boost to the student to want to perform

I think that the sketches worked well… I think that they were fun and shocking to some extent. So, I think that was … I mean students' attention was really high. I could see them like with their eyes open and staring at me probably because they were shocked definitely, but also during the stories I think I definitely saw them like much more engaged and paying much more attention than what they would normally do

I was really proud of the sketch in the lecture because I also had the confidence to perform that sketch as I had intended. It worked very well, I think. The students liked it and so that feedback was quite encouraging, and I will continue to do sketches in the future

I think doing the role play and the sketch … for very theoretical subjects actually was a really refreshing way of approaching theory because I think theory can seem quite abstract and quite detached from the real world and by having a sketch … it definitely kind of brought the theories alive and made them more dimensional

I liked doing the sketch because this is something I can do, I can pull off. I think it depends on the type of lecturer that one is how these things can be done

The other thing which I thought went very well was the procrastinating student. I think the students that observed that were able to very easily relate that to themselves

If it had felt like a kind of tangential performance, if I were them, I would have got quite frustrated and felt it was a waste of time, but it was really integrated into the kind of content of the material

I thought that without even realising I actually did put ... another story, a short one into the tutorial, and I think I also incorporated some drama techniques because I was like showing with my body the space of the light and moving and showing where the keys were. So, I think I was actually dramatising a bit

The first five extracts represent the salient overall reflections from each of the co-researchers. The remaining four highlight some additional points of interest. Looking at the first extract, perhaps the lecturer felt a degree of apprehension in applying a new, innovative teaching approach and is here expressing a palpable sense of satisfaction and relief. In the second extract, the lecturer appears to have adopted a positive mental attitude which in turn has fuelled the passion and enthusiasm driving the performances. If so, there may be a contribution to teaching effectiveness through dynamic delivery. Indeed, positive reinforcement appears to be the message from the fourth extract and possibly the final one where the lecturer has added an impromptu story delivered using performing arts skills. Conversely, what would happen if something *went wrong* during delivery? Would the lecturer then possibly experience a crisis of confidence? For the RTS, this perhaps suggests that when demonstrating the techniques, advice should be given on how to react both mentally and practically should things not go according to plan. Extract three also suggests student engagement during the sketches and stories, but could there be an element of *novelty value* here? For the RTS there should perhaps be some discussion on frequency of use and how to keep the techniques 'fresh'. It is also notable that some of the co-researchers appear to perceive the value of aligning the messages conveyed to course content, highlighting real-world issues that students can identify with. The point made in extract six regarding lecturer personality is an interesting one and perhaps suggests an area for further research. The following quotations relate to the negative perceptions:

If I was asked to do the entire process including design and all of that, the only thing I would do differently would be to give myself a bit more time to practice

I think both times I pretty much ruined the stories. Why? Because I did not rehearse enough

I would say possibly the graphic designer soliloquy was probably a little bit too short ... had I employed a little bit more comedy in there I think that that would have gone over at a better level than what it was

Again, during the lecture, the sketch, the role play, that could have been much better, and I know I could do it much better. So yeah. Why didn't it go well? It probably goes back to the preparation. The dialogue should have been better I think and also my performance

So, it just taught me really about the care that you need to take because although it's fun, the core intention is to enhance student learning. I thought one of the soliloquies didn't work so well because I needed to have thought more about what learning I really wanted them to get out of it

At the end of the first story ... I didn't actually explain clearly the concept I was after. I did at the end of the lecture, so it was okay, but I think it was because I was a little bit nervous and I kind of forgot about it

What I was less confident about using perhaps was the suspense and surprise. I just didn't think I did that very well. I didn't feel that confident doing it

I did have problems with the dramatic entrance and exit – how to introduce a technique, apply it and then go out of it

I probably wish I had sort of just practised a little bit more in terms of voice. I think the thing that let me down most, not in terms of I did badly but in terms of pitch and clarity for the students, sometimes I felt like I was just a little bit rushed just because I was getting excited

It appears evident from extracts one, two, four, five and nine that some co-researchers perceive the need for greater preparation and/or practice for some of the performances. The RTS for action research cycle two should address this in part through the provision of tailored coaching sessions and the second practice workshop. Extract six highlights the negative impact of nerves; this area will be addressed in the new *'How to Build the Confidence to Perform'* section. Extracts seven and eight highlight concerns over two of the lesser known performing arts skills; perhaps therein lies the problem: a lack of confidence due to unfamiliarity. These skills will be discussed more explicitly in the performing arts skills section of the revised workshop. The following quotations relate to how confident the co-researchers felt in performing the techniques:

I didn't see any real difficulty in terms of delivering these particular types of techniques

I did have to kind of brace myself a bit sometimes to do some of them because it was stepping into the unknown and you didn't know what kind of reaction you were going to get ... I think each time you do it, it does affect your confidence for the next session

I felt confident about the bendy straw story. I don't know why. I felt confident about the sketch during the tutorial, the one about the tiramisu recipe. Not super confident, just better than the others because I didn't feel confident about the others

I did feel confident running the techniques. I thought I'd be nervous, I thought I wouldn't be comfortable doing it, especially in a room full of students that I didn't know, but funnily enough I just sort of went and did it. I don't really know how I can explain why I felt confident. I think it's definitely because I believed in it that I felt confident

In the lecture I ruined the story because of misuse of the prop or wrong use of the prop. The sketch yes, I'm very confident about that. Soliloquy, to some extent I delivered it in a way. In my head I delivered it differently than what I actually did, but to say confident ... I just didn't like it

There are mixed reactions here. In extract one the lecturer appears to have felt confident overall in terms of delivery. In extracts two and four the lecturers again appear to have felt confident, albeit with the need to overcome initial apprehensions. The point is made in extract two about each performance affecting confidence for the one that follows. I have interpreted this as a comment about positive reinforcement but equally a 'bad' performance could possibly *erode* confidence, underscoring the need to provide advice on how to deal with such situations. The comment in extract four is interesting; perhaps suggesting that lecturers need to *genuinely* believe that this teaching approach can contribute to lecturer effectiveness. Extracts three and five appear to reveal *partial* confidence. In extract three the reasons for a lack of confidence are not discernible but in extract five it appears that confidence was eroded by the misuse of the prop and there seems to have been an 'uncomfortableness' in performing the soliloquy. As previously mentioned, confidence issues will be addressed in the RTS, and the second workshop will provide practice and feedback opportunities.

5.2.3 Theme three: impact on effectiveness

This theme relates to reflections on whether the co-researchers felt that the application of the techniques had contributed to their effectiveness as lecturers. The findings are documented in three parts based on the four constructs leading to effective teaching (Heffernan *et al* 2010). Firstly, the use of applied knowledge, secondly, dynamic delivery and clear communication and finally the development of rapport. The following quotations relate to applied knowledge:

I would have to say that the application of the techniques probably most contributed towards stressing meaning for the different types of concepts which I was delivering

the sketch in the lecture I think stimulated the idea or the concepts that they learned about, the additional costs of environmental activities

Yeah, there was definitely a creative dynamic that sort of engaged the imagination and did apply, particularly with the theory I would say, to the real world in a way that would be harder to understand if you didn't use it and actually I found it quite an eye opener how you could make something abstract theatrical and engaging in that way

I do think that the sketch actually did allow me to show… real-world scenarios probably much better than just reference to a case. So, the fact of actually making the scene of what would happen between two employees rather than just telling it I think that it actually made the point much more effectively. So, I think it made me more effective in the way of making a connection with real-world scenarios or real-world experiences

I think the thing I did best was the applied knowledge – in other words using real-world scenarios, real-world experiences

It appears that all the co-researchers perceived the value of drama-based techniques as useful vehicles for reinforcing learning points connected to real-world scenarios. The *Performances Matrix* (*Appendix 30*) shows that for each of the 25 performances, there was apparent evidence of lecturers possessing strong course knowledge and showing how this links to the business environment. It could perhaps be argued that this would be evident in general teaching delivery; however, drama possibly offers something different. In extract two, the lecturer seems to suggest that the creative dynamic in drama helps foster *greater* understanding regarding the link between theory and practice. In extract four, the lecturer appears to suggest that depicting a real-world scenario through drama can be *more effective* than either employing a case study or simply making the point through verbal exposition. These are salient points because in my experience case studies or cited case examples are often used in lecture and/or tutorial settings to bridge the theory/practice gap. It seems then that the co-researchers perceive drama-based techniques as contributing to lecturer effectiveness regarding the applied knowledge construct; specifically, the teaching strategy of: "Possess a strong knowledge of the course and be able to show how this fits within the wider business environment" (Heffernan *et al* 2010:25). The following quotations relate to dynamic delivery and clear communication:

Communication effectiveness? Yes, I think some of the exercises can bring clarity

I think I could be a bit clearer when I speak … I did feel like sometimes I was rushing into things because I was actually excited about doing the sketch or the soliloquy or the story. So that sort of real enthusiasm for doing the techniques maybe sort of made me speak really fast, which I sometimes do, and so I skipped over some detail or sort of rushed a bit. So, I think in the sense of clarity and speaking style and communication I definitely need to just pull back a little bit

I think I managed to communicate to my students that I think that these things are important and that they do matter for me and I'm passionate about it

I do think that the sketch actually did allow me to show some creativity and humour

I really wasn't scared at all about using crazy voices, loud voices, silent voices

With the animation of my body ... When I looked at the video, I was so surprised at the amount of arm movement I was using ... I was surprised at how much I used it and how sort of important it was for me to use it ... I think using my body the way that I did sort of made it more effective overall

Props ... They were useful and it's something which draws the attention of the students to what's happening. It makes things tangible... So that worked quite well

a good deal of comedy was built into the sketch and I think that these types of drama activities go very well when comedy is built in. It helps to really capture the students' attention

I think it does take confidence to really use the classroom space, but I think it can be incredibly powerful

The above selection of extracts touch on a number of the strategies for effective teaching under the clear communication and dynamic delivery constructs (Heffernan *et al* 2010). It appears that co-researchers perceive value in drama-based techniques as vehicles for displaying creativity (specifically the use of props), moving around the room, body movements, voice animation, humour and enthusiasm. In extract two, the lecturer appears to have applied the effective teaching strategy of enthusiasm, but possibly at the expense of clear communication. Perhaps this reflection supports the merit of the new second workshop where lecturers would have the chance to rehearse the techniques and receive constructive feedback. Out of the 19 teaching strategies for effectiveness adopted as a priori codes for data set two, my interpretative analysis revealed that 11 appeared to have been applied in some form. None of the teaching strategies under the *rapport* construct were among them, as it was difficult to discern *notable* application from the video viewings. However, in their reflections, two of the co-researchers *did* perceive a connection between the use of drama and rapport, as shown in the following quotations:

I definitely felt that there was a stronger rapport using these exercises ... I thought it built rapport because (a) the students were enjoying it and (b) they can see that you're making an effort for them. It's a bit like baking somebody a cake or walking somebody to a bus stop. It just shows that you've kind of taken care and so I think there is an emotional element to that

I did notice that by telling them stories about my life that it goes back to effectiveness. It did kind of help to build a relationship because actually by sharing a bit about my life then the students know you better and, you know, the relationship and the rapport feels strengthened

I most definitely created very good rapport with the students ... using the techniques it really worked because they probably felt like I was on the same level as them in the sense that I went onto Facebook, I went onto Twitter and I went onto all these things that they do as well and they definitely felt like I was one of them ... I think that really did build rapport between us

Extracts one and two reflect the perceptions of one of the co-researchers regarding rapport. In extract one the co-researcher makes a direct link between building rapport and the use of the techniques. It is possible that students could perceive a lecturer's interest in them if they see the drama intervention as having 'cost' something to design and deliver; something over and above the usual didactic delivery. The point made in extract two is an interesting one but may not necessarily be due to the *dramatic* element of the narration. In extract three, the co-researcher also associates the use of the techniques with rapport; in this case perhaps through the subtle message that he/she identifies with their social world. Although these comments represent the *perceptions* of these two co-researchers; they are derived from the lived experience, perhaps suggesting that the use of drama-based techniques *may* be able to contribute to lecturer effectiveness in terms of rapport; perhaps in connection with the teaching strategy of: "Treat students with respect" and also: "Be friendly to students, without being their friends" (Heffernan *et al* 2010:25).

5.2.4 Theme four: impact on engagement

This theme relates to reflections on whether the co-researchers felt that the application of the techniques had positively impacted student engagement. The following quotations provide the summary views for each co-researcher:

In general, I found beyond it being enjoyable as an experience it was a useful technique. It captured student attention ... these types of techniques really have the potential to reinvent I should say or revise traditional lecture and traditional tutorial mode to help capture attention of students... if they're strategically deployed at the start, middle and end of the session they can wake the students up and reinvigorate their attention at all three critical points within a given lecture or within a given tutorial session

If you're confident about a technique and if the sketch, soliloquy or story is in your head and you're confident enough to act it out, all these things will follow – that you present it well when you're confident enough in what you present, that you're interesting, humorous and charismatic and then you bind students' attention

You know, we all have a range of techniques. I ask students a lot of questions. That's the way I hold the students' attention. I use video, I might get them to read something and then we chat about it, but this is a very powerful, additional tool because actually I realise that I've become quite dependent on my asking students a lot of questions making

it very interactive, but it makes it richer having this more theatrical vein that can also be part of the session

So definitely attention held. I mean it's embarrassing to say, but sometimes I have a couple of students that will fall asleep during the class. I like to think that's because it's a 3pm class, they've had lunch and all that, but more probably it's just because I'm not interesting enough to hold their attention. It's not that they will sleep in class, but they'll have their moments of like falling asleep for a few seconds and then waking up. This time it didn't happen during the lecture

Definitely the students were more engaged. Not necessarily engaged by talking to me, but definitely more engaged. I could actively see them listening to me or sort of nodding or agreeing and, you know, laughing if there was some humour. So definitely they were engaged. I wouldn't say that before the techniques my students weren't engaged, but I felt like at least they were a little bit more engaged than usually

There appears to be unanimity regarding the power of drama-based techniques to engage learners. As noted, the research question centres on how drama-based techniques can contribute to lecturer effectiveness *in supporting* student engagement; the prime emphasis then being on the examination of the application of effective teaching strategies (Heffernan *et al* 2010) through the delivery of drama-based techniques. Although subsidiary to this study, the issue of engagement is nevertheless an important one where engagement is seen as pre-requisite for students' learning. So, did the delivery of these techniques, applying the teaching strategies, support student engagement? According to the above reflective comments, the answer is *yes*. However, insightful though these comments are, they only represent the lecturers' *perceptions*; levels of engagement have not been rigorously evaluated. As this is an exploratory study, perhaps the real value of these comments is with regard to the positivity expressed by the co-researchers, perhaps suggesting that they may be inspired to continue utilising these techniques in their teaching; indeed, expressions such as *'a very powerful, additional tool'* and *'the potential to reinvent I should say or revise traditional lecture and traditional tutorial mode'* would appear to underscore this. Interestingly, extract two highlights the role of confidence in applying the effective teaching strategies within the context of dramatic performance, again perhaps emphasising the importance of including this topic in the RTS.

5.2.5 Theme five: applying the techniques

This theme relates to reflections on the co-researchers' technique preferences, whether to utilise all three in a session, and intentions regarding future application. The following quotations highlight the preferences:

When I started, I felt most comfortable with stories because that's where I was coming from in my existing teaching technique. I found the soliloquies quite helpful. The sketch is harder to kind of prepare, but very powerful. So actually, I like all three

I think that my preferred technique is the story just because it's easier I think and makes me feel less crazy. Yes, less crazy. I think that the soliloquy is the hardest of all. It's just hard for me to plan the soliloquy and to think about explicitly the thoughts of someone

I will continue to do the sketch because I think I'm a type for the sketch ... With the soliloquy I do not feel that, I feel detached from the audience

I prefer the story telling and the sketches over soliloquies because I think that they feel more natural and are probably a little bit easier for a person to engage in

I definitely preferred the sketch element the most ... The soliloquy? I'm not sure if it's something that that's effective because for me I don't think it was executed well for me ... Like in the workshop when Rob did his I felt definitely "Yes, I see what he's trying to do here"

Yet again issues regarding application of the soliloquy have emerged from the findings with four out of the five co-researchers expressing a degree of unease. This appears to support the decision to introduce a more dedicated discussion of the issues surrounding performance of the soliloquy in the revised workshop (see sub-section 5.2.1). Also, detailed feedback on performances should be provided in the second workshop with additional support offered during the coaching sessions. The following quotations relate to the number of techniques to apply in a teaching session:

Within a 50-minute teaching session or 50-minute tutorial I think that all three techniques might be overdoing it a little bit

I think three techniques can work in a session. I wouldn't be evangelistic about 'should', but I think they can work

I don't think I would be using the three together… if you had to put too much effort into thinking how to incorporate each of these in each teaching session it's just not manageable

I definitely think all three can be used in one session ... it depends on the nature of the teaching

No… that's too much, at least in the beginning. I think once one is proficient in drama-based techniques they can just draw from that knowledge, like from a very rich repertoire

For the purpose of the study, all three were performed in a session to provide the necessary experience to enable evaluation. However, looking forward, it seems that lecturers will need to make a judgment call regarding application, driven by the needs of the particular teaching session. The approach is perhaps best summed up by the final extract; lecturers should build up a

repertoire of knowledge from which to draw. This could perhaps include a range of pre-delivered interventions which could be applied again or adapted, and a collection of source material from which new interventions could be designed. For the RTS, I recommend keeping the three techniques in each session to provide the necessary experience. The following quotations reveal the co-researchers' intentions regarding future use of the techniques:

> *I've always engaged in story telling because I use a lot of case studies ... The sketches I find very entertaining and very much capable of capturing student attention, so in terms of that I would also probably continue to do that as well*

> *Actually, every class I've done since being involved in this project I've used one of these techniques. Maybe I'm being a bit cautious only using one technique probably in each class. I could probably do a bit more, but I do find using them is very powerful and could really, really benefit everybody here*

> *I most definitely will be incorporating it because I guess I felt like it made me a better lecturer, tutor or whatever, but also because of the feedback I got from the students and the feedback in class. So, they were laughing, they were nodding, they were sort of engaged, but the feedback I got afterwards – one of my students said he felt it was less boring. He said "Don't get me wrong, I don't find you boring, but it didn't feel like we were in there for an hour. It felt like it was really quick."*

> *So, it's very likely that I'm going to continue to do the story as I did before because that's what I feel most comfortable with and there I have a repertoire. I will apply the sketch. I might not apply the soliloquy in future*

It appears that all of the co-researchers who discussed this issue intend to apply some of the techniques again in their own teaching practice; indeed, at the time of recording the video diary, one of them had already begun to do so. The third extract reveals two interesting points. Firstly, that the lecturer *felt* more effective as a teacher through incorporating the techniques and secondly, the positive student feedback regarding engagement. If the feelings of the lecturer were positive towards the experience, perhaps this frame of mind could have an impact on the effectiveness of the entire teaching session. This is of course only one lecturer's perception, but it could constitute an interesting area for further research. One co-researcher expresses reluctance regarding future application of the soliloquy, again highlighting the need to address this more explicitly in the RTS.

5.2.6 Data set three: summary of key points in relation to the research question

Table 5.1 provides a summary of the key points in relation to the research question emerging from the analysis of the five themes. These are additional points to those highlighted for data sets one and two.

DATA SET THREE: THE RESEARCH QUESTION
• *Positive reinforcement when performing may stimulate enthusiastic delivery* • *Lecturers perceive that drama-based techniques may contribute to teaching effectiveness through applied knowledge* • *Lecturers perceive that drama-based techniques may contribute to teaching effectiveness through clear communication and dynamic delivery* • *Lecturers perceive that drama-based techniques may contribute to teaching effectiveness through helping to build rapport* • *Lecturers perceive that delivery of these techniques, applying the teaching strategies, may support student engagement*

Table 5.1 *Summary of key points from data set three relating to the research question*

5.2.7 Data set three: summary of key points for the revised training strategy

Table 5.2 summarises additional action points for inclusion in the revised training strategy for action research cycle two. These points are derived from the analysis of the five themes.

DATA SET THREE: THE REVISED TRAINING STRATEGY
• *Video-record the workshop demonstrations and upload onto an online learning platform* • *Enable lecturers to share online examples via a discussion board and build a repertoire of reference material* • *Provide tips for creating performance cues (in the guidance notes)* • *When demonstrating the techniques, address concerns over design and delivery of the soliloquy* • *When demonstrating the techniques, discuss effective lead-in and lead-out approaches* • *When demonstrating the techniques, discuss how to react when things do not go according to plan* • *When demonstrating the techniques, discuss frequency and manner of use* • *When presenting the new 'How to Build the Confidence to Perform' section, address the issues of self-consciousness and nerves*

Table 5.2 *Summary of action points from data set three for the revised training strategy*

5.3 Data set four: the student teaching session evaluations

As noted in Chapter Three, six student research participants were invited to view two of the videos (one lecture and one tutorial) and provide feedback via questionnaires on elements of the teaching that they found to be effective and engaging. The videos captured the entire session which included, overall, a total of six drama performances. The students *did not know* that the

research question related to the use of drama techniques in teaching. The data analysis focused on the comments connected with the use of drama and resulted in a final list of 37 codes. These were consolidated into three main themes. The findings and interpretative analysis are presented for each of the three themes in turn.

5.3.1 Theme one: impact on effectiveness

This theme relates to viewpoints on teaching effectiveness linked to the performances. The following quotations highlight some of the salient comments:

> *At 10:59 and 26:40, the lecturer performed two skits for the audience. In both skits, the presentation was clear and the speech was audible. The speaking style was slow and measured with appropriate pausing after key points. The effective presentation sustained the engagement of the students*

> *The delivery was clearly well planned with the use of small performances throughout*

> *The role plays were especially effective and creative in order to draw student's attention to the topic and interest them. Humour was also included in these scenes, calling the student 'dude' and using slang which most students will be able to relate to*

> *The lecturer was creative with the roleplay, funny at times*

> *the creativity of the task with the ball was interesting as it broke the last section down and changed the attitude of the class – this also bought an example to life*

> *The lecturer was very creative with the many visual aids he used to demonstrate the theory such as the role play with the third year student*

> *At 36:11 props were used ... The use of these props was dynamic and innovative which were successful in instilling the concepts of the business theory*

> *The lecture was effective, lecturer displayed passion and enthusiasm for the topic. Creative, creating a scene for the students to watch... putting on sunglasses ... Interesting to watch*

> *The creativity, use of humour, and charisma were most apparently on display during the two skits ... These skits are an innovative and dynamic manner of engaging students using a combination of humorous entertainment and the personification of business problems*

> *Also the couple of skits were very interesting and enjoyable and showed a creative edge to the presenter and for someone to put that sort of effort into a lecturer shows the passion they have for that particular subject will hopefully will be bestowed onto the students*

> *The demonstrations he used certainly helped me grasp the points he was putting across*

> *This role playing exercise occurred around the 41 minute mark of the tutorial. It also helped me to grasp the subject much more easily compared to the tutor just standing and*

rambling away at the front. I would therefore value more exercises like this in more tutorials

I thought the effort put in was clearly visible by the use of skits and other performances during the lecture. This in my opinion shows that he values the time he has with the students, helping me to respect the lecturer more which leads to me really paying attention throughout. The work put in was at such a high level that I would say it helps to build a rapport between me and the lecturer, which I am sure would be the case of most students. Linking to the point above the work put in showed respect to the students in the lecture hall and that he takes the time which they have seriously

The above selection of extracts includes at least one comment from each of the six participants. It appears that, overall, the students have identified a number of areas related to the performances which link to perceived teaching effectiveness; for example, in the areas of use of humour, aiding the grasp of learning points, making theory more understandable, creativity through the use of props, conveying passion and enthusiasm, stimulating interest and engagement and facilitating rapport. Although these are only initial insights from a small sample of students, the findings perhaps suggest that drama-based techniques may be able to contribute to teaching effectiveness from the student perspective. It is interesting that one student would like to see *greater use* of these techniques (extract 12). Also, although only one comment on rapport is featured here, it does resonate with the perception of the lecturer featured in the third extract regarding rapport in sub-section 5.2.3.

5.3.2 Theme two: impact on effectiveness: learning

In theme one above a general overview of student views was featured in connection with drama techniques and teaching effectiveness. Under theme two, some additional points are made, specifically with regard to the impact on student learning. These are illustrated by the following quotations:

The tennis ball PR exercise allows you to grasp the explained concepts in a practical sense ... a very good intellectual simile to think about

the underlying messages behind the skits are absorbed more effectively as opposed to simply being talked at

These scenes definitely captured my learning as I was interested in the scenes and also what the lecturer had to say after the scene had finished in terms of relating to the real world

The lecturer also uses role play effectively ... he is able to effectively demonstrate how it is important to know about different techniques... This made the communication effective because the role play showed a potential scenario which may occur in the future

I feel that when the play role was used, it was a balance of theory and application – this is important as it shows the rights and wrongs of a situation so therefore I felt I gained more from this than just 'being told'

He uses personal experience to also demonstrate the theory at 35.30 about his parents. This grasped my attention because he was able to demonstrate from a personal experience ... how an online tool was used

There was theory throughout however he provided scenarios which presented this part of the subject in a different way making it easier to understand. Shows experience or background knowledge of the subject

My interest was also heightened during the parts when real world stories were used. I found this aided in the explanation of the subject and would improve my general knowledge

As previously noted, it was not the purpose of this study to measure learning in relation to the use of drama-based techniques. However, these initial exploratory insights perhaps suggest that students perceive that these techniques can help facilitate learning through the depiction of real-world scenarios, and through demonstrating the link between theory and practice. The comments would certainly seem to dovetail with some of the effective teaching strategies under the applied knowledge construct. It is also interesting to note from extracts two and seven, that some students may perceive drama as a *more effective* vehicle for conveying knowledge than traditional didactic delivery.

5.3.3 Theme three: impact on student engagement

The previous two themes have touched on the issue of engagement; this final theme features some additional viewpoints in this regard:

My interest was notably heightened when the lecturer undertook a role play type situation with a third year student

The story from Nairobi was interesting and unusual

Both skits ... were entertaining and innovative and therefore heightened attention. Due to the fact they were extremely different from usual lecture practices provided a healthy break from tired lecture routines of one way communication and note taking. This break from the normal practice was effective in grabbing attention and reducing absent minded, semi-conscious and unfocused listening which have become prevalent in contemporary lecture theatres

when the ball game was introduced – this caught my attention

Tennis ball exercise engages the audience! Unorthodox method of explaining that would interest everyone

The tutorial was disproportionate in its dynamism. Attention dropped during the middle parts of the tutorial but was increased again near the end when the tutor used props to illustrate teaching concepts

the performance was one of the main parts I particularly enjoyed and was excited by ... Without this my interest would have most likely wavered during the lecture and I would not of enjoyed it as much as I did

My interest was notably heightened with the role plays ... I notably watched and listened more to these scenes and the information which followed more than the other information which was given on the video. This heightened my interest in the topic and allowed me to feel more engaged

Again, the above extracts feature at least one comment from each of the six participants. This perhaps suggests that *at some point* during the viewings each student was engaged by the drama interventions. This may suggest that, from the student perspective, drama-based techniques can contribute to lecturer effectiveness in *supporting* student engagement. At face-value, the comment in extract three appears positive; and probably is. However, it possibly highlights the issue of frequency of use as previously mentioned. Lecturers need to ensure that the 'healthy break' does not, over time, become another 'tired' routine (this will be addressed in the RTS: see Table 5.2). The comment in extract six is noteworthy. Although it links engagement to the use of props, it also seems to indicate that other parts of the session may have been less engaging. Again, this suggests the value of employing performing arts skills *throughout* the lecture/tutorial delivery (see Table 4.2).

5.3.4 Data set four: summary of key points in relation to the research question

Table 5.3 provides a summary of the key points in relation to the research question emerging from the analysis of the three themes.

DATA SET FOUR: THE RESEARCH QUESTION
Students may perceive drama-based techniques as contributing to teaching effectiveness   *Some students may possibly appreciate greater use of these techniques in HE teaching*   *Some students may perceive that drama-based techniques can be useful vehicles for facilitating learning*   *Some students may perceive that these techniques can be more effective for knowledge transmission than didactic delivery*   *The use of drama-based techniques may help to promote student engagement*

Table 5.3 *Summary of key points from data set four relating to the research question*

5.3.5 Data set four: summary of key points for the revised training strategy

No additional points have emerged from the analysis of data set four for inclusion in the revised training strategy.

5.4 Data set five: the student evaluations of drama-based techniques

As noted in Chapter Three, following the initial viewing of the videos and the completion of the questionnaires, the six student research participants *were informed* regarding the topic of the research. They were then invited to openly discuss their views on the use of drama-based techniques in higher education teaching. The data analysis resulted in a final list of 50 codes. These were consolidated into three main themes. The findings and interpretative analysis are presented for each of the three themes in turn.

5.4.1 Theme one: drama-based techniques can contribute to lecturer effectiveness in teaching and learning

This theme relates to viewpoints on how the techniques can contribute to lecturer effectiveness. The following quotations highlight some of the salient comments:

> *DBTs heighten interest and attention; it can be used to explain a difficult example so that students understand it more easily*
>
> *I feel that DBT's can be used to enhance learning as it makes the point that is being made more interesting and this can have an effect on the learning experience. I also feel that when a DBT is used, when you think back to the point – it makes you remember it more and what was said and what happened*
>
> *The prime value of using DBTs is that they are effective in stimulating student attention and can aid information retention*
>
> *I was locked in because I don't think I would have paid attention if it was just a talk about search engine optimisation. I'm not particularly interested in it personally, but because he did it in that way even though I'm not interested in it I still paid attention*
>
> *By using sketches of skits, lecturers can make theoretically abstract or difficult topics more accessible, comprehensible and understandable by illustrating and expressing them within a situational context. This can be an additional method for teachers to elucidate difficult concepts*
>
> *Lecturers can also use interactive DBTs to aid learning. Interactive DBTs are sketches, skits and soliloquys which are constructed with student feedback or ideas. Students can be brought into to contribute to Drama Based Techniques either beforehand or even in live time. For example, during a skit, a student could stop a skit and ask a question related to the subject. It would be up to the actors to, in live time, engineer the scenario so that the subject of the question is addressed within the skit. An interactive approach to DBTs can provide personalised learning and can engage students at a deeper level*

> *In a lecture if you use role play like a scenario and you say that something like that could happen in the future it makes you think that you have to make sure ... that you should know about that*

In sub-sections 5.3.1 and 5.3.2, the students identified facets from the performances which linked to some of the constructs for teaching effectiveness and the associated teaching strategies (Heffernan *et al* 2010). In sub-section 5.3.3, it seemed evident that this teaching effectiveness, as displayed through the performances, supported student engagement as each student was able to cite at least one occasion where their attention was captured. In some of the above extracts, the power of drama-based techniques to stimulate interest and attention is again mentioned. It could be argued that heightened attention is only of value if it leads to students being able to engage in meaningful learning. The students highlight some specific perceived benefits from the use of drama-based techniques in this regard, including explaining complex concepts to aid understanding, supporting retention of information and depicting future scenarios of relevance to the students. An interesting point is made in extract four because there may be topics that students *need* to learn, but which may not be particularly interesting. Here the student appears to believe that drama-based techniques can help in that regard. An interesting opinion is given in extract six. The student appears to be advocating the use of forum theatre (Boal 1979). This approach was not discussed in any depth in the original workshop and there are no plans to introduce it in the RTS. However, it remains an option open to lecturers as they develop their performance skills. Although no learning has been measured it seems reasonable to conclude that students may perceive that drama-based techniques can contribute to lecturer effectiveness in teaching and learning.

5.4.2 Theme two: drama-based techniques should be applied in higher education teaching

This theme relates to viewpoints on how the techniques should be applied within higher education. The following quotations highlight some of the salient comments:

> *I would like to see more of this in the future as I believe DBTs are a valuable way of learning*

> *I feel that I do not experience enough of these techniques in my classes*

> *I believe that DBTs work better in lectures as a lecture is the lecturer reading or giving the students information for a whole 50 minutes*

> *I believe DBTs can be more effectively used in lectures where attention spans usually tend to decline more rapidly compared to tutorials*

In every single lecture they shouldn't use it, but once in a while it's perfectly fine, so it should be used

I think that DBTs should be employed in all lessons

I think that it would a great idea to at least have one DBT per class if the topic is appropriate

I enjoyed them … I don't think they need to be used in every lecture or tutorial

Teachers should be aware of the over-use of DBTs so they do not become perceived as mundane, stale and irrelevant

I think repetition in the structure of any lecture no matter what the repetition is, if it is repeated week in and week out… it sometimes becomes predictable and when it becomes predictable it becomes less interesting.

It could become a bit tedious I would say if you had a skit in every single lecture and they wouldn't grab your attention in the same way as they did the first time

I don't think it's entirely necessary when the tutorial's based around exam details … I would prefer just information just so I know where I'm going

Yeah, even in maths and sort of exams … role play is probably not necessary in that sort of situation

There appears to be general consensus that drama-based techniques should be employed within higher education teaching but with certain caveats. There are also some varied opinions on the frequency of use. Some students suggest that the techniques could feature in all lessons whereas others suggest a more conservative approach. Some suggest the lecture setting is particularly appropriate because of the need to maximise attention. There are several comments regarding *overuse*. Again, this underscores the need to address frequency and manner of use in the RTS (see Table 5.2). The final two extracts are interesting. Whether the techniques are appropriate in such situations would depend on the structure of the session and the material. It could be that short drama interventions effectively 'break-up' lengthy information-giving sessions, allowing re-engagement. Notably, out of the 25 performances, 13 of them were delivered in lectures and tutorials that were dedicated, at least in part, to exam preparation and revision.

5.4.3 Theme three: performance challenges must be addressed for effective execution

This theme relates to viewpoints on the performance challenges facing lecturers in terms of effective delivery. The following quotations provide a summary of the salient points:

I feel that some lecturers do not have 'the spark' as such to provide the techniques in a classroom or a lecture environment

Generating fresh ideas for DBTs, lecturers have the additional task of creating new skits and sketches for lessons

They may not want to put in the effort. They may not be bothered

A balance between traditional teaching methods and DBTs must be established. DBTs should be tactically and specifically used in order to inculcate learning points in the minds of students

Well, maybe when they go for a lecturer's job, they're not going to be expecting to be asked to do this sort of thing, so maybe it could be advisable for them to get some practice

You could just organise some internal training sessions and ask for their input to see if they actually want to do it because if they don't want to do it they're not going to do it well I'd imagine

Some will find it harder than others, but I think there's potential for everyone

Teachers should ask for feedback from key students on the effectiveness of DBTs in order to inform the construction of further drama-based performances

Some clear, practical opinions are given here which appear to dovetail with the action research approach, particularly the suggestions about training and practice. The RTS for action research cycle two will meet this need and address some of the other points made here, for example, the importance of linking the interventions to the learning points and how to achieve balance regarding frequency of use. The challenge of generating fresh ideas will also be addressed, in part, through the sharing of examples online and building the repertoire of reference material (see Table 5.2). If students perceive that some lecturers lack 'the spark', perhaps that underscores the value of pioneering this innovative teaching approach and providing the necessary training, if it allows lecturers to move out of their comfort zone and develop skills to genuinely engage students.

5.4.4 Data set five: summary of key points in relation to the research question

Table 5.4 provides a summary of the key points in relation to the research question emerging from the analysis of the three themes.

DATA SET FIVE: THE RESEARCH QUESTION
• *Students may perceive drama-based techniques as stimulating interest and attention* • *Students may perceive engagement as leading to learning benefits* • *Students may appreciate the use of drama-based techniques in higher education teaching if not overused* • *Students may perceive that lecturers would require training and practice for effective delivery of drama interventions*

Table 5.4 *Summary of key points from data set five relating to the research question*

5.4.5 Data set five: summary of key points for the revised training strategy

No additional points have emerged from the analysis of data set five for inclusion in the revised training strategy.

5.5 Summary

In this chapter, the findings and interpretative analysis have been presented for (a) the co-researchers' reflections on their action research experience and (b) the students' evaluations from the two videos and their opinions on the use of drama-based techniques in higher education. In this qualitative study, small samples have been used and no claims are made that the interpretations are conclusive or generalisable. However, the approach taken has generated rich insights into the subjective meanings that the co-researchers and student participants have given to the various facets of their experience. It seems reasonable to conclude that both lecturers and students *may* perceive that drama-based techniques can contribute to lecturer effectiveness in supporting student engagement. The following chapter presents a cohesive discussion with reference to the research question.

Chapter 6: DISCUSSION

6.1 Introduction

Having completed the analysis of the five data sets as part of the *evaluating* phase of the action research cycle in Chapter 4 and Chapter 5, this chapter and the following one address the final phase of the cycle: *specifying learning* (see Figure 3.2). This chapter is focused on a discussion of the learning outcomes in the context of the research question. It is structured as follows:

- Re-statement of the research question
- Discussion (with reference to the literature) of the findings relating to the use of drama-based techniques and lecturer effectiveness
- Discussion (with reference to the literature) of the findings relating to the use of drama-based techniques and student engagement
- Statement of how the research question is answered
- Contribution to knowledge
- Limitations arising from the method

6.2 The research question

To set the scene for the discussion, the research question is re-stated as follows:

How can the use of drama-based techniques in teaching contribute to lecturer effectiveness in supporting student engagement in higher education?

In Chapter 4 and Chapter 5 the findings from all five data sets were documented. This was accompanied by frequent interpretative analytic narratives in summary form. These narratives were included for two reasons. The first reason was to provide my initial interpretations as lead researcher, at key points in the data sets in order to build a progressive understanding in the context of the research question. From this, bullet point summaries were provided in *'The Research Question'* tables at the conclusion of the presentation for each data set. The second reason was to systematically draw out from the findings and progressively document, the salient action points for inclusion in the revised training strategy for action research cycle two. From this, the actions were collated and summarised in *'The Revised Training Strategy'* tables at the end of the presentation for each data set. The revised training strategy is documented in Chapter 7. Therefore, the information provided in this discussion chapter *does not duplicate* the

narratives but rather, draws on them where appropriate (specifically with regard to data set two) and builds the analysis further through additional information. In the following two sections, the discussion integrates the findings from both co-researcher and student perspectives, the analytic narrative and the literature in order to establish conclusions in relation to the research question.

6.3 Drama-based techniques and lecturer effectiveness

How drama-based techniques can contribute to lecturer effectiveness, has been the prime focus of this research study. It was noted that there is no universal agreement on what effective teaching actually is (Young and Shaw 1999; Madriaga and Morley 2016; Wood and Su 2017). There may also be variance between lecturers' and students' perspectives (Reid and Johnston 1999; Goldstein and Benassi 2006; Moore and Kuol 2007). As noted, for the purpose of this study the effectiveness criteria were selected from the teaching strategies framework, based on the personal attributes of lecturers, proposed by Heffernan *et al* (2010). The reason for this is because the four principal constructs (to which the proposed effective teaching strategies are attached) were derived from a review of literature *and* student focus groups. To create structure, the discussion is built around this framework; the four constructs forming the key sub-headings. However, it embraces the literature relating to the other frameworks that were featured in the literature review.

6.3.1 Dynamic delivery

The strategies for effective teaching in terms of dynamic delivery (Heffernan *et al* 2010:25) that were applied through the drama performances were:

1. Display a genuine interest in and enthusiasm for the subject
2. Use drama in your lectures. This can be as simple as the gestures made in class
3. Move around the room
4. Be creative
5. Integrate humour or a sense of fun into your lectures

In the findings and analysis, interpretations of ***interest and enthusiasm*** were based on gestures (including facial), body movements and vocal variations (Tauber and Mester 2007). From my deep analysis of all 25 performances shown in the 10 detailed coding documents (please see *Appendix 14* for example), evidence of enthusiasm (based on the above criteria) was noted for all 25 performances (please see the performances matrix: *Appendix 30*). There are some notable

examples in the three performances featured in section 4.4.2. In T4.53, the lecturer plays a student who arrives for an exam and does all the wrong things. At the outset she combines vocal performance with body movements as she walks into the 'exam hall' and says: *'Good, we're here'* in a confident voice tone while clapping her hands and sitting down. Further on she expresses dismay as a fellow student completes and leaves, evidenced by turning her body to check, accompanied by a notable rise in volume and sense of disbelief in the voice tone. At other points the vocal delivery displays mild puzzlement, worry, mild panic, frustration and mild concern. At the end she raises her arms up in frustration and slaps her thighs, accompanied by a weary voice tone. In T4.41, the lecturer plays the role of a poorly prepared PR employee. At the start she closes her fists and moves her arms around enthusiastically, accompanied by a very enthusiastic voice tone. This is followed by a large smile and big happy sigh. At other points the vocal delivery displays happiness, excitement, worry and tearfulness. The body movements include spreading out arms, expansive gestures, closing of eyes, face in hands and shaking of the head. In T4.36, the lecturer tells a personal story about a handwriting assignment. The vocal delivery displays sense stress, humour, laughter and enthusiasm. The body movements include opening arms out wide, descriptive and expansive gestures.

Apart from the study by Heffernan *et al* (2010), the importance of interest and enthusiasm for effective teaching is notably evident elsewhere in the literature. In his seminal work, Ramsden (1992) includes the stimulation of interest as a component of one of his six key principles consolidated from his 13 elements of effective teaching. Motivating students through enthusiasm and running interesting sessions is included in the 10 principles of effective teaching practice proposed by Kember and McNaught (2007). In the research study by Bradley *et al* (2015), from the student perspective, showing passion and enthusiasm are two points listed under the core theme of student engagement. In addition, Revell and Wainwright (2009) suggest there is an element of unanimity regarding the value of passionate and enthusiastic delivery. Although Moore *et al* (2007) caution that enthusiasm does not necessarily equate with effectiveness, they do suggest that small changes to teaching tactics can have notable benefits. I would argue that the use of drama-based techniques constitutes such a change and that it facilitates the display of *appropriate* enthusiasm. It seems reasonable to conclude that lecturers who *choose* to adopt this teaching approach would possess interest in the design of their interventions and would build-in to the performance, appropriate displays of enthusiasm to convey the story they want to tell. They would no doubt integrate performing arts skills including animation in voice and body; skills that Tauber and Mester (2007) claim may enhance enthusiastic delivery. Notwithstanding

the benefits, there is perhaps a need for caution. In the video diary reflections, one of the co-researchers admits to having had 'real enthusiasm' but felt they had been a bit rushed due to over excitement; possibly this may have impacted the display of appropriate enthusiasm. Interestingly, in the student evaluation extracts (sub-section 5.3.1) one of the participants links effectiveness to the enthusiasm and passion displayed by the lecturer. From the analysis undertaken in Chapter 4 and Chapter 5 and from the above discussion, I would assert that there is enough evidence to suggest that drama-based techniques *may* be able to contribute to effective teaching strategy 1 under dynamic delivery.

In this study, the ***use of gestures***, related to animation in body and embraced both gestures and body movements. Although these have been highlighted (in combination with vocal variations) in the discussion on interest and enthusiasm, this strategy was analysed separately under data set two, and the three examples featured in Chapter 4 are different performances. In the selected framework (Heffernan *et al* 2010), the authors perceive use of gestures as a way of adding an element of drama to teaching delivery. Indeed, some researchers highlight presentation skills and quality delivery as components of teaching effectiveness from the student perspective (Patrick and Smart 1998; Jin 2000). Use of gestures is clearly an important part of this as the study by Street (2007) revealed that non-verbal communication is a key part of communication in lectures according to 93.5% of student respondents. Interestingly, in the student evaluations, there are no extracts which mention animation in body explicitly. However, I would suggest that the use of animation in body can be inferred from some of the comments made regarding effectiveness (see sub-section 5.3.1). One student opines that the *'role plays were especially effective'*. Another says that *'the couple of skits were very interesting and enjoyable'*. Another student states that: *'These skits are an innovative and dynamic manner of engaging students'*. I would argue that had animation in body been poor or relatively non-existent, the students would have highlighted this because it would have notably impacted the performance in a negative way, thus eroding effectiveness. As noted in the analytic narrative (sub-section 4.4.3), animation in body is pre-requisite in these performances in order to effectively convey the message. Perhaps this is an advantage of drama over didactic delivery. Tauber and Mester (2007) warn against developing *mannerisms* that distract. In a traditional lecture this could occur if the delivery is purely didactic and the lecturer is nervous. In a dramatic performance the lecturer can 'step into the role' and utilise animation in body totally linked to the character portrayal or in a story, to dramatise the narrative. Admittedly this requires training (Stager Jacques 2012). That said it need not be overtly extensive. The performances matrix (*Appendix 30*) indicates that gestures were used

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notably in 24 out of the 25 performances. This was achieved following the training programme for action research cycle one, comprising the workshop, private preparation and the one-to-one review sessions. In my opinion, as analyst and interpreter for all of the performances, the execution of animation in body was reasonably effective, particularly for a first live attempt. With the RTS for action research cycle two, new trainees would be able to refine this skill prior to performance through the second practice workshop. The analytic narrative (sub-section 4.4.3) highlights how *notable* use of animation in body was displayed in performances T4.40, T4.49 and T4.39. Across the three performances the sheer variety of non-verbal communication signals is evident. They include bursting into the room, impatient facial expression, pointing, turning and smiling, biting nails, walking forwards and backwards, emphatic arm gestures, descriptive gestures, pointing hands inwards, outstretched arms, tapping the chest, clasping the wrist, and placing hands together. The study by Street (2007) reveals that nearly 67% of lecturer respondents *did not* evaluate how to actively apply non-verbal communication. Interestingly, in the video diary reflections, animation in body seems to have been a revelation to one co-researcher (see sub-section 5.2.3) who said in one extract: *'With the animation of my body … When I looked at the video, I was so surprised at the amount of arm movement I was using … I was surprised at how much I used it and how sort of important it was for me to use it … I think using my body the way that I did sort of made it more effective overall'.* Again, as a result of the analysis (Chapter 4 and Chapter 5) and from this review discussion, I would assert that the evidence indicates that drama-based techniques *may* be able to contribute to effective teaching strategy 2 under dynamic delivery.

Regarding the third effective teaching strategy: ***move around the room***; Heffernan *et al* (2010) recommend this as a strategy because they see it as another means of injecting drama into teaching delivery. Indeed, the use of space is central to dramatic performance because the space available and its design will impact the actor's work (Harrop 1992). In my experience, lecturers often under-utilise available space and often deliver from around the computer console area or just in front or to the side of the screen. When performing a drama-based technique, lecturers need to survey the space available and block the scene in order to maximise effective communication (Greenberg and Miller 1991; Tauber and Mester 2007). The co-researchers were inexperienced at this but interestingly, the performances matrix (*Appendix 30*) indicates that notable use of classroom space occurred in 17 of the 25 performances. The analytic narrative (see sub-section 4.4.4) describes how classroom space was effectively utilised for the three featured performances and also two others. To add to this, it is worth analysing the use of space

for one of the performances in greater detail. In T4.42, the lecturer is illustrating the life-cycle journey of a car from creation to disposal. This is a sketch in the form of an on-going visual illustration. It took place in the largest lecture theatre in the university. For certain types of performance this could present a challenge if, for example, subtleties in vocal performance and facial expressions were obscured due to the dimensions of the theatre (McAuley 1999). However, the nature of this performance rendered the size of the room ideal. Table 4.14 describes how it was utilised over the sketch duration of 7.5 minutes. The lecturer begins by going to a lectern which is in the centre of the theatre, facing the screen. He turns it around to reveal a model car placed near the top. Stuck to the bottom is a graphic of a factory. He then walks to the console (far right). On the table is a piece of paper taped and bent back. He then reveals it as another graphic of a factory. He walks back to the lectern, points to the original and then walks back to the table and points to the second graphic. He then holds up a picture of a cargo ship, carries it to the lectern and places it on it. He picks up the car and walks to the far end of the theatre (far left) and places the car on the table. He then picks up the car and places it in a rubbish bin adjacent to the table. In my opinion this is an excellent example of how to evaluate the available space and block the scene (Greenberg and Miller 1991; Tauber and Mester 2007). It shows evidence of forethought and advance preparation. Interestingly, in the video diary reflections (see sub-section 5.2.2), the co-researcher stated that he was *'proud of the sketch … because I also had the confidence to perform that sketch as I had intended … The students liked it and so that feedback was quite encouraging'*. In my opinion, as interpreter of the performance, I felt that the lecturer was in total command of the space and 'owned' it throughout the duration. However, I suspect that had he not joined the project as a co-researcher, he may not have thought about using this strategy for teaching effectiveness in such a creative way. Interestingly, one of the other co-researchers suggests that utilising classroom space takes confidence *'but I think it can be incredibly powerful'* (see sub-section 5.2.3). In the student evaluations there is no mention of the use of space which is probably to be expected. Students were watching a DVD without knowledge of the research question and the focus on performing arts skills. Overall, from my analysis of all the performances and specifically with regard to my interpretation of the use of space in T4.42, I would suggest that drama-based techniques *may* be able to contribute to effective teaching strategy 3 under dynamic delivery.

The fourth effective teaching strategy under the dynamic delivery construct is: **be creative.** Heffernan *et al* (2010) perceive creativity as a key element of dynamism. As noted in sub-section 4.4.5, for this study, the strategy relates to specific creative elements: *use of props*, *character*

creation, *suspense and surprise* and *dramatic entrance and exit*. As noted in the analytic narrative and as indicated in the performances matrix (*Appendix 30*), creativity featured in some form in each of the 25 performances. Again, this is where use of drama can possibly make a positive contribution. There are of course, many ways that creativity can feature in teaching; even in didactic-style lectures, creative techniques can be employed to increase levels of interactivity (Cranfield 2016). However, with a dramatic performance it could be argued that creativity is intrinsic to the entire design and delivery process; a point perhaps evidenced by its use in all 25 of the performances. In sub-section 4.4.5, the analytic narrative summarises some of the key creative elements in the three featured performances. For example, it highlights the extensive use of props in T4.48. To add to this, what is also notable is the creative variety in prop selection. In total, 10 props are used: a picture of a tiramisu, a rucksack, a table, a picture of two recipes, an onion, a clove of garlic, a tin of salt, a bell pepper, a window cleaning blade and a corkscrew. The intriguing creative selection allows the sketch to be performed in a humorous way, perhaps harmonising with one of the components for inspirational teaching proposed by Bradley *et al* (2015): making learning fun. Although Greenberg and Miller (1991) caution against allowing props to become distracting; in my opinion, the use of a diverse range of props in T4.48 was wholly appropriate given the nature of the sketch (Tauber and Mester 2007). I would also suggest that the creative approach possibly stimulated student interest; a key principle underpinning effective teaching according to Ramsden (1992). Indeed, in the video diary reflections (sub-section 5.2.3), one of the co-researchers felt that props *'were useful and it's something which draws the attention of the students to what's happening. It makes things tangible ... So that worked quite well'*. In the student evaluations, some appeared to appreciate the use of props. One expressed the view that: *'The lecturer was very creative with the many visual aids'*. Another said: *'The use of these props was dynamic and innovative which were successful in instilling the concepts of the business theory'* (sub-section 5.3.1). The analytic narrative also noted that in T4.48, *dramatic entrance* was employed through the sudden introduction on screen of the picture of the tiramisu. Also, an element of *surprise* was employed when the lecturer took the onion out of the bag. Dramatic entrance is also used in T4.51 and mild *suspense* features in both T4.51 and T4.52. In T4.51, the use of suspense is very subtle. The lecturer plays the role of a recruiter who sets the scene by saying: 'I've only got one job, so imagine'. The use of the expression: *'so imagine'* creates a very mild degree of suspense because it encourages the audience to be in anticipation of what is about to unfold. Baruch (2006) suggests that *storytelling* can be the best way to gain students' attention and Tauber and Mester (2007) suggest that suspense and surprise can be particularly appropriate in dramatic storytelling.

In T4.52, the lecturer performs a creative story/sketch/soliloquy combination. It opens with the simple words: *'I want to tell you a story…'* Again, this creates a mild element of suspense as anticipation is built for what is to follow. However, in the study by Street (2007), suspense and surprise was the *least* applied by lecturers of the performing arts skills. Interestingly, in the video diary reflections (sub-section 5.2.2), one of the co-researchers said: *'What I was less confident about using perhaps was the suspense and surprise. I just didn't think I did that very well. I didn't feel that confident doing it'*. Another co-researcher had concerns over using dramatic entrance and exit: *'I did have problems with the dramatic entrance and exit – how to introduce a technique, apply it and then go out of it'*. These perceptions are perhaps understandable as the co-researchers were seeking to utilise these lesser-known skills for the first time. As previously noted, in the RTS, these elements will be addressed when discussing the performing arts skills (see Table 4.2) and lead-in/lead-out approaches when demonstrating the techniques (see Table 5.2). That said, as interpreter of the performances I would suggest that these skills were effectively applied in the performances discussed. Perhaps this suggests that the approaches taken do not have to constitute 'grand affairs'. Simple, low-key techniques to gain attention and build anticipation could possibly be effective. Creativity was of course also evident in *character creation*, not just deciding on character identity but effectively portraying that character in the performance. Out of the 25 performances, 14 involved the adoption of a role. As noted in the analytic narrative, character creation was evident in T4.51 and T4.52. In sub-section 4.4.11, performance T4.46 is featured in connection with one of the applied knowledge strategies but it is also a good example of creativity in character creation. The lecturer plays *two roles* to portray two friends conversing in a bar. She does this by placing two chairs some distance apart (one for each friend) and then switches chairs each time she changes roles. It is possible that students may warm to a creative approach in teaching sessions. Although involving only a small sample of students, it is noteworthy that in the evaluations, the participants' extracts made generous use of the terms 'creative' and 'creativity'. Some examples are as follows: *'the role plays were especially effective and creative …'*, *'The lecturer was creative with the roleplay …'*, *'the creativity of the task with the ball was interesting'*, *'Creative, creating a scene for the students to watch …'*, *The creativity, use of humour, and charisma were most apparently on display during the two skits …'*, *'the couple of skits … showed a creative edge to the presenter …'* (sub-section 5.3.1). From my interpretative analysis of the 25 performances and the points made in this discussion, I would argue that using drama-based techniques necessitates a creative approach on the part of the lecturer and that this creativity becomes evident to the audience during delivery. I

therefore assert that the use of drama-based techniques *may* be able to contribute to effective teaching strategy 4 under dynamic delivery.

The final effective teaching strategy under the dynamic delivery construct is **integrate humour or a sense of fun.** Heffernan *et al* (2010) perceive humour as one of the three key factors of dynamism. Others identify use of humour during delivery as a component of effective teaching from the student perspective (Jin 2000; Bradley *et al* 2015). In the analytic narrative (sub-section 4.4.1) it was suggested that drama-based techniques can possibly act as a vehicle for conveying humour in the classroom. It is notable that the performances matrix (*Appendix 30*) indicates the use of humour in *some form*, in 19 of the 25 performances. The narrative indicated that seven of the performances were designed *predominantly* as humorous interventions, with humorous *elements* being interwoven into a further seven. The remaining five performances featured *small moments* of humour at certain points. In sub-section 4.4.1 three performances were featured (T4.31; T4.35; T4.45) with some initial observations highlighted in the narrative. To build on this, the elements of one of these performances are now discussed in greater detail in order to extract additional learning points. In T4.31 where the lecturer plays the role of the 'seedy' search engine optimisation 'expert' and the student plays the role of the would-be investor, the entire sketch is designed as a humorous portrayal. The sketch is played out over a period in excess of four minutes and it appears evident that at least a degree of focused preparation was necessary. Because drama interventions like this allow for the humour to be consciously built-in, it could be argued that there is less danger of the humour used causing offence or being inappropriate (Torok *et al* 2004). The lecturer is not involved in spontaneous joke-telling but rather has the opportunity to design, evaluate, edit and re-edit the material to ensure appropriateness of fit. In T4.31, the humour unfolds throughout the sketch directly linked to the storyline. A detailed analysis of the humour employed is provided in Table 4.5. For example, at 11:03 (time of video clip) the lecturer puts on the sunglasses, creating a moment of light humour prior to commencement of the sketch. At 11:47 the 'seedy' nature of the character is humorously portrayed through combining choice of words, animation in body, animation in voice and use of props. The lecturer says: *'[Got my] Red Bull. Dude: what can I do for you?'* As he says this, he adopts a casual stance, points to the can of Red Bull and holds his mobile. Facially, he displays a constant smile and strong gaze. His voice tone is confident. Another example is at 13:41 where he is on the mobile to his secretary in 'Barbados'. He says: *'He's a veterinarian and they have a good salary, you know, and I don't want to let this one go'*. He is turned away from the student at this point and has lowered his speaking volume. This combination of word choice, body

language and vocal variation, works together to create the humorous depiction of a money-grabbing opportunist. Tauber and Mester (2007) point out that the value of humour is negated if it requires explanation; it needs to be understandable. A problem could perhaps occur with jokes or humorous accounts where the humour is too subtle or where the material or scenario is alien to many in the audience. The advantage of drama interventions like T4.31, in terms of comprehensibility is that the lecture content drives scenario creation which in turn shapes the humour included; it is naturally linked to the unfolding storyline. The use of humour is a performing arts skill (Tauber and Mester 2007) and Street (2007) asserts that application of such skills could possibly increase lecturer effectiveness. It could be argued then, that simply employing humour in some form could contribute to teaching effectiveness. However, perhaps the advantage of drama interventions such as T4.31 is that the humorous portrayal is supported by *many of the other* performing arts skills; for example, use of props, animation in body and animation in voice. Powell and Andresen (1985) recommend skills development in the use of humour; perhaps highlighting the advantage of training programmes such as this one (and as refined for action research cycle two). This provides an effective *start point* for acquiring skills such as the application of humour, as time and creativity are required to develop new delivery approaches (Miller *et al* 2017). According to the study by Street (2007) 96.4% of students said they were engaged by the use of humour. Interestingly, in the student evaluations (sub-section 5.3.1), one of the students was clearly referring to T4.31 when saying: *'Humour was also included in these scenes, calling the student 'dude' and using slang ...';* another comment was: *'The lecturer was creative with the role play, funny at times'.* One further comment (also featured earlier) is notable: *'The creativity, use of humour, and charisma were most apparently on display during the two skits ...'* Again, it could possibly be argued that the use of humour aligns with the component for inspirational teaching: making learning fun (Bradley *et al* 2015). If humour works well and students seem to be enjoying it, this could provide positive reinforcement for the lecturer. As one co-researcher commented in the video diary reflections (sub-section 5.2.5): *'So they were laughing, they were nodding...'* Other reflections are noteworthy (sub-section 5.2.3): *'I do think that the sketch actually did allow me to show some creativity and humour'; 'a good deal of comedy was built into the sketch and I think that these types of drama activities go very well when comedy is built in'.* Overall then, from my interpretative analysis and the points reviewed in this discussion, it would seem reasonable to conclude that the use of drama-based techniques *may* be able to contribute to effective teaching strategy 5 under dynamic delivery.

6.3.2 Clear communication

The strategies for effective teaching in terms of clear communication (Heffernan *et al* 2010:25) that were applied through the drama performances were:

1. Repeat important or complex concepts
2. Vary the pitch, volume and tone of your presentation
3. Use pauses and silence during lectures to refocus students
4. Attempt to cater for all types of learning styles in your communication

A number of writers have highlighted the importance of effective communication for quality teaching (Young and Shaw 1999; Jin 2000; Pozo-Muñoz *et al* 2000; Heffernan *et al* 2010). The first effective teaching strategy under the clear communication construct is: ***repeat important or complex concepts.*** This strategy appears to be associated with some of the other principles for effective teaching identified in the literature. For example, one of the principles for effective teaching proposed by Ramsden (1992) involves providing clear explanations. One of the principles for effective teaching identified in the study by Kember and McNaught (2007:158) is: "Ensure that students have a thorough understanding of fundamental concepts, if necessary, at the expense of covering excessive content". As noted in the analytic narrative (sub-section 4.4.6) drama-based techniques may contribute to this strategy in an indirect way. They may not *literally* repeat a concept as would be the case with the re-statement of it during didactic delivery, but they can possibly reinforce it through presenting associated material in a different way. As noted in sub-section 4.4.6, the three featured performances are displayed in sub-section 4.4.11 under one of the applied knowledge strategies (T4.46; T4.38; T4.55). In T4.38, the lecturer prefaces the performance by foregrounding the topic and telling the students what they should think about while observing the soliloquy. In this way the material presented in the performance is associated *in their minds* with the previously highlighted topic. The students are creating their own subjective interpretations of what they observe rather than simply being 'told'. At the end of the performance the lecturer then draws out and reinforces the learning points through an interactive discussion. A similar approach is adopted in T4.46 and T4.55, although the learning points are made through verbal exposition rather than through interactive discussion. In the afore-mentioned principle identified by Kember and McNaught (2007:158) the underlying message seems to be to *take time* to help students understand rather than simply cover lots of material; to aim for deeper learning that has lasting value and can be applied after the course has been completed (Angelo 2013). Performing drama-based techniques certainly takes time; the

performance needs to be appropriately introduced, it needs to be actually performed and then there needs to be a de-briefing. However, it could be argued that this could possibly be time well spent as it allows students to observe, create interpretations and consider applications, possibly personal ones. Indeed, Shree (2017) claims that drama facilitates meditation on observed behaviours, the making of associations and the devising of alternative behaviours. So, for example, in T4.55, the lecturer prefaces the story by highlighting the importance of thorough exam preparation. She then 'repeats' or reinforces this point by relating the story of a student who made a major mistake. She then makes the learning application explicit through verbal exposition. The students are able to listen to and observe the scenario, at the same time asking themselves questions; for example: Where did the student go wrong? Why did the student go wrong? What could the student have done differently? Am I in danger of making a similar mistake? How do I make sure that I get it right? In the performances matrix (*Appendix 30*) there were 12 notable occurrences of this strategy being applied. In the video diary reflections (sub-section 5.2.3) one co-researcher felt that the techniques *'... contributed towards stressing meaning for the different types of concepts ...'* Another felt that the techniques *'... stimulated the idea or the concepts that they learned about ...'* In the student evaluations (sub-section 5.3.2), one participant said: *'These scenes definitely captured my learning as I was interested in the scenes and also what the lecturer had to say after the scene had finished ...'.* Another said: *'... it was a balance of theory and application - this is important as it shows the rights and wrongs of a situation ...'* These comments perhaps harmonise with the possibility that presenting the material in this 'different way' does create a form of 'repetition' in that it provides an opportunity for the student to think around the topic that has already been highlighted, in the context of the played-out scenario, to make associations, and then to link with the comments made in the de-briefing. So, from my interpretative analysis, it would seem reasonable to suggest that the use of drama-based techniques, as described in this discussion, *may* be able to contribute to effective teaching strategy 1 under clear communication.

The second and third effective teaching strategies under the clear communication construct are closely linked. They are **vary the pitch, volume and tone of your presentation**, and **use pauses and silence during lectures to refocus students**. Heffernan *et al* (2010) perceive vocal variation as being an important determinant of effective speaking style, and in terms of teaching effectiveness, other studies have shown that students value good, passionate delivery and effective presentation skills (Patrick and Smart 1998; Jin 2000; Revell and Wainwright 2009). In the performances matrix (*Appendix 30*), vocal variation was notably evident in 24 out of the 25

performances. In sub-section 4.4.7, three performance examples are provided (T4.37; T4.38; T4.47). The analytic narrative describes how all three, feature vocal variation in delivery. To build on this, one of the performances can be analysed in greater detail. Moseley (2005) points out that the character's journey is followed by the audience primarily through the actor's voice. It is through the voice that "precise thoughts and feelings" are conveyed (Berry 1973:7). T4.38 provides an example of how the voice is used to convey thoughts and feelings as the character's journey unfolds. In the soliloquy, the lecturer plays the role of a frustrated employee who feels powerless within a large company. The soliloquy opens with the words: *'You know, I never get to see the Chief Exec, so how can I really help this organisation to communicate?'* As these words are spoken, the general sense of frustration is very evident in the tone of voice. The employee then reflects on a particularly stressful incident and throughout, the sense of frustration is evident in the voice tone. This period of reflection culminates with the exclamation: *'I just can't get things done'.* As these words are spoken there is a *strong* sense of frustration evident in the voice tone. This is followed by notable sense stress when saying: *'and it's really, really difficult'.* The frustration in voice continues during further reflection then reaches a crescendo with the exclamation: *'I just feel that it's impossible to get anything done in this place'.* These words are spoken with a rise in volume and emphasis accompanied by notable sense stress. In this performance, vocal variation is a pre-requisite in order to effectively convey the character's frustration and peaks of emotion. Perhaps then, this is an advantage of using drama-based techniques in order to apply this strategy for effective teaching, because in a sense, it 'forces' the lecturer to use vocal variation if the performance is to be credible. If performances such as this are included in lectures and/or tutorials from time to time and the lecturer as performer is well-prepared, it could be argued that they provide an almost guaranteed way to apply this effective teaching strategy, even if the rest of the lecture is delivered in a relatively monotone fashion. That said it would seem reasonable to argue that a lecturer who is prepared to perform in this way, would be more likely to utilise appropriate vocal variation in general delivery. T4.47 is presented very differently. It is a story about the famous mathematician Archimedes. As noted in the analytic narrative, the story is related through straightforward narration accompanied by many emphatic and descriptive gestures; for the most part, the lecturer does not play the role of Archimedes. However, at the point she describes him running through the streets naked, following his exit from the public bath in Syracuse, she momentarily adopts the role to exclaim: *'Eureka! Eureka!'* When these words are spoken sense stress is applied and there is a strong rise in volume and a highly enthusiastic voice tone. This perhaps illustrates that even where notable vocal variation is not essential to convey the character's journey, it can still be applied

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effectively at certain points to dramatise the account. In the video diary reflections (sub-section 5.2.3), one of the co-researchers appeared confident regarding animation in voice: *'I really wasn't scared at all about using crazy voices, loud voices, silent voices'*. This expression perhaps also suggests that there was a general awareness of the opportunity to apply vocal variation to performance, in ways not typically utilised in didactic delivery. In another quotation (sub-section 5.2.2) the co-researcher says: *'I probably wish I had sort of just practised a little bit more in terms of voice… in terms of pitch and clarity for the students…'*. As mentioned in the analytic narrative (sub-section 4.4.7) I did feel from my analysis of all 25 performances that vocal expression could have been applied more effectively in some of them, perhaps highlighting the need for more focused skills development in this area (see Table 4.30 in connection with the RTS). Tauber and Mester (2007) consider the voice an important resource for teachers. Indeed, in the study by Street (2007) 83.9% of student respondents recognised the value of vocal variation on the part of the lecturer. In the student evaluations, use of the voice is not highlighted explicitly. However, when describing the performances, certain words and expressions are used, for example: *'passion and enthusiasm', 'charisma' and 'entertaining'*. Similar to the point made when discussing use of gestures, it is probably unlikely that words such as this would be used if the delivery was monotone or lacking in vocal variation.

Regarding the use of pausing; in general terms this is seen as an effective way to help students refocus and evaluate (Heffernan *et al* 2010; Hunt *et al* 2013). As noted in the analytic narrative (sub-section 4.4.8); my interpretative analysis in this study was centred, not on pausing in general (which features throughout all of the performances), but on use of the *dramatic* pause. In the performances matrix (*Appendix 30*), this was used notably on nine occasions. There are no particularly notable points made regarding use of the dramatic pause in the video diary reflections or the student evaluations. It was noted in the analytic narrative that the dramatic pause can be used for particular dramatic effects including creating anticipation or building suspense. In sub-section 4.4.8, six performances were featured as examples (T4.31; T4.52; T4.44; T4.35; T4.33; T4.54). According to Stanislavski (1949), intonation and pausing can induce a powerful emotional effect on the listener. In T4.31 the lecturer (in-role as the 'seedy' search engine optimisation 'expert') proposes a ridiculous business idea to the student (in-role as the would-be investor). This is followed by the notable pause allowing time for the suggestion to be absorbed by the audience, possibly invoking *laughter* and *surprise*. In T4.33, the lecturer relates a story about his parents without revealing their identity. A picture of them appears on the screen throughout. At the end of the story, he poses a series of questions relating to their possible

identity; there are notable pauses after each question, possibly invoking mild *suspense* before revealing the identity, then invoking a sense of *surprise* following the revelation. In T4.52, the lecturer plays the role of a job-searching student. At one point the student is apparently looking at managerial jobs and realises that they are not within reach, saying: *'I can't really be a manager. I'm just a graduate'*. Following this there is a long pause. As noted in the analytic narrative this could be to reflect the student's thinking time about where to now search. However, it also allows the audience to reflect and evaluate (Hunt *et al* 2013). Perhaps the scene may have invoked a sense of mild *disappointment* with the realisation that the job market is genuinely challenging. It may also have invoked mild *concern* about what they would do in a similar situation, thus creating interest in what is going to happen next. In T4.54 the lecturer plays the role of a student who is supposed to be revising but becomes continually distracted. At the beginning the student says: *'You watch, the next two hours I'm revising'*. The lecturer (in-role) then employs a silent period of six seconds to suggest that the student is revising. Silence appears to be used effectively here as a means of telling part of the unfolding story. In T4.35 the lecturer is also playing the role of a procrastinating student. Pauses are interspersed throughout the performance to create particular dramatic effects as described in sub-section 4.4.8. However, it appears that they also provide opportunity for the audience to reflect and evaluate (Hunt *et al* 2013), perhaps asking themselves questions such as: Are these the sort of behaviours that could distract me? Have I succumbed to these kinds of distractions in the past? What can I do to make sure I don't fall into the same trap? In summary then, I would suggest - based on my interpretative analysis and this discussion - that drama-based techniques *may* be able to contribute to effective teaching strategies 2 and 3 under clear communication.

The final effective teaching strategy under the clear communication construct is: ***attempt to cater for all types of learning styles in your communication***. Heffernan *et al* (2010) see this as an effective strategy for clear communication and Clarke and Lane (2005) suggest that learning may be enhanced in seminars if a range of learning styles is catered for. In sub-section 4.4.9 three performances are featured as examples and some possibilities are highlighted based on the learning styles framework of Honey and Mumford (1992). In the performances matrix (*Appendix 30*), similar possibilities applied to all 25 performances. In the discussion so far, I have suggested that drama-based techniques *may* be able to contribute to all the effective teaching strategies featured. I have exercised caution in all my conclusions thus far by using the term *may*. This is because I recognise that I have derived my own subjective interpretations from the viewing of the 25 performances and have also interpreted the subjective meanings given to the experience

by the co-researchers and student research participants. I also recognise that this is an exploratory study aimed at generating *initial* insights for further refinement in action research cycle two, and which could possibly be used to initiate further research studies perhaps employing alternative methodologies. That said I do strongly believe that the claims for contribution, although tentative, are realistic possibilities. Regarding learning styles, I have also suggested in the analytic narrative that drama-based techniques *may* be able to contribute to this particular strategy. However, in this case my suggestion is *very* tentative. This is for two reasons. Firstly, as indicated in the analytic narrative, the study was not aimed at measuring learning; this represents only a surface overview based on elements of one learning styles framework, which has been included because the strategy forms part of my evaluative framework (Heffernan *et al* 2010). Secondly, and most importantly, although I have not featured literature relating to learning styles in this study (because of the study's focus), I am aware of the significant controversy, debate and disagreement within higher education, surrounding the evidence-base for learning styles theory and its application in practice. For these reasons I do not feel justified in drawing conclusions regarding possible contribution with the same degree of confidence as I have for the other strategies.

6.3.3 Applied knowledge

The strategies for effective teaching in terms of applied knowledge (Heffernan *et al* 2010:25) that were applied through the drama performances were:

1. Look for real world examples from associates in industry, trade publications and other mainstream press or case studies
2. Possess a strong knowledge of the course and be able to show how this fits within the wider business environment

These two strategies are closely associated and will be discussed together. Heffernan *et al* (2010) recommend these strategies because they see them as helping students to comprehend theory and situating it within context. The first strategy is focused essentially on *selecting examples* drawn from specific sources whereas the second strategy focuses more on *applying* the knowledge conveyed to the real world of the wider business environment. Regarding *look for real world examples*, the performances matrix (*Appendix 30*) shows that six of the performances utilised real-world examples drawn from associates in industry, mainstream press and public domain knowledge. However, many more of the performances were related to the real world through

being based on personal experiences or through depicting fictitious characters based on typical real-world situations, albeit some storylines were written humorously and/or exaggerated for dramatic effect. As noted in the analytic narrative (sub-section 4.4.10) lecturers can build up a useful repertoire from the afore-mentioned sources from which to create their drama-based interventions. Three examples of selected sources are featured. In T4.32, the lecturer portrays an associate from industry - a graphic designer - in a fictitious but possible scenario. In T4.43 the lecturer adopts the role of a real businessperson (the then chief executive officer of BP) drawn from mainstream press and portrays a fictitious but possible scenario. In T4.44 the lecturer relates a story about the Titanic disaster, drawn from public domain knowledge. Because drama-based techniques usually require some form of scenario, they provide the *opportunity* for lecturers to engage with this strategy by creating scenarios selected from real-world sources. The analytic narrative highlights the *value* of selecting real-world sources for building and performing the drama intervention in that it allows students to enter the imaginary but possible world being depicted, prior to the learning application being explicitly discussed. This leads into the second applied knowledge strategy of *possessing and conveying knowledge* and then *showing how this fits within the wider business environment*. The performances matrix (*Appendix 30*) indicates that this strategy was applied in all 25 performances. In sub-section 4.4.11 three examples are featured. Of the three examples, two are fictitious scenarios but based on typical real-world situations and one is a true-life personal account from the lecturer's experience. These are the examples discussed in sub-section 6.3.2 in connection with the clear communication strategy of *repeat important or complex concepts* which is closely associated. This applied knowledge strategy appears to link with one of the principles of effective teaching proposed by Kember and McNaught (2007); that of linking theory to practice and using real-life examples. The importance of possessing the requisite knowledge and applying it has also been highlighted (Jin 2000; Pozo-Muñoz *et al* 2000; Bradley *et al* 2015). In T4.46 the lecturer appears to possess the requisite knowledge as she prefaces the sketch by discussing systems of innovation. The sketch is then performed to illustrate how the transfer of knowledge and information can happen informally. She then draws on elements portrayed in the sketch to make the learning application thereby showing how this knowledge fits within the wider business environment. The same approach is shown in T4.38 and T4.55 where the lecturers utilise their knowledge to introduce the drama intervention, perform it, and then draw on it to show how it applies to the real-world situation. The analytic narrative (sub-section 4.4.11) suggests that through observing the dramatic performance, students have the opportunity for mental reflection. If this is the case, the use of drama perhaps provides a degree of *intellectual challenge* for students (Ramsden 1992) in

a different way than would be the case when listening to a purely didactic delivery. Interestingly, in the video diary reflections (sub-section 5.2.2), one of the co-researchers felt that the techniques were '*… a really refreshing way of approaching theory because I think theory can seem quite abstract and quite detached from the real world and by having a sketch … it definitely kind of brought the theories alive and made them more dimensional*'. Other co-researchers reflected similarly (sub-section 5.2.3): '*I do think that the sketch actually did allow me to show… real-world scenarios probably much better than just reference to a case … So, I think it made me more effective in the way of making a connection with real-world scenarios or real-world experiences*'. '*I think the thing I did best was the applied knowledge – in other words using real-world scenarios, real-world experiences*'. Student viewpoints appear to be along similar lines. In the student evaluations (sub-section 5.3.2), the following comments were made: '*the underlying messages behind the skits are absorbed more effectively as opposed to simply being talked at*'. '*There was theory throughout however he provided scenarios which presented this part of the subject in a different way making it easier to understand. Shows experience or background knowledge of the subject*'. '*My interest was also heightened during the parts when real world stories were used. I found this aided in the explanation of the subject and would improve my general knowledge*'. Also, in the student evaluations of the value of drama-based techniques (sub-section 5.4.1) the following view was expressed: '*By using sketches of skits, lecturers can make theoretically abstract or difficult topics more accessible, comprehensible and understandable by illustrating and expressing them within a situational context*'. In summary, I believe it is reasonable to conclude from the above discussion that drama-based techniques *may* be able to contribute to effective teaching strategies 1 and 2 under applied knowledge.

6.3.4 Rapport

As previously noted, it was not possible from my interpretative analysis of the 10 videoed lecture and tutorial sessions, to realistically assess whether drama-based techniques could contribute to the effective teaching strategies under this particular construct. Therefore, the performances matrix (*Appendix 30*) does not feature any of the four strategies for effective teaching linked to rapport (Heffernan *et al* 2010:25). These strategies are:

1. Remind students regularly that they are welcome to see you if they have any questions
2. Be mindful of the non-verbal cues that indicate how approachable you are

3. Treat students with respect
4. Be friendly to students, without being their friends

However, some salient points did emerge from the video diary reflections and the student evaluations. Heffernan *et al* (2010) perceive rapport as necessary in order to enhance communication. The need for rapport would also link to showing consideration for students and their learning; one of the key principles for effective teaching proposed by Ramsden (1992). In the study by Bradley *et al* (2015), student perspectives on inspirational teaching were consolidated into three core areas; one of them being rapport. In the video diary reflections (sub-section 5.2.3), several comments regarding rapport were made by two of the co-researchers; these are summarised as follows: '*I definitely felt that there was a stronger rapport using these exercises ... I thought it built rapport because (a) the students were enjoying it and (b) they can see that you're making an effort for them'. 'I did notice that by telling them stories about my life ... then the students know you better and, you know, the relationship and the rapport feels strengthened'. 'I most definitely created very good rapport with the students ... using the techniques it really worked because they probably felt like I was on the same level as them ... I went onto all these things that they do as well, and they definitely felt like I was one of them ... I think that really did build rapport between us'.* In the analytic narrative, I suggest, in light of the comments made by the co-researchers that drama-based techniques *may* be able to contribute to teaching effectiveness regarding rapport, specifically with regard to teaching strategies 3 and 4. If students do perceive that the lecturer is 'making an effort' for them this may support one of the three key themes for effective teaching proposed by Ballantyne *et al* (1999), that lecturers should love their discipline and have a genuine desire to share that love with the students. That then raises the question: what did the students perceive in terms of rapport from their evaluations of the featured performances? The following comment from one of the student participants (sub-section 5.3.1) is noteworthy: '*I thought the effort put in was clearly visible by the use of skits ... This in my opinion shows that he values the time he has with the students, helping me to respect the lecturer more ... The work put in was at such a high level that I would say it helps to build a rapport between me and the lecturer, which I am sure would be the case of most students'... the work put in showed respect to the students in the lecture hall and that he takes the time which they have seriously'.* This is of course only one student's perception. However, it is interesting that the student suggests most students would likely feel the same. In my opinion, this represents an important and exciting area for further research. *If it can be shown that students do perceive the situation similarly, then the use of drama-based techniques may have a powerful role to play*

in establishing rapport through mutual respect. This could also possibly aid the lecturer in displaying greater approachability (Bradley *et al* 2015) and assist in helping to break down student-teacher barriers (Lubicz-Nawrocka and Bunting 2018). In view of the foregoing I feel confident in suggesting that the use of drama-based techniques *may* be able to contribute to some of the strategies linked to the rapport construct, particularly strategies 3 and 4. However, further research is required in order to make more substantive claims.

6.4 Drama-based techniques and student engagement

In addressing the research question regarding how drama-based techniques can contribute to lecturer effectiveness in supporting student engagement, Section 6.3 has provided an integrated discussion of the core element of the question: how drama-based techniques can contribute to *lecturer effectiveness*. The discussion drew on the findings and interpretative analysis relating to the five data sets. For data set two the selected *evaluation framework* based on the personal attributes of lecturers was applied (Heffernan *et al* 2010), comprising 19 strategies for effective teaching linked to four principal constructs. The second part of the research question regarding how the application of the techniques, applying the effective teaching strategies, *support* student engagement is subsidiary. Because the study was designed and constructed with prime emphasis on the effectiveness criteria, no specific evaluation framework was selected to gauge levels of engagement. Indeed, it would not be possible to achieve this in any *meaningful way*, from my interpretative analysis of the 10 videos. That said the issue of engagement remains an important one if perceived as essential for students' learning. A deep analysis of how drama-based techniques can contribute directly to student engagement would constitute an area for further research. In this study, the purpose of including engagement as a secondary part of the research question is to gain some initial exploratory insights into whether the application of the effective teaching strategies, through drama, may *support* student engagement. These insights have been provided by the co-researchers and student research participants and are based on the subjective interpretations of their experience. As noted in sub-section 2.5.1, for the purpose of this study, student engagement means *the interest and involvement students demonstrate in their learning experience*.

6.4.1 Student engagement: insights from the co-researchers and student participants

Ottewill and Macfarlane (2003) suggest that if students are going to be motivated to learn, then lecturers should actively seek out ways to stimulate student interest. A similar view is expressed by Mann and Robinson (2009). The traditional lecture may be perceived as unengaging if

delivered in a monotone fashion (Exley and Dennick 2009; Mowbray and Perry 2015). Regarding tutorials, there is a danger that these may end up merely as an extension of the lecture (Race and Pickford 2007). If so, and if delivered in a monotone way, lack of engagement may result here also. In this study the use of drama-based techniques has been trialled in both the lecture and tutorial settings and it has been noted from Section 6.3 that it may contribute to teaching effectiveness in a variety of ways. Has the execution of these techniques, applying effective teaching strategies, also supported student engagement? In the video diary reflections (sub-section 5.2.1) one of the co-researchers, reflecting on the approach taken to preparation, said: *'... I thought what things could be added to make it more fun, interesting and engaging'*. Through this approach the co-researcher appears to be actively seeking out ways to maximise student interest (Ottewill and Macfarlane 2003; Mann and Robinson 2009). Because drama interventions need to be designed, the preparation phase provides an opportunity for the lecturer to think carefully about what strategies to apply within the performance to stimulate interest. For example, the above quotation suggests that the effective teaching strategy of humour may be applied. It is interesting that the co-researcher said: *'... I thought what things could be added ...'* Perhaps this is a notable advantage of these techniques: many of the strategies for effective teaching can be included to support student engagement. For example, the lecturer may think about how to be creative through the use of props or suspense and surprise, or how to integrate humour, vocal variation and gestures. Interestingly, in the student evaluations (sub-section 5.3.1) the use of props appears to have captured the student's interest as indicated by this comment: *'... The use of these props was dynamic and innovative ...'* In the video diary reflections (sub-section 5.2.2) one of the co-researchers, reflecting post-performance, said: *'... I mean students' attention was really high ... I definitely saw them like much more engaged and paying much more attention than what they would normally do'*. As noted in the analytic narrative (sub-section 5.2.4), unanimity was evident in the co-researcher group regarding the positive link between drama-based techniques and engagement. Some expressions were as follows: *'It captured ... attention ...'*, *'I ask students a lot of questions. That's the way I hold the students' attention ... but it makes it richer having this more theatrical vein that can also be part of the session'*. *'So definitely attention held ... they'll have their moments of like falling asleep for a few seconds and then waking up. This time it didn't happen during the lecture'*. *'Definitely the students were more engaged ... I felt like at least they were a little bit more engaged than usually'*. Although these are subjective interpretations, they are derived from the lived experience. The co-researchers appear to be in no doubt that drama-based techniques can capture and hold students' attention. Student reactions are of course based on witnessing the *entire* performance which will include

application of a number of the strategies for effective teaching (Heffernan *et al* 2010). Interestingly, the performances matrix (*Appendix 30*) indicates that across the 25 performances, there were 110 occurrences of effective teaching strategies being applied relating to the dynamic delivery construct alone. This perhaps suggests that *if* students are engaged by the *overall* performance, then the application of these strategies is actively supporting student engagement. In the study by Bradley *et al* (2015), 16 components of effective teaching are grouped into three key areas; one of these is *student engagement*. Nine components are listed as supporting engagement including some that have perhaps been evident in the drama performances; for example, *showing passion for the subject*, *showing enthusiasm* and *making learning fun*. In the video diary reflections (sub-section 5.2.4), one of the co-researchers suggests that students' attention is secured when the lecturer displays adequate confidence in delivery. This could be simply an expressed viewpoint or could possibly reveal a concern that delivery was impaired through insufficient confidence. Either way, as noted in the analytic narrative, this area will be actively addressed in the RTS, as any problems would need to be overcome if this new teaching method was to be enthusiastically adopted (Bennett 2001).

So, what about the student perspective? In the student evaluations (sub-section 5.3.1), one of the students commented: *'The effective presentation sustained the engagement of the students'*. Another student links the display of enthusiasm and the use of props as making the performance *'Interesting to watch'*. A further comment highlights *'humorous entertainment'* as a means of engaging students. In these quotations, three effective teaching strategies are highlighted: *creativity*, *enthusiasm* and *humour*; perhaps indicating that through drama, these strategies are actively supporting student engagement. The phrase: *'humorous entertainment'* is interesting. Tait *et al* (2015:13) refer to "the pedagogic era of 'edutainment" and suggest that humour can play an important role in engaging students. Stupans *et al* (2010) suggest 'fun' approaches can promote student engagement. Other writers suggest that engagement can be enhanced and interest in learning increased through the application of humour (Lomax and Moosavi 2002; Garner 2006; Lei *et al* 2010; Miller *et al* 2017). Further comments were made in the student evaluations (sub-section 5.3.3) regarding engagement; examples being: *'My interest was notably heightened when the lecturer undertook a role play type situation ...'* *'Both skits ... were entertaining and innovative and therefore heightened attention'*. *'when the ball game was introduced – this caught my attention'*. *'Tennis ball exercise engages the audience!'*, *'the performance was one of the main parts I particularly enjoyed and was excited by ... Without this my interest would have most likely wavered ...'* *'My interest was notably heightened with the*

role plays ... This heightened my interest in the topic and allowed me to feel more engaged'. Again, it can be noted that these student expressions relate to perceptions of the *overall* performances. The performances matrix (*Appendix 30*) indicates that at least some of the effective teaching strategies were employed within all the performances that featured on the DVD, suggesting that they may be supporting student engagement in an active way. In summary, taking into account the subjective interpretations revealed in both the video diary and student evaluation extracts, it seems reasonable to conclude that the use of drama-based techniques, applying a range of effective teaching strategies, *may* support student engagement.

There is, however, a potential problem. It has been noted that influence is exerted on student engagement by the interaction of a variety of factors. This could result in increased engagement; conversely, it could result in disengagement (Zepke and Leach 2010; Leach 2016). In sub-section 5.33, one of the students refers to the techniques as *'... a healthy break from tired lecture routines ...'* As noted in the analytic narrative, there is a danger that use of the techniques *could become* another 'tired' lecture routine; thus leading to possible disengagement. This issue will be addressed in the RTS but in the video diary reflections, the co-researchers make some suggestions regarding the use of the techniques in teaching practice. Some of the comments (sub-section 5.2.5) are as follows: *'Within a 50-minute teaching session ... I think that all three techniques might be overdoing it a little bit'. 'No ... that's too much, at least in the beginning'. 'I don't think I would be using the three together ...' 'I think three techniques can work in a session'. 'I definitely think all three can be used in one session ... it depends on the nature of the teaching'.* There are mixed views here. The reason that all three were used in the trials was to give each co-researcher experience of designing and delivering each of the techniques (*sketch, soliloquy, and story*). As noted in the analytic narrative, lecturers would need to apply judgment in deciding when to use and how many to use. In my opinion, if a lecturer tries to take on too much, too regularly, the quality of the performance may suffer, leading to possible disengagement. What then is the student view? In data set five - the student evaluations of drama-based techniques - the following comments (sub-section 5.4.2) are noteworthy: *'I would like to see more of this in the future...' 'I feel that I do not experience enough of these techniques ...' 'I think that DBTs should be employed in all lessons'. '... at least have one DBT per class if the topic is appropriate'. 'In every single lecture they shouldn't use it ...'; 'I enjoyed them ... I don't think they need to be used in every lecture or tutorial''. 'Teachers should be aware of the over-use of DBTs so they do not become perceived as mundane, stale and irrelevant'. '... if it is repeated week in and week out ... it sometimes becomes predictable and when it becomes*

predictable it becomes less interesting'. 'It could become a bit tedious ... if you had a skit in every single lecture and they wouldn't grab your attention in the same way ...' As noted in the analytic narrative, there appears to be overall agreement on the value of employing drama-based techniques but varied views on how often they should be applied. The narrative also points out that the issue of frequency of use will be addressed in the RTS. On balance, I would suggest that lecturers use their judgment as to where and when to utilise the techniques but remain cautious regarding the danger of over-use.

Sections 6.3 and 6.4 have presented an integrated discussion in the context of the research question, drawing on the findings and interpretative analysis in respect of the five data sets. The following section is a statement of how the research question has been answered.

6.5 The research question: how it has been answered

To re-state the research question:

How can the use of drama-based techniques in teaching contribute to lecturer effectiveness in supporting student engagement in higher education?

From the analysis of the research findings, it appears that drama-based techniques may be able to contribute to lecturer effectiveness by providing a vehicle through which a range of strategies for effective teaching can be applied. The application of the specific strategies in connection with the drama-based techniques performed has been documented in Chapter 4, Chapter 5 and Chapter 6. Further analysis of the research findings suggests that the application of these effective teaching strategies, through the vehicle of drama, may also support student engagement.

6.6 Original contribution to knowledge

The original contribution to knowledge in respect of this research study was made explicit in Chapter 1, Section 1.7 and is now re-stated here:

The following areas constitute an original meaningful contribution to knowledge in the context of higher education and within a business faculty through adding to teaching and learning and enhancing the student experience. In addition, putting forward the case for the significance, professional relevance and rigour of the contribution, I would argue that the learning outcomes of the study are not discipline-specific and that the documented action research process could be

applied in other faculties of the host organisation and generally within the field of higher education.

Originality is claimed in the following dimensions:

1. The trialling of the three techniques in higher education teaching practice, through a specifically-crafted action research methodology as documented in Chapter 3

2. The application by lecturers of the three drama-based techniques (soliloquy, sketch and storytelling) in a higher education teaching setting and the findings derived therefrom

3. The evaluations by student research participants of the application of the three drama-based techniques in a higher education teaching setting

4. The revised training strategy for lecturers developed from a rigorous analysis and interpretation of the research findings as presented in Chapter 7

6.7 Limitations arising from the method

The framework that was applied in the study (Heffernan *et al* 2010) was selected as a proxy for a qualitative evaluation of effectiveness. It represents only one perspective regarding the components of lecturer effectiveness and focuses exclusively on the personal attributes of lecturers. The study was centred on the student perspective and involved students studying marketing at one university. The teaching strategies linked to the four principal constructs emphasise, in part, a business school focus. For example, under the applied knowledge construct, one of the suggested strategies for teaching effectiveness is: "Possess a strong knowledge of the course and be able to show how this fits within the wider business environment" (Heffernan *et al* 2010:25). Notwithstanding these limitations, the framework was selected because the four constructs were derived from focus groups *and* a literature review. In addition, the list of teaching strategies was clearly articulated thus aiding the development of the a priori coding system. Also, the *personal attributes* of lecturers were particularly relevant in the context of performing a range of drama-based techniques.

The study took place in the faculty of business at one post-1992 university in the UK. Four of the co-researchers taught business subjects and one taught personal and professional development. The qualitative research study was conducted using small samples and therefore there are limitations in terms of generalisability. However, due to the nature of the study and as mentioned in Section 6.6, the learning outcomes and action research procedures are not necessarily confined

to the subject discipline of business. I would argue that with an element of adaptation, they may have possible application in other disciplines and in other settings.

In sub-section 3.3.4, it was pointed out that the action research cycle is generally repeated a number of times to gradually refine the process as new learning from the evaluation of each cycle is incorporated into the subsequent iterations (Koshy 2010). Indeed, a number of writers advocate this (Altrichter *et al* 2002; Zuber-Skerritt and Perry 2002). I fully subscribe to this view because the spiral of cycles allows for a progressive series of refinements leading to an *accepted* resolution to the problem, albeit with the caveat that change is continual and further iterations may be deemed desirable or necessary in response to changed situations. It was noted that a conscious decision was taken to apply *one* action research cycle in this research study. This could legitimately be deemed by some as a limitation. However, the reasons for the decision need to be explained further, building on the points made in sub-section 3.3.4. It is important to realise that this study is positioned *as the first part* of a series of action research cycles. This project pioneered a new teaching innovation in the business school, and I wanted to take the first action research cycle as the basis for the thesis and explore the idea *in-depth* in order to generate rich insights and to create the start point for action research cycle two. Alternatively, I could have scaled the project down and conducted two cycles, but I made the decision to develop a project approach that allowed not just for my interpretative analysis as lead researcher but also for the subjective interpretations of the lived experience by the co-researchers. In addition, I decided to extend the project to incorporate initial student evaluations. This approach yielded significant volumes of data. These data were analysed robustly as described in Chapter 3 in order to yield a set of meaningful initial insights. The *aims* of the project were constructed to facilitate the start point for action research cycle two. The third aim (see Section 1.2) was specifically included to allow for the creation of the *revised training strategy* derived from the analysis of the data generated from action research cycle one. The outline of the revised training strategy is documented in Chapter 7. The plan is to implement action research cycle two with a new group of lecturers on the PG Cert HE programme. In this connection I have contacted the Education Development Unit of the host university with a view to presenting the findings at a meeting to be held in September 2018. This will provide the opportunity to discuss the approach in more detail including how to integrate it into the curriculum; either as part of the core module structure or as a stand-alone option. Notwithstanding the in-depth nature of the study; because the findings relate to one action research cycle, I present my learning outcomes as exploratory and tentative

conclusions based on one iteration. Further validation will take place in action research cycle two and if necessary, additional refinements through action research cycle three.

6.8 Summary

This chapter has provided an integrated discussion of the learning outcomes in the context of the research question, as part of the *specifying learning* phase of the action research cycle. The discussion has shown how drama-based techniques can contribute to lecturer effectiveness in supporting student engagement in higher education teaching. A statement has been made regarding how the research question has been answered and the original contribution to knowledge has been re-stated. In addition, the limitations of the study arising from the method have been articulated. The final chapter summarises the project, revisits the aims and presents the revised training strategy. In addition, suggestions are made regarding areas for further research.

Chapter 7: CONCLUSION AND RECOMMENDATIONS

7.1 Introduction

In this final chapter, the three aims of the project are revisited, and general reflections are made regarding how they were addressed. This includes the documentation of the revised training strategy as part of the *specifying learning* phase of the action research cycle. The general recommendations are then summarised and the recommendations regarding areas for possible further research are identified.

7.2 The research question and aims of the study

The study was designed to address the following research question:

How can the use of drama-based techniques in teaching contribute to lecturer effectiveness in supporting student engagement in higher education?

Three specific aims were identified for the study as follows:

(a) To trial the application of drama-based techniques in the form of a 'toolkit' comprising three techniques: *soliloquy*, *sketch* and *storytelling*, in higher education teaching practice

(b) To ascertain how these techniques can contribute to lecturer effectiveness in supporting student engagement

(c) To propose a strategy to assist lecturers in displaying effectiveness as teachers specifically with regard to the development and application of the drama-based toolkit in their own teaching practice

With regard to aim (a) the entire action research cycle was developed in order to facilitate this. The methodology adopted was described in detail in Chapter 3. As noted in Chapter 1, the higher education sector has undergone significant change in recent times and universities may need to foreground the student experience in order to create marketplace differentiation; including the improvement of teaching quality (Holbeche 2012). I was keen to pioneer an innovative teaching approach in the business faculty and wanted to do more than simply inform lecturers about the use of drama-based techniques and garner views; I wanted to *actively test* whether these could be applied in practice as a contribution to teaching effectiveness in support of student engagement. My approach was change-oriented because I wanted to introduce a 'new' toolkit that lecturers

could add to their teaching strategy repertoire. I would argue that an action research methodology was the most effective way to achieve my aims. On reflection, I believe that the methodology applied was effective and the trials were well-executed. The subjective interpretations the co-researchers attached to their experience revealed a generally positive reaction, as was the case with the student evaluations. The findings also revealed that the co-researchers intended to continue to utilise the techniques in their teaching, post-study, at least in some form. Interestingly, one of the co-researchers developed their experience on the project into a case study which was used in support of her application for Senior Fellowship of the Higher Education Academy. However, the methodology adopted did have its flaws as revealed through the co-researchers' reflections, and the necessary amendments have been incorporated into the revised training strategy for action research cycle two. What also became evident as the project progressed was the vital role of the lead researcher in providing the necessary resources including skills development, to enable the co-researchers to execute the project successfully. Because of my experience and my passion for drama, I was naturally motivated to undertake this role. Although the relationship with the co-researchers was collaborative and they had the freedom to take ownership of the design and delivery of their own interventions, I was still required to 'fuel' the project with the necessary resource provision. I designed and delivered the training workshop including demonstrating the range of techniques. I produced the guidance notes and provided coaching at the one-to-one review sessions. I fully intend to adopt the same role, applying the revised training strategy, for action research cycle two. Indeed, if that proves successful and continues to be applied on the PG Cert HE programme over the long-term, I will continue to fill this role on an ongoing basis. However, I have suggested that this methodology may *possibly* have application in other settings and other institutions. I believe there is enough information in this thesis to allow interested parties to understand the general approach and adapt it to their needs. However, what may be more problematic is the need to demonstrate the range of techniques. Suitable people would need to be identified within faculties or institutions willing and able to undertake this. This is why I am very keen on the establishment of *communities of practice* (Lave and Wenger 1991). At the time of writing, I have agreed to work with one of the co-researchers to develop a strategy for sharing information between interested parties and developing useful resources regarding the use of drama in teaching. This need is also addressed in the RTS. I would argue that the more lecturers (who have been trained in the use of the techniques) share information and actively apply what they have learnt over time, then the better positioned they would be to adopt a training role themselves, thus adding to the resource base for leading training interventions. If deemed necessary, an additional option could be to commission

a professional actor to facilitate part of the suite of workshops; perhaps by demonstrating the techniques in the first workshop and providing critique on the rehearsed performances in the second.

Regarding aim (b), this essentially re-states the research question. In Chapter 6, the detailed discussion integrates the findings and analysis from the various data sets and makes a case for adopting drama-based techniques as a teaching tool. Section 6.5 then succinctly states how the research question was answered: drama-based techniques appear to constitute an appropriate vehicle *through which* a number of effective teaching strategies can be applied. The findings also indicate that the performance of these drama interventions, employing these effective strategies, may support student engagement. Through my interpretative analysis of data set two, it was interesting to note *how many* of the strategies for effective teaching, derived from the selected framework (Heffernan *et al* 2010) were actually applied during the execution of the techniques. The performances matrix (*Appendix 30*) indicates that 11 of the 19 strategies for effective teaching were notably applied in some form, across the 25 performances (although please note the comments on learning styles in sub-section 6.3.2). The discussion regarding *rapport* (see sub-section 6.3.4) suggests that there are also possibilities that a further two strategies linked to this construct may be applicable through the performance of drama-based techniques (subject to further research). Section 6.7 points out the possible limitations of the selected framework, although it should be noted that the use of the techniques foregrounded some of the components of effective teaching featured in a number of other frameworks (Ramsden 1992; Ballantyne *et al* 1999; Kember and McNaught 2007; Bradley *et al* 2015). The co-researchers were given the freedom to develop the interventions as they wished. Although some chose to involve students to varying degrees in the execution of the techniques, it is notable that many of the performances foregrounded the lecturer as 'sole performer'. This of course was one of the key intentions when devising the study and I would suggest that the methods applied, and the learning outcomes will now add to the relatively sparse body of literature in this regard (Hains-Wesson 2011). Although the training programme and development process involved dedicating time on the part of the co-researchers, I would argue that this investment in time and effort was manageable in terms of acquiring the skills to apply a new, innovative teaching method. Although the process for action research cycle two will be more involved, I would still suggest it is manageable for lecturers in terms of personal investment. It was interesting that all of the co-researchers *were able* to perform the techniques, applying many of the effective teaching strategies, following the training and preparation programme. As previously noted, although it was not the purpose of the study to

provide detailed individual critique on the quality of the performances, I did feel as interpreter, that the standard of performance was generally fine (in action research cycle two the RTS will provide the opportunity for greater critique during rehearsal). This is encouraging on two levels. Firstly, it suggests that the training model, albeit with future adaptations planned, may be a suitable vehicle for skills development. Secondly, it perhaps suggests that, to varying degrees, the ability to apply these teaching strategies; for example, animation in voice, animation in body, enthusiasm, creativity and use of humour, resides within all of us and that this ability can be foregrounded and developed further through the application of a vehicle such as drama.

Regarding aim (c), this has been achieved through the creation of *the revised training strategy* which constitutes (at this point in the action research spiral) the method for enabling lecturers to display effectiveness as teachers specifically with regard to the development and application of the drama-based toolkit in their own teaching practice. In the findings and analysis for data set one, data set two and data set three, proposed revisions to the original training strategy were drawn from the findings and progressively summarised in tabular form. This revised training strategy is now presented in bullet point form in Table 7.1. The table shows the *list of activities* for the new strategy. The material is not provided here. This will be fully developed prior to the commencement of action research cycle two when all the arrangements have been finalised. Therefore, the references in the table to PowerPoint slides refer to those which *will be* developed, although some material will be drawn from those used in action research cycle one (*Appendix 3*). When the new guidance notes are issued, they will have been updated to include the revisions highlighted in Tables 4.2, 4.30 and 5.2, namely, several scripted examples of the techniques, a list of the sources lecturers used to generate ideas for the design of the techniques during action research cycle one and tips for creating performance cues. For the execution of the strategy, a class size of five and use of the same training facility is assumed as is the availability of the online learning platform for uploading the videos and facilitating the discussion board activities. As the strategy forms the basis for action research cycle two, all the necessary research-related activities are also listed. It is also assumed that when lecturers have undertaken the training programme, they will join the community of practice to further collaborate, share information and develop their skills.

THE REVISED TRAINING STRATEGY: ACTION RESEARCH CYCLE TWO

TRAINING WORKSHOP ONE

The workshop is of four hours duration plus a 20-minute break after two hours. It is an interactive event structured around the PowerPoint slide presentation: ***The Show Must Go On!*** The workshop activities are listed below in chronological order.

- ***Show SLIDE 1: The Show Must Go On!***
- *Review the purpose of the workshop*
- *Explicitly state that the demonstrations will be video recorded due to possible audience involvement (previously agreed through the participant information sheet and consent form)*
- ***Show SLIDE 2: Lecturer Effectiveness***
- *Highlight general principles of lecturer effectiveness*
- ***Show SLIDES 3 and 4: Lecturer Effectiveness***
- *Highlight the key elements of the lecturer effectiveness framework (Heffernan et al 2010)*
- *Facilitate a collaborative group work session to determine an agreed list of lecturer effectiveness criteria*
- ***Show SLIDES 5 and 6: Student Engagement***
- *Facilitate an interactive discussion regarding issues of student engagement*
- ***Show SLIDE 7: The Use of Drama***
- *Present a brief summary of the possible value of drama-based techniques in teaching*
- ***Show SLIDES 8 and 9: Strategies to Enhance Teaching Effectiveness***
- *Invite comments regarding how drama may contribute in applying the strategies. Isolate the key strategies*
- ***Show SLIDE 10: The Soliloquy***
- *Introduce and explain the technique*
- ***Show SLIDE 11: The Story***
- *Introduce and explain the technique*
- ***Show SLIDE 12: The Sketch***
- *Introduce and explain the technique*
- ***Show SLIDE 13: Overview of Performing Arts Skills***
- *Facilitate a discussion on the key performing arts skills (Tauber and Mester 2007)*
    a. *Present the list*
    b. *Discuss each skill in turn*
    c. *Explain the importance of the skills for executing the techniques*
    d. *Highlight the various ways to apply humour*
    e. *Stress the need to develop the expressive potential of the voice*
    f. *Show how the dramatic pause can be applied*
    g. *Highlight options for character creation*
    h. *Explain the value of using the skills in general delivery*
- ***Show SLIDE 14: Overview of Performing Arts Skills: Use of Props***
- *Present the list of props used in the performances for action research cycle one*

- *Provide live demonstrations of the three techniques, employing sufficient examples to illustrate the variety of approaches that can be adopted*
  a. *Discuss audience reaction following each performance*
  b. *Discuss how the performing arts skills were applied*
  c. *Discuss which effective teaching strategies were in evidence*
  d. *Make explicit the need to personalise the performance and own it*
  e. *Make explicit the need to create context and stress the learning application*
  f. *Discuss effective lead-in and lead-out approaches*
  g. *Address any concerns over the design and delivery of the soliloquy*
  h. *Discuss how to react should things not go according to plan*
  i. *Discuss frequency and manner of use*
  j. *Video-record the performances for subsequent upload onto the online learning platform*
- ***Show SLIDE 15: How to Build the Confidence to Perform***
- *Discuss how to develop the necessary confidence to perform effectively*
  a. *Discuss the importance of confidence in conveying humour*
  b. *Discuss how to effectively manage self-consciousness and nerves*
- ***Show SLIDES 16 to 18: Design Principles***
- *Discuss practical suggestions for approaching and executing the design phase*
- ***Show SLIDE 19: Introduction to Memorisation Skills***
- *Briefly review some memorisation techniques to enable greater recall of the workshop demonstrations when entering the design phase*
- ***Show SLIDE 20: Evaluating Effectiveness Over the Long-Term***
- *Facilitate an interactive discussion on how effectiveness of application could be evaluated over time*
- *Issue the guidance notes*
- ***Show SLIDE 21: The Next Steps***
- *Review the arrangements for the remainder of the training programme. The phases are:*
  a. *Individual design and preparation*
  b. *Personalised coaching*
  c. *One-to-one final review*
  d. *Private rehearsal time*
  e. *Training workshop two*
  f. *Final refinements*
  g. *Personalised coaching*
  h. *Execution of the techniques in the live teaching environment*
- ***Show SLIDE 22: Thank You and Goodnight!***
- *Take final questions*
- *Issue the evaluation questionnaire for workshop one*
- *Post-workshop, upload the video recording onto the online learning platform for subsequent review by the co-researchers*

PERSONALISED COACHING

The personalised coaching sessions are introduced during the design and preparation phase which immediately follows the first workshop, and which culminates in the final one-to-one review session. They are re-introduced following the second workshop to support the co-researchers as they carry out their final refinements. The approach is as follows:

- *Be available to respond to co-researchers' questions throughout the entire design phase*
- *Provide personalised coaching support as required*
- *Encourage co-researchers to review the video recording of the workshop demonstrations*
- *Encourage co-researchers to consult the guidance notes*
- *Encourage co-researchers to share ideas, concerns and information with other members of the group through the online discussion board*
- *Encourage co-researchers to review the video recording of their performances at the second workshop to assist with the final refinements phase*

FINAL ONE-TO-ONE REVIEW

The core part of the design phase culminates with a final one-to-one review session held with each member of the group. The approach is as follows:

- *Ask for a progress report from the co-researcher*
- *Address any specific concerns*
- *Assist the co-researcher in evaluating and applying any further refinements that may be required*
- *Provide reminders regarding the second workshop and how it will be conducted*
- *Encourage the co-researcher to utilise the time prior to the workshop for private rehearsal*

TRAINING WORKSHOP TWO

The workshop is of four hours duration plus a 20-minute break after two hours. It is designed to allow each co-researcher to rehearse **three** of their drama-based techniques (one sketch; one soliloquy; one story) in front of the lead researcher and the other co-researchers. The co-researchers select which techniques they will perform. The workshop activities are listed below in chronological order.

- *Provide a brief Introduction to the workshop (5 minutes)*
- *Explicitly state that the entire session will be video recorded (previously agreed through the participant information sheet and consent form)*
- *Invite the first co-researcher to perform their chosen sketch including a 30-second lead-in comment and 30-second lead-out comment linked to the learning point (5 minutes)*
- *Invite the co-researcher group to provide critique based on the following questions:*

a. *Did the performance engage?*
b. *How effectively were performing arts skills applied?*
c. *What effective teaching strategies were applied?*
d. *Was the learning point clear?*
e. *What could have been done differently?*

- *Provide critique as lead researcher (10 minutes for the overall feedback)*
- *Repeat the above process for each of the remaining co-researchers (60 minutes)*
- *Repeat the same process for the performances of the soliloquy (75 minutes)*
- *Repeat the same process for the performances of the story (75 minutes)*
- *Conduct a brief workshop review and remind co-researchers that they now need to undertake any final refinements based on the feedback and that personalised coaching is available if required (10 minutes)*
- *Issue the evaluation questionnaire for workshop two*
- *Post-workshop, upload the video recording onto the online learning platform for subsequent review by the co-researchers*

POST-PERFORMANCE ACTIVITIES

All the teaching sessions in which the drama-based techniques are performed will be videoed in their entirety following delivery and uploaded onto the online learning platform. The following post-performance activities will then take place:

- *Review of the videoed teaching sessions by the co-researchers*
- *Completion of the reflective video diaries by the co-researchers*
- *Evaluation by the student research participants of two of the teaching sessions, following the same process as for action research cycle one*
- *Evaluation by the student focus group regarding the value of drama-based techniques in higher education teaching practice*
- *Analysis of the following six data sets by the lead researcher:*
  a. *Questionnaire: workshop one*
  b. *Questionnaire: workshop two*
  c. *Video footage of the performances*
  d. *Video diaries*
  e. *Student evaluations of the two teaching sessions*
  f. *Student evaluations of the value of drama-based techniques*
- *Specification of learning by the lead researcher*
- *Production of a revised training strategy should any further modifications be deemed necessary*
- *Dissemination of the training strategy to be utilised by educators in their teaching practice*

Table 7.1 *The revised training strategy for action research cycle two*

7.3 Summary of recommendations

The principal recommendations arising from the study are summarised as follows:

1. To make available the revised training strategy as outlined in Table 7.1 for application within the PG Cert HE programme at the host university. The exact nature of the application will depend on the outcome of discussions with the Education Development Unit, planned for September 2018. As noted, all the co-researchers in this study were graduates of the PG Cert HE programme. However, they were all from the Faculty of Business. The advantage of applying the strategy in the programme is that it will provide the opportunity for lecturers from other faculties to be introduced to the application of the techniques.

2. To disseminate the findings of the research within the Faculty of Business in the host university. This will take place through:
   - *A presentation at one of the scheduled all-staff meetings*
   - *Leading an interactive session at the next annual teaching festival scheduled for June 2019*

3. To provide an opportunity for lecturers within the faculty who are interested in this innovative teaching approach, to receive coaching regarding the application of the techniques in their own teaching practice. I would initially provide this coaching including teaching evaluations and feedback.

4. To establish a cross-faculty community of practice (Lave and Wenger 1991) to enable lecturers to share ideas and information relating to the application of the techniques in teaching practice.

5. To discuss the research findings with representatives of The Royal Academy of Dramatic Art (RADA). RADA is currently providing presentations skills training to some lecturers in the faculty and there may be a way of working together to incorporate some of the elements of this innovative teaching approach

7.4 Recommendations for further research

There are a number of potential areas for further research which have arisen from the study. These are as follows:

1. A research study dedicated to an in-depth exploration of student engagement and an evaluation of the effects on *student learning*, with regard to the application of the techniques in higher education teaching practice

2. A study dedicated to acquiring deeper and more extensive insights into the *student perspective* with regard to application of the techniques in their teaching and learning experience

3. An investigation into the possible link between the effective teaching strategies associated with *rapport* and the application of drama-based techniques in teaching

4. A deeper critique of the criteria for teaching effectiveness, embracing other frameworks, in the context of the use of drama-based techniques in teaching

5. An investigation to acquire an in-depth understanding of the knowledge transfer process regarding the acquisition, application and dissemination of knowledge associated with use of drama-based techniques as an innovative teaching approach

7.5 Overall summary

Through this exploratory action research study, I have sought to provide initial insights into how the use of drama-based techniques can contribute to lecturer effectiveness in supporting student engagement. Section 6.5 states how this research question has been answered and Section 7.2 discusses how the associated aims have been addressed. The original contribution to knowledge has been articulated in the introductory chapter and then foregrounded again in Section 6.6. In this connection, I strongly believe that the study has made an original meaningful contribution to knowledge in what appears to be a relatively under-researched area. The trialling of the techniques by lecturers through the bespoke action research methodology and the findings derived therefrom, together with the student evaluations and the revised training strategy derived from the findings and interpretative analysis, have collectively provided a contribution which foregrounds the lecturer as 'performer'. I believe this adds value to teaching and learning in

higher education and enhances the student experience. This study has been conducted in the business faculty context with a small sample of research participants. Although the findings are not generalisable, I do believe that they may hold value for other faculties and for other higher education institutions, and that the action research methodology applied could be adapted and utilised relevant to specific requirements. I argue that this underscores the significance, professional relevance and rigour of the contribution. Overall, this study has, for me - and I believe, for the other co-researchers too - constituted an exciting and fascinating journey. A key purpose of the action research project was to effect change. I sincerely hope that the co-researchers will continue to apply these techniques in their teaching practice and that many more will choose to add this innovative teaching approach to their personal teaching toolkit as they look for ways to maximise the student learning experience.

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The use of drama-based techniques in higher education teaching

ROBERT ARNETT ROBSON

APPENDICES

A thesis submitted in partial fulfilment of the
Requirements of the University of Greenwich
for the Degree of Doctorate in Education

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Appendix 1

THE LEAD RESEARCHER: REFLECTIVE DIARY

CYCLE PHASES	REFLECTIVE COMMENTS
DIAGNOSING	There was clearly an issue regarding teaching within higher education. Would students begin to expect more? Possibly. I also felt for some time that the quality of our teaching varied across the faculty with the varying feedback we received. Many lecturers were trying to be more innovative; particularly through the use of technology I noted. I wanted to offer something a little different and share that with others. I wanted to trial the drama-based techniques that I'd been using for years in corporate training and at the university. I felt confident that they had worked well; feedback had always been good – why not try to extend this further and see if it helps to promote a more innovative and engaging approach?

I decided to trial it within the faculty as my thesis project. There were other lecturers who recognised the need for more stimulating teaching approaches; some I knew, some were recommended. All of them had graduated from the PG Cert HE programme within the past three years and were open to try something new – something to put into practice. Collectively, could we help address the issue? Could we offer something new? If it worked could we spread the word?

How was I going to run this? To effect change and buy-in to it as a feasible method for teaching, lecturers were going to have to trial this in their own teaching practice and evaluate it. I thought about 15 lecturers would work well. Who should evaluate it? Obviously I would need to, the lecturers would need to and what about students – could I involve them? I thought it would be a good idea to introduce an external source, perhaps some independent assessors. They would need to be experts or drawn from the EDU maybe?

I decided to cut the number of lecturers radically. The project needed to be feasible in terms of scale and scope – better to work in-depth with a smaller sample. I selected five from the people I knew or were recommended. I met with them all and agreement was reached to proceed. They would definitely need some form of training – resource and skills provision. Was I best placed to provide that? Professional actors could provide this – I'd been introduced to some at Interact and some actor/trainers at Maynard Leigh. Thinking it through, I thought it would be OK for me to design and facilitate whatever training was required. I had been involved in corporate training for many years and had applied drama-based techniques in these sessions on a regular basis. I had applied them at the university and they seemed to have worked well and I knew the university system and was centrally placed.

I decided to create two workshops – one to demonstrate the techniques and set-up the interventions and the other one to provide an opportunity for practice before going live in the actual teaching sessions. This could take place after a period of initial preparation. Following discussion it was decided to just run the first workshop and then follow it with individual 1-1 sessions following the period of initial preparation. I decided I would select four students to review the videoed teaching sessions and then ask them to attend a focus group review. |
| **ACTION PLANNING** | I set about designing the workshop by applying the same principles for workshop design as I adopted in designing corporate courses (structure and presentation) but with the need to integrate appropriate theory. What were the best techniques to apply? Collaboratively, how would we decide on the definitive set of effectiveness criteria for the purpose of the project? Also what would the co-researchers need to take away as a reference tool?

 I decided to create a set of PowerPoint slides as the framework and build a fairly interactive session around them including the demonstration of the techniques. I decided to build-in the selected framework (Heffernan *et al* 2010) and run a group session to discuss it. I wanted the lecturers to have the final say – if they agreed with the framework we would run with it – if |

they wanted to amend it or add to it; that was fine. I designed in the performing arts skills part as an overview (Tauber and Mester 2007). I constructed a set of guidance notes for them to take away as a reference tool which would contain some practical tips generally and also some reminders built around the Tauber and Mester framework. I searched through my repertoire of performances and selected a few for each of the three techniques as well as a few short cameos. I tried to select ones that would show the variety of possibilities and also collectively demonstrate application of the performing arts skills. For the training venue I booked a large training room with lots of space to allow for the interactive group work and the effective demonstration of the techniques. Apart from the co-researchers, another lecturer attended at my invitation. She had some knowledge of these techniques being applied in practice and acted as my assistant on the night.

On the night, the workshop was executed as planned. The team made a flipchart list of the effectiveness criteria and all agreed that the Heffernan *et al* framework covered the essential areas; so it was decided to adopt this, in its original form, for the study. I issued everyone with their copy of the guidance notes for reference. Shortly thereafter I issued the review questionnaires to the co-researchers for completion and return.

A review took place following the workshop and it was decided to abandon the focus group for the lecturers and concentrate solely on the use of video diaries. On reflection, the idea of asking students to review the videos post-performance was recognised as unrealistic. It just wasn't feasible to ask them to critically evaluate 10 hours of footage. It was decided to select two of the videos (six performances in total). This would provide initial insights for the purpose of the study. I would select the videos following my review of the teaching sessions. I designed questionnaires based around the four principal constructs of the Heffernan *et al* framework for students to complete. I didn't want to lead their thinking so I decided to make no mention of the central theme of drama – just let them make comments about overall lecturer effectiveness and see if any of the drama elements featured. I would then follow this up with an open discussion (theme revealed) in a focus group. I expanded the student group to six.

How would the lecturers get on with their pre-preparation? When should I run the 1-1 sessions? I decided to leave this with the lecturers – to contact me when they felt ready. I also felt that they should select the venue, time and place – whatever helped them to feel comfortable. Although I issued the questionnaires for the workshop, I decided not to record the 1-1 sessions or make the data directly part of the thematic analysis. With the workshop, I needed the data to create themes from as the review would be central to the possible revisions for action research cycle two. With the 1-1s, these were more relatively unstructured coaching sessions and I decided the best way to capture data relevant to the sessions was through the video diary reflections that would provide post-performance reflections on their value.

The 1-1 sessions were conducted and appeared I felt, to have addressed many of the lecturers' concerns. One lecturer felt he needed to go away after the 1-1 and prepare some more and then come back for a second session. This is what happened – two sessions were arranged for this particular lecturer.

ACTION TAKING	For the live teaching sessions, I was thinking about how they should be recorded; first of all, *who* should record them? Following discussion with a colleague (teaching and learning technologist) it was agreed that she would become the videographer for all of the teaching sessions. What did we want to capture? The lecturer was the key figure – particularly if there was a need to gauge the vocal variations and body language movements. We decided to focus on the lecturer throughout rather than try to focus on lecturer and audience.

All scheduled sessions took place as planned and the sessions were captured in their entirety. However, not all the drama interventions were performed – five were omitted out of the 30 that were scheduled. All the videos were catalogued for subsequent review and analysis. |
| **EVALUATING** | Which two videos should I select for the student review? I selected what I felt were two representative samples in which all of the scheduled interventions had been performed. Also, I selected one lecture session and one tutorial session. Following all the live performances I invited each lecturer to record their video diaries. How would they approach |

this? I created a lecturer prompts sheet because I wanted to create an element of structure to the reflections but at the same time I wanted to capture their overall 'first-cut' reflections on the experience. I therefore added in a note to ask lecturers to begin with an unstructured period of reflection. I also provided each lecturer with their own DVD of their two teaching sessions. Following completion, the five video diaries were also catalogued and filed.

I issued the students with a DVD of the two selected sessions and provided some detailed guidelines for them along with the issue of the two questionnaires (one for the lecture and one for the tutorial). Following this I was informed that three of them could not attend the student focus group session. Therefore, I designed a follow-up questionnaire for these three that followed the same approach as the focus group interview guide.

I then conducted the focus group with three of the students, where the full nature of the research was revealed and an open discussion then took place regarding the students' views on the use of drama in higher education teaching – specifically with regard to the three techniques. The follow-up questionnaires were prefaced with an explanation about the central purpose of the research. I then catalogued the focus group video recording and questionnaires ready for analysis.

How then would I analyse the significant volume of data acquired? Would I have to leave some out of the analysis? I decided that I really wanted to retain as much information as possible, because this was an exploratory study and I may be able to use the data for a variety of research purposes notwithstanding the elements selected to support the answering of the research question in the thesis.

I felt that a thematic analysis would be an effective approach overall because it was an exploratory study. What categories would become evident and what core themes would emerge? I needed a robust framework and decided on the approach by Braun and Clarke (2006). Because the data generated was voluminous I decided to create five data sets. All the questionnaires were completed and ready for analysis, so I created the appropriate coding documents. I decided that the video diaries and student focus group needed to be fully transcribed in order to capture all the data. What though about the videos? I needed to apply the thematic approach, creating a priori codes mirroring the teaching strategies from the Heffernan *et al* model, but how could I document the video data in a form that would be workable for the analysis? I decided to draw on principles from Rapley (2007) and Heath *et al* (2010). The entire talk elements for each teaching session were fully transcribed. I then drew out and documented the elements specifically related to the three performances including lead-in and lead-out dialogue and also points relating to the learning application. I then undertook a fine-grained analysis of the visible and vocal conduct and described this in detail on the coding document for each of the sessions. This information then provided the basis for coding.

I decided to code everything – what I didn't use could be reserved for other purposes – in an exploratory study it is difficult to predict what may or may not be useful in the final analysis and I wanted to be capture as much as possible. I applied the *principles* of constant comparison (Glaser and Strauss 1967) in the sense that comparison throughout was necessary i.e. between codes, codes linked to themes, redundant codes, need for merging or deletion etc. I also made extensive use of memoing on all the coding documents. I wanted to make observations and raise questions as the analysis progressed and memoing provided a useful vehicle for this – not all questions were necessarily answered but served to 'flag-up' multifarious issues which could be addressed through further research or in the practical teaching environment.

From my analysis of data set one (the workshop questionnaires) a number of interesting questions arose; for example:

- Positive reactions to the workshop as an initial training vehicle
- Mixed reactions on the workshop in terms of confidence to take ownership – more towards the positive
- Evidence of reflective learning
- Consensus in value of live demonstrations of the DBTs – is there a need for more?
- Apparent evidence of new ways of thinking – is there a typical 'lecturer mind-set' (perhaps more content-driven)?

- Is the 'lecturer as expert' model moving more towards the 'lecturer as expert/performer' model?
- Views on adaptability of DBTs – Can the content element of a DBT apply to varying scenarios and topics?
- Possible evidence of transformational learning and ownership
- Evidence of application to own practice
- The effect of the presenter on the experience is particularly notable. How might this work in practice if multiple training sessions are required? How significant is the 'natural' talent of the presenter to the effective transmission of the techniques? Does the persona of the presenter have an impact on the confidence of the trainees? Is the impact positive or negative or mixed?
- There were many practical suggestions for gauging the effectiveness of the application of DBTs in a learning environment. How could this be effectively measured? Does this area offer opportunities for further and expanded research, perhaps applying a mixed methods approach?
- The discussion of lecturer effectiveness and student engagement criteria was conducted to an appropriate level
- Group work elements were effective
- Is the soliloquy a difficult technique to master?
- Is the soliloquy less popular than the other two?
- Do 'true accounts' have more power to engage than fiction-based stories?
- General agreement on the workshop venue (and associated ergonomics), size and duration
- Performing arts skills are very useful in underpinning the successful application of the techniques
- Mixed reaction to the value of the guidance notes. Is memorization better? Should more actual scripts of the demonstrated scenarios be included? Are they too long or too short? Are they practically-focused? Are they an effective tool to 'bridge the gap' between the initial demonstration of the techniques and the 1-1 review session?
- Many ideas offered to supplement the existing workshop model
- Notwithstanding possible additions, are there any key training elements missing?
- Is the gap too wide between initial demonstration of the techniques and actual delivery?
- Are practice sessions required prior to delivery involving observation and feedback?
- Could coaching sessions be provided?
- Is practice in memorization techniques the answer?
- Is there a need for memorization techniques training and personal coaching?
- Is coaching required at two levels i.e. the structure and delivery of the actual DBTs and the performing arts skills that underpin the delivery?
- How is lecturer proficiency 'signed-off'?
- Is there a very real danger of lecturer self-indulgence?
- How should information be shared between practitioners?
- How can technology be harnessed to support a community of practice?
- How might a revised training model link into the PG Cert HE in a meaningful way?
- How effectively can these techniques be applied cross-discipline?
- How can the outcomes of this research inform other contexts?
- How key is the entire planning phase?
- Planning reflections are also included in the video diaries. Should the write-up on this section be specific, drawing on both data sets and including the 1-1 reflections and personal design preparation elements?
- Would the write-up be better as a series of case studies reflecting each lecturer's personal 'journey' and reflections or should it focus more on the key themes of the 'collective experience' built around the key stages of the action research cycle i.e. planning, action taking and reflection?

Many of these questions were addressed throughout the data analysis and fed into the revised training strategy for action research cycle two; for example, the additional coaching, the revised guidance notes, various additional sessions for the workshop, the second practice workshop and the increased number of demonstrations of the techniques. Other questions

pose interesting areas for practical consideration by educators and present areas for possible further research – the lecturer's persona and the link to possible transformational learning being examples.

During the analysis of data set two (the workshop videos) I documented many observations and questions through the memoing process in each of the detailed coding documents. These memos helped to shape the evolution of the analysis. Some extracts from across the data set are as follows:

The creativity code is being frequently utilised. Remember: the a priori codes have all been drawn from the teaching strategies in the Heffernan et al (2010) listing. The creativity code is not in the listing but is drawn from the same study. Heffernan et al 2010:20 "Dynamism appears to result from three factors: the academics' enthusiasm, creativity, and use of humour". For this study, creativity embraces dramatic entrance and exit, suspense and surprise, use of props and character creation [explain in write-up]

Very long lead-in – capture all of it including the question and answer session with the student to provide sufficient background information leading into the sketch

Analysis note: further on in the lecture there is a brief reprise where the lecturer takes the model car out of the bin and brings it back to the centre of the theatre (places it on the lectern) to illustrate an old car being returned to a dealer (for a discount when buying a new car) and then makes the learning application in terms of the associated cost implications. This is only a brief reprise with an extended discussion as part of the lecture delivery. Therefore, the reprise can be excluded from the analysis.

The strength of this DBT is the use of descriptive gestures. Possibly the AIB could be more descriptive and expansive and the AIV more animated – although good vocal articulation overall. Opportunity to develop the dramatic elements to a greater degree in the storytelling. The element of suspense and surprise eroded due to the picture appearing at the beginning and not the end.

The AIV seems fairly standard; there is room for greater expression. The material lends itself to this as the script is humorous and there are a number of places where effective AIV could be applied. There is also no notable AIB because the notes pad is hand-held throughout the delivery thus limiting the scope for gesturing.

Utilise a priori codes (remember to incorporate Fereday and Muir-Cochrane ref in Methodology; also extracts from Rapley and Heath et al).Codes taken from the list of teaching strategies in respect of each of the four constructs relating to lecturer effectiveness (Heffernan et al 2010:25) plus one additional code (Heffernan et al 2010:20). Data for the code: Clear communication: Attempt to cater for all types of learning styles in your communication are included in Part B of the coding document.

For the code: Dynamic delivery: Be creative, assess based on the following: Character creation (creation of a character played by the lecturer in the DBT), Dramatic entrances and exits, Use of Props, Suspense and surprise.

The use of space is interesting in terms of foregrounding the sketch environment and building anticipation - advantage of larger lecture theatre

How important is this in terms of connecting with the audience? Think about terminology as related to audience composition e.g. age, gender, cultural mix etc.

think about the extent of PA skills training/coaching that may be required in a refined model

Think also about the interrelationships between the various PA skills – e.g. how a humorous portrayal is achieved through the effective integration of some of the other PA skills

When using student role-players, what training is required by the lecturer to ensure an effective performance on the part of the student?

There appears to be evidence of a degree of natural ability on the part of the lecturer

   Question: how easy would it be for a lecturer to perform a sketch like this if they lacked the natural ability evident here?

Clearly informing the audience that a soliloquy is going to be performed. Again, this could/should engage but there may be members of the audience who are unaware of what a soliloquy is. Should this be explained? If not, what would be the impact for engagement on those who are unaware?

*Clearly setting out the role (from which perhaps the nature of a soliloquy could be inferred) and explaining that the learning application will follow the completion of the performance. Perhaps this should centre more on the students' ability to isolate the learning points? For example: 'I want **you** to tell me why it's important to build-up an online reputation' - would this sustain engagement to a greater degree?*

Question: *This particular soliloquy is taking place in a confined area i.e. lecturer sat at the desk in front of a computer.* **Would some lecturers feel overly self-conscious in such a setting i.e. in the 'goldfish bowl'?**

Think carefully about the soliloquy *in terms of the training needed to perform it well.* **Take note of the lecturer video diary reflections and any student references** *to it and link to the revised workshop/training plan/strategy*

*Analysis note: DBT long duration – pace out the analysis to avoid mental overload. Keep re-playing the video clips to ensure that the description of body movements/gestures is as accurate as can be. Also keep thinking how individual DBTs can be reported on in the main report in terms of content and construction.

This sketch appears to work well – the tennis balls are definitely the central wow factor – probably quite unusual for students to witness a sketch of this nature. Quite a range of performing arts skills applied as well. There is possibly a mild element of surprise when the tennis balls are revealed – what's going to happen here? Also a dramatic entrance when the two balls are thrown into the audience. Classroom space is well utilised – the lecturer walks from the console area towards to student group to interact and the space is also used to throw the balls into. This doesn't seem to be an overtly humorous sketch but there is underlying humour, perhaps just by the throwing around of the tennis balls – it's a bit unexpected.

*Analysis note: Utilise the repeat concepts code here. The idea of being properly prepared comes out clearly by watching the soliloquy. This extensive learning application session is then reinforcing the point in greater detail.

This appears to be an effective approach – the first DBT to feature mime in this way. The sketch is less than 1 minute long but features a number of the teaching strategies from the a priori coding list (Heffernan et al 2010). An element of suspense builds up as the lecturer begins from outside the classroom – what will happen? Then a degree of surprise throughout as the lecturer acts the role of the poor presenter. A notable dramatic entrance when the lecturer bursts into the room late. Effective use of props (the jumper, the student, the script, the screen and PP slide). Silence is used in an interesting way here – to maintain student interest.

Overall a well told story with effective gesturing throughout and a generally enthusiastic delivery. It still seems however that there is room for greater dramatic effect in the telling of the story. Parts of the delivery come across as a well told account rather than a dramatic story – that said the delivery is well animated and illustrates how gestures can contribute to an effective delivery

*This type of sketch could easily have multiple applications in the teaching at the business school – for and against arguments, debates, opposing stakeholder interests etc.

*Analysis note: the application of AIV is evident here particularly when sounding frustrated/wearisome when reflecting on the assembly line processes. It is less evident towards the end of the soliloquy when saying 'There must be more to life than this. I'm creative. I write songs, I write poems; poems to my wife. I love to write bedtime stories for my daughter'. **Note:** *in the revised training strategy/model should there be examples of applying AIV to a greater degree? In the original workshop, demonstrations were made of the techniques in their entirety with notes provided for guidance. Perhaps some of the demos could focus directly on the AIV aspect by creating a scenario and then delivering it using various levels of AIV and building in a review session (for critique) after each demo.*

The first part of this sketch is effective albeit very short – illustrates the advantage of prior preparation (thinking how to utilise the props etc.). The lecturer ends the first part of the sketch and moves into quite an extensive learning application section which reinforces the concept.

*Analysis note: continue creating chunks of data that capture the main elements of the overall DBT. Describe the visible conduct (body movements etc.) and also the notable elements in the vocal delivery. As creativity embraces a number of elements (for the purpose of coding) continue to describe how it is being applied. Aim to be as descriptive as possible – to gain a feel for what is happening. Think how this information (when collated into a priori codes and themes) could be presented in the write-up

*Analysis note: there is a considerable chunk of text here for the story. Break it into smaller chunks when analysing and also for the visible/audible conduct descriptions. Then join it up again when the descriptions are complete. Then transfer the two chunks of data (the talk text and the description) when collating the codes

*Analysis note: effective use of props that are readily available in most classrooms (chair, paper, computer screen). Perhaps discuss this in the revised workshop and training model – props don't necessarily have to be elaborate – there are things readily available which can be put to creative use.

Notable increase in volume and sense stress on two occasions here. AIV has been variable in terms of its effectiveness in the storytelling across the drama interventions analysed so far – here it seems very effective; good AIB as well.

*Analysis note: AIV - definitely an issue to address in the revised training workshop/strategy. There may be a need to discuss how the voice works as in the original workshop but also how to build in vocal variety to the overall delivery. Why are some of the performances more effective than others in this regard? Perhaps a short scenario could be created (scripted) and demonstrated; firstly with no notable AIV then secondly, with appropriate AIV.

The memoing approach flagged up many issues which related to the on-going shape of the evolving analysis but also issues that needed to be addressed in re-planning the training strategy.

From my analysis of data set three (the video diaries) a number of interesting questions arose; for example:

- Using a story to convey a moral may be a new idea to some
- The soliloquy may present a challenge
- Is it more of a challenge to apply drama-based techniques to a 'hard' subject like accounting and finance?
- What use can be made of online sources to supplement the training workshop?
- Are the guidance notes too theoretical?
- 1-1 sessions useful to help crystallize ideas: the trainer provides a good sounding board
- Beginners need a range of resources to draw on to stimulate ideas
- Workshop useful in terms of provision of examples
- Justification for a second workshop to allow practice and review?
- Guidance notes could be more hands-on with scripted examples
- Does announcing the techniques aid dramatic entrance?
- Use of classroom space restricted in seminar rooms
- Prior practice needed to avoid a scripted delivery
- Should only one technique be employed during the lecture/tutorial?
- Sufficient time should be devoted to rehearsal
- Does applying the soliloquy result in detachment from the audience?
- Is designing dramatic entrance and exit a challenge?
- Application of the techniques may increase personal commitment to the subject matter
- Feeling comfortable with the techniques will positively impact effectiveness
- Confident delivery will command attention
- Inspiring students: how can this be measured?
- Drama-based techniques can help students understand complex issues

- The soliloquy: how are students involved?
- Drama-based techniques should add value
- Allow sufficient time for design and rehearse delivery
- Is a mentor needed for lecturers who are totally new to designing and delivering drama-based techniques?
- Stories and sketches relatively easy to perform
- Workshop provided lots of ideas
- A lecturer needs to be able to engage students to capture their attention span
- Memorization skills needed to perfect the techniques: pre-workshop?
- The application of drama-based techniques may facilitate deeper learning
- Preparation important but not over-thinking or over-planning
- The workshop was the centre-piece of the preparation phase
- Authenticity stems from experience rather than through adherence to a script
- Preparation for the soliloquy was the most challenging out of the three techniques
- Build in cues to signal the commencement of each technique
- The 1-1 session helped fine-tune the ideas
- Using different types of props helped bring the activities to life
- YouTube videos can support the preparation phase
- Drama activities are particularly engaging when comedy is built in
- Utilising the three different techniques within each teaching session is not necessary
- The different types of activities helped to instil a sense of meaning and a sense of purpose
- Drama-based techniques help capture the students' attention
- Drama-based techniques help re-invigorate the students' attention
- Drama-based techniques can stimulate active learning within the classroom
- Drama-based techniques can help to break down barriers between the lecturer and the students
- Effectiveness is more about the particular scenarios chosen rather than where or in what order they are delivered
- In general, is greater planning time required for the design of soliloquies?
- Over-scripting a drama-based technique could detract from the effectiveness and engagement that the activity could otherwise create
- Authenticity can be compromised through overacting
- Drama-based techniques increased effectiveness and engagement to an unexpected degree
- The sketch is challenging: designing a creative situation
- Designing drama-based techniques requires quality thinking time
- Design challenge: moving beyond the workshop 'prototypes'
- The meaning of the drama-based techniques does become very memorable
- Need to build in 'quiet space' during the preparation phase
- The 1-1 session helped build confidence
- One training workshop followed by a 1-1 session is the optimal format
- Use of props adds to the element of surprise
- The use of classroom space when telling a story may be a new idea to some
- Design challenge: coming up with new material
- Drama-based techniques can bring theories alive
- Drama-based techniques can bring 'dry' subjects to life
- The core intention must be to enhance student learning
- The use of the three techniques in one session can work
- It takes confidence to fully utilise the classroom space
- Use of drama-based techniques can help build rapport if students sense that an effort is being made for them
- The use of drama can be a powerful, additional teaching tool
- Drama-based techniques can hold student attention
- Performing drama-based techniques can take a degree of courage
- Can personal account stories help build the lecturer-student relationship and increase rapport?
- Drama-based techniques can make a positive contribution to lecturer effectiveness and student engagement
- Drama-based techniques have the potential to enhance student engagement and

lecturer effectiveness
- Significant preparation is required to become confident in the execution of the techniques
- Taking part in the research has been a good experience
- Sketches may help to materialise abstract concepts
- Thinking of how to insert the drama interventions into the lecture can be challenging
- Finding an idea for the soliloquy can be challenging
- A second 'hands-on' workshop would assist with the preparation phase
- Workshop guidance notes useful during the preparation phase
- The 1-1 session helped to crystallize ideas
- Extensive use of the performing arts skills in the execution
- People enjoy listening to engaging stories
- Students' attention was really high during the sketch
- Is student engagement readily discernible when performing a soliloquy?
- To what degree should lecturer/student interaction take place during a sketch?
- Does performing a sketch or soliloquy make the lecturer more self-conscious than say, telling a story?
- The soliloquy is the hardest drama-based technique to perform
- It may prove unmanageable to apply each of the techniques in every teaching session
- Self-reflection: the application of humour can be difficult
- The sketch can be an effective way to portray real-world scenarios
- The execution of drama-based techniques: students' attention held
- Easier to incorporate the techniques when writing the lecture from scratch
- Challenge of not forgetting to include the techniques when delivering
- The students' exhibited heightened engagement during the lecture
- Made use of a student volunteer in one of the tutorial techniques
- Excited delivery affected vocal quality; a little rushed
- Greater clarity of message through application of the techniques
- Keen to apply the techniques in further teaching sessions
- Important to keep aims and objectives to the fore when using the techniques
- Effective integration of the techniques into the overall lesson plan
- Not knowing the students can make the experience daunting
- The workshop: group discussions were beneficial
- Workshop guidance notes useful when preparing the sessions
- 1-1 session useful as a conclusion to the preparation stage
- Drawing on current practice when integrating the performing arts skills
- Rehearsal prior to delivery is important
- The soliloquy was the hardest to apply out of the three techniques
- Character portrayal: should an explanation of the character be more explicit?
- The number of techniques applied in any given session depends on the nature of the teaching
- Props can be accumulated over time to build a repertoire
- Greater focus needed on suspense and surprise
- Effective use of classroom space takes practice
- Does the use of props work better in a lecture theatre or in a smaller classroom?
- Engaging with students on the 'same level' builds rapport
- Techniques effective when depicting real-life type scenarios
- Is it easier to create rapport with students in a tutorial setting rather than a lecture?
- Depicting real-life scenarios engages students
- Belief in the value of the technique important to aid confident portrayal
- Drama-based techniques should definitely feature in teaching
- The application of drama-based techniques can make overall delivery less boring

These observations are extensive as the video diaries allowed the co-researchers to reflect on the entire experience. Some of them are mine and I also raised a number of questions. Others are statements of the co-researchers' opinions and conclusions. I decided to select quotations for the thesis write-up that would reflect key issues that I felt were meaningful in the context of the research question. In addition many of the points have been incorporated

into the plan for the revised training strategy.

From my analysis of data set four (the student evaluations) a number of interesting questions arose and opinions stated; for example:

- General comments on communication effectiveness *not* related to the techniques
- Lecture sketch creative and interesting to watch
- Interest heightened through lecture sketch
- Role play in the lecture good balance between theory and application
- Interest heightened through interactive examples
- Lecture role play and story heightened interest, attention and enjoyment
- Well planned lecture delivery with 'small performances' throughout
- Lecture sketch aided understanding of the subject
- Lecture sketch enjoyable and 'greatly improved the lecture'
- Positive comments on tutorial delivery *not* related to the techniques
- Interest heightened by tutorial story
- 'Tennis ball' sketch in the tutorial brought an example to life
- Ball game was a 'different way' of showing the example
- Tutorial story 'interesting and unusual'
- Well planned tutorial delivery through creative role playing exercises
- Tutorial role play 'more vivid and exciting' compared to other parts of the tutorial
- Lecture role plays aid engagement
- Role plays made lecture more interesting
- Enjoyed lecture soliloquy
- Humour attempted throughout the lecture
- Lecture role play: balance of theory and application
- Paid more attention during the lecture role play: positive affect on learning
- Lecturer creative with the role play
- Lecture story enjoyable
- Lecture role plays sustained the engagement of the students
- Lecture sketches illustrated potential real-world scenarios
- Underlying messages behind the sketches absorbed more effectively
- Lecture role plays entertaining and innovative
- Lecture role plays conveyed useful information related to the lecture content
- In the lecture 'there were parts out of the ordinary'
- Lecture sketch showed the work put in prior to the lecture
- Sketches demonstrate lecturer effort which helps build rapport
- Sketches demonstrate the lecturer's passion
- Role playing exercises aided grasp of the subject more easily
- Performances held the attention
- SEO role play was 'rather exciting'
- Lecturer very creative with the role play
- Lecture role play maintained interest
- Attention heightened through tennis ball sketch
- Tennis ball exercise: unorthodox method of explaining that would engage anyone
- Role play exercise brings an extra dynamic to explaining the pitfalls of a badly managed PR department
- Tennis ball exercise: good intellectual simile
- Attention increased through use of props
- Use of props successful in instilling concepts
- Role playing exercises: evidence of lecturer effort
- Tennis ball exercise helped build relationships and highlight tutor approachability
- Personal story helped build rapport
- Tennis ball exercise aided understanding of theory
- Attention heightened through tutorial story

As I was documenting these points during analysis I was struck by the generally positive reactions. I felt that I had taken the right approach by not telling the students that the central theme of the research was the use of drama in teaching. Because students were evaluating the videos for general points regarding lecturer effectiveness (guided by the selected framework), they were not influenced by deliberately looking for things that they knew I was

particularly interested in; I felt therefore, that the reactions were more 'natural'.

For data set five (open discussion about the use of the three techniques in teaching) there were again a number of interesting opinions expressed. I also made some observations and raised questions from the analysis. Examples are as follows:

- In lectures, the giving of information needs to be related to real-world examples
- Many lectures are seen as redundant by students
- Just listening to lectures can be a 'draining' experience
- More interesting discussion and debate takes place in tutorials
- Open discussion in tutorials is engaging
- Some tutorials turn into miniature lectures
- Engaged students learn better
- DBTs rarely used in lectures and tutorials
- Never seen DBTs used in lectures and tutorials
- Use of DBTs quite novel
- DBTs heighten interest and attention
- The use of DBTs can aid learning
- DBTs can make dull subjects more interesting
- The sketch allows students to feel more involved
- The sketch allows students to see a drama unfolding
- Relating a story dramatically holds the attention
- Relating personal stories can increase lecturer/student rapport
- DBTs can sustain student attention
- DBTs should be used in the majority of lectures
- DBTs should not be overused in lectures and tutorials
- DBTs could become tedious if used in every lecture
- All three DBTs could be used in one lesson if the topic allows
- Using all three DBTs in one session could be counterproductive
- DBTs should be employed in all lessons
- Where DBTs can be used, they should be
- Principal value of DBTs: to heighten interest and aid in understanding
- DBTs can help make difficult topics accessible
- The use of DBTs can aid student retention
- Use of DBTs particularly relevant to the lecture scenario
- There should be a balance between traditional methods and DBTs
- DBTs need to be effectively performed
- Charisma needed for effective DBT performance
- Performing DBTs requires confidence
- Lecturers could adopt a forum theatre type of approach
- DBTs need to be relevant to the topic
- DBTs are a valuable way of learning
- DBTs should not be performed just for entertainment value
- Space can be used more creatively in a lecture theatre
- Humour can help engagement in lectures
- Will all students like this teaching method?
- Will some lecturers be resistant to the approach?
- Will lecturers be prepared to put in the effort?
- Some lecturers may lack confidence
- Generating fresh ideas for DBTs could be a challenge
- Lecturers need practice to perform well
- Lecturers need to be better performers
- Lecturers would require appropriate training
- There is a link between use of DBTs and learning effectiveness
- There should be some measure of evaluation regarding DBTs and learning effectiveness
- Lecturers should elicit student feedback on DBTs
- Are DBTs appropriate for teaching 'harder' skills?

SPECIFING LEARNING	Again I was struck by the generally positive reaction about whether these techniques should be included in the repertoire of lecturers' teaching tools. I aimed to select extracts from the analysis that would be representative of the views expressed. These included the cautionary points made by students regarding possible overuse. I felt some of the other points were interesting for further follow-up and consideration; for example, how can DBTs be employed in the teaching of 'harder' skills? How can possible lecturer apprehension be overcome? How can lecturers be encouraged to make the effort? Following all the analysis I began the write-up of the findings and documented my interpretative conclusions throughout. I felt this was an approach that would add clarity and build an 'interpretative picture'. I also decided to summarise the key points relevant to the revised training strategy at the end of the analysis for each data set. I felt that this would help to build a progressive list of amendments to incorporate into the revised strategy. I decided to write a comprehensive discussion chapter – I felt this was the most important part of the thesis as it was the point at which all the key points were reviewed and consolidated leading to a clear statement of how the research question had been answered and re-statement of my original contribution to knowledge. How would I document the revised training strategy? I felt that the key objective for the thesis was to provide a detailed outline of the entire approach including the structure of the workshops, the new coaching sessions and the one-to-one sessions. I decided that the creation/amendment of the materials (building on those already created for action research cycle one) would need to take place nearer the time that action research cycle two would be executed, taking into account the agreed approach following discussions with the EDU in September 2018. I therefore documented the new strategy point-by-point in tabular form and decided to include this in the final chapter – conclusion and recommendations – because the new strategy directly linked with project aim three, and I was reviewing the achievement of the aims in this chapter. Following completion of the thesis my goal was to continue to promote the use of drama throughout the faculty and across the university through involvement with the PG Cert HE programme. In addition I decided that I would need to actively pursue the establishment of the community of practice. On completion of the project I felt a degree of satisfaction that both lecturers and students had expressed overall positive reactions. I also recognised that this was an initial exploratory study that had generated insights, but that these insights would need to be acted upon if change was to be effected. Overall, I can say that it has been an insightful, enjoyable and exciting journey.

Appendix 2

PRINCIPAL DATABASE SEARCHES

KEY WORDS SEARCH	SOURCE	RETRIEVAL DETAILS
Flipped classrooms in HE	*Business Source Premier (2000-2017)*	*Total retrieval: 16. Used: 2. 14 not used due to duplication in the description of the flipped classroom method and/or too narrow a focus*
Flipped classroom in higher education	*Academic Search Premier (2013-2018)*	*Total retrieval 33. Used: 2. 20 not used due to duplication in the description of the flipped classroom method and/or too narrow a focus*
Value of lectures in HE	*Taylor & Francis Online (2013-2018)*	*Total retrieval 3,388. Screened the first 50. 1 used. 49 not used due to duplication in the description of the lecture method and/or too narrow a focus*
Value of lectures in HE	*Taylor & Francis Online (2013-2018)*	*Total retrieval 12,529. Screened the first 60. 4 used. 56 not used due to duplication in the description of the lecture method and/or too narrow a focus*
What is the place of lecture in higher education?	*Taylor & Francis Online (2012-2018)*	*Total retrieval 10,470. Screened the first 50. 1 used. 49 not used due to duplication in the description of the lecture method and/or too narrow a focus*
Problem based learning in higher education	*Taylor & Francis Online (2012-2018)*	*Total retrieval 31,792. Screened the first 60. 2 used. 58 not used due to duplication in the description of the PBL method and/or too narrow a focus*
Hmelo-Silver (author search)	*Academic Search Premier*	*Total retrieval 39. Screened 39. 1 used. 38 not used due to duplication in the description of the PBL method and/or too narrow a focus*
Problem based learning	*Education Research Complete (1986-2018)*	*Total retrieval 4,484. Screened 70. 1 used. 69 not used due to duplication in the description of the PBL method and/or too narrow a focus*
Savin-Baden (author search)	*Education Research Complete*	*Total retrieval 109. Screened 50. 3*

		used. 47 not used due to duplication in the description of the PBL method and/or too narrow a focus
Blended learning in HE	*Taylor & Francis Online (2000-2018)*	*Total retrieval 9,943. Screened the first 60. 4 used. 56 not used due to duplication in the description of the BL method and/or too narrow a focus*
Blended learning in higher education	*Education Research Complete*	*Total retrieval 184. Screened 50. 4 used. 46 not used due to duplication in the description of the BL method and/or too narrow a focus*
The purpose of tutorials in HE	*Taylor & Francis Online (2000-2018)*	*Total retrieval 15,149. Screened the first 60. 1 used. 59 not used due to duplication in the description of the tutorial method and/or too narrow a focus*
Effective tutorial teaching (journal of further and higher education)	*Taylor & Francis Online*	*Total retrieval 694. Screened the first 60. 1 used. . 59 not used due to duplication in the description of the tutorial method and/or too narrow a focus*
Tutorials and learning	*Education Research Complete*	*Total retrieval 1,671. Screened the first 60. 1 used. 59 not used due to duplication in the description of the tutorial method and/or too narrow a focus*
Small group tutorials	*Education Research Complete*	*Total retrieval 75. All 75 screened. 1 used. 74 not used due to duplication in the description of the tutorial method and/or too narrow a focus*
Small group teaching	*Academic Research Premier. (2005-2018)*	*Total retrieval 77. Screened the first 60. 2 used. 58 not used due to duplication in the description of the tutorial method and/or too narrow a focus*
Paul Ramsden (author search)	*Taylor & Francis Online*	*Total retrieval 14. Screened 14. 1 used. 13 not used due to duplication of the material and/or too narrow a focus*
Effective lecturers	*Taylor & Francis Online (2000-2018)*	*Total retrieval 31,670. Screened the first 60. 3 used. 57 not used due to duplication of the material and/or too narrow a focus*
Teaching excellence	*Academic Research Premier.*	*Total retrieval 260. Screened the*

	Education Research Complete	first 100. 4 used (including two Taylor and Francis links). 96 not used due to duplication of the material and/or too narrow a focus
Profiles of effective college and university teachers (title search)	Taylor & Francis Online	
Voices from within: teaching in higher education as a moral practice (title search)	Taylor & Francis Online	
An empirical evaluation of teacher effectiveness (title search)	Taylor & Francis Online	
The 'ideal teacher'. Implications for student evaluation of teacher effectiveness (title search)	Taylor & Francis Online	
Improving teaching in higher education: student and teacher perspectives (title search)	Taylor & Francis Online	
Effective teaching	Business Source Premier (2002-2018)	Total retrieval 44. Screened 44. 1 used. 43 not used due to duplication of the material and/or too narrow a focus
Researching university teaching in Australia (title search)	Taylor & Francis Online	
Teaching excellence	Taylor and Francis Online (2005-2018)	Total retrieval 5,438. Screened the first 70. 3 used. 67 not used due to duplication of the material and/or too narrow a focus
Effective Teaching	Taylor and Francis Online (2005-2018)	One article selected
Student engagement	Taylor and Francis Online. Higher education filter	Total retrieval 245. Screened the first 150. 10 used. 140 not used due to duplication of the material and/or too narrow a focus
Student engagement in higher education	Education Research Complete. Various filters applied	Total retrieval 193. Screened the first 150. 10 used. 140 not used due to duplication of the material and/or too narrow a focus
George Kuh (author search)	Academic Search Premier/Education Research Complete (2000-2018)	Total retrieval 59. Screened 59. Used 2. 57 not used due to duplication of the material and/or too narrow a focus
Drama in Education	Business Source Premier. Various filters applied	Total retrieval 25. Screened 25. 2 used. 23 not used due to duplication of the material and/or too narrow a focus
Role play in education	Academic Search Premier/Education Research Complete	Total retrieval 4,755. Screened the first 100. Used 2. 98 not used due to too narrow a focus
Soliloquies	Academic Search Premier/Education Research	Total retrieval 158. Screened the first 50. Used 1. 49 not used due to

	Complete	*too narrow a focus*
Skits	*Academic Search Premier/Education Research Complete*	*Total retrieval 161. Screened the first 50. Used 1. 49 not used due to too narrow a focus*
Student engagement through drama	*Academic Search Premier/Education Research Complete*	*Total retrieval 5,797. Screened the first 60. Used 4. 56 not used due to too narrow a focus*
Theatrical skills for lecturers	*Google Scholar*	*200 screened. 4 selected*
Humour and teaching in higher education	*Taylor and Francis Online. Higher education filter*	*Total retrieval 951. Screened the first 20. 1 used. (1 used without filter).18 not used due to duplication of the material and/or too narrow a focus*
Teaching is Performing: an alternative model of teacher education (title search)	*Taylor & Francis Online*	
Humour in teaching	*Business Source Premier. Various filters applied*	*Total retrieval 4. Screened 4. 1 used. 3 not used due to duplication of the material and/or too narrow a focus*
Humour in teaching	*Academic Search Premier/Education Research Complete. Various filters applied*	*Total retrieval 99. Screened 99. 4 used. 95 not used due to duplication of the material and/or too narrow a focus*
Humour and teaching	*Taylor and Francis Online. Higher education filter*	*Total retrieval 534. Screened the first 60. 1 used. 59 not used due to duplication of the material and/or too narrow a focus*

Appendix 3   POWERPOINT PRESENTATION: THE SHOW MUST GO ON!

The Show Must Go On!

The use of drama-based techniques in teaching for lecturer effectiveness and student engagement

Rob Robson

Lecturer Effectiveness

- Personal commitment to the subject matter (AV) (Pennington and O'Neil 1994)
- Stressing the meaning, relevance and implication of the subject matter to students (AV) (Pennington and O'Neil 1994)
- A balance between theory and application (S) (Goorha and Mohan 2010)
- Well delivered and presented lectures to stimulate learning (S) (Jin 2000)
- 'Interesting not boring', 'humorous not stern', 'charismatic not weak' (S) (Jin 2000)
- Ability to maintain students' attention (S) (Jin 2000)
- Delivered in a clear and well planned way (S) (Jin 2000)

Lecturer Effectiveness

Communication effectiveness (S) (Heffernan et al 2010)
- Clarity
- Speaking style
- Ability to communicate so that students can understand

Rapport (S) (Heffernan et al 2010)
- Friendliness
- Respect for students
- Empathetic
- Being approachable

Lecturer Effectiveness

Dynamic (S) (Heffernan et al 2010)
- Enthusiasm and passion for the subject
- Creativity
- Use of humour

Applied knowledge (S) (Heffernan et al 2010)
- Knowledge
- Real world scenarios
- Real world experiences

Student Engagement

- Students' attention held
- Students' interest in the subject stimulated
- Students' Inspired
- Students' enjoying the learning experience
- Students' being enthusiastic about the learning experience
- Students' being excited by the learning experience
- Students' heightened interest, attention and attitudes towards learning (Tauber and Mester 1994, in Street 2007)

Student Engagement

- Students' being entertained during the learning experience
- Students' engaging the affective domain (emotional responses)
- Students' being able to understand complex issues
- Students' feeling part of the learning experience (a sense of belonging)
- Students' being given the opportunity for involvement and participation
- Students' being able to ask questions
- Students' being exposed to a variety of learning activities
- Students' being invited to check their understanding

The Use of Drama
Aristotle's Rhetorical Devices

ETHOS   **PATHOS**   **LOGOS**

Credibility   *Emotion*   *Logic*
(Enhanced in the eyes of students)   (Touching emotions)   (Linking to subject)

THE USE OF DRAMA-BASED TECHNIQUES IN TEACHING

Establishing lecturer credibility
Touching the emotions
Making the subject 'come alive'
Maintaining student engagement
Influencing students' perceptions of lecturer effectiveness

Strategies to Enhance Teaching Effectiveness
(Heffernan *et al* 2010: 25)

Construct	Teaching strategies
Dynamic delivery	• Display a genuine interest in and enthusiasm for the subject • Use drama in your lectures. This can be as simple as the gestures made in class • Move around the room • Integrate humour or a sense of fun into your lectures • Mentally prepare yourself before the lecture to display a level of excitement in the topic you are presenting
Clear communication	• Work on your diction and pronunciation • Repeat important or complex concepts • Vary the pitch, volume and tone of your presentation • Use pauses and silence during lectures to refocus students • Attempt to cater for all types of learning styles in your communication

Strategies to Enhance Teaching Effectiveness
(Heffernan et al 2010: 25)

Applied knowledge	• Integrate theory and practice by describing your marketing experiences or consultancies • Collect current and interesting commercial examples • Look for real world examples from associates in industry, trade publications and other mainstream press or case studies • Possess a strong knowledge of the course and be able to show how this fits within the wider business environment
Rapport	• Remind students regularly that they are welcome to see you if they have any questions • Be mindful of the non-verbal cues that indicate how approachable you are • Treat students with respect • Be friendly to students, without being their friends

The Soliloquy

In a soliloquy, the audience are granted access to the thoughts of the actor in-role, this is achieved through the lecturer 'talking to him or herself'. For example, imagine that the purpose of the lesson is to help students prepare for an important assignment-related presentation. The soliloquy relates to a student preparing for a presentation the night before the 'big day'. The lecturer plays the role of the student. The thoughts of the student are conveyed through the actor (lecturer) talking aloud (as if talking to him or herself). Let's assume that in this scenario, the lecturer played the role of a very nervous and unconfident student who was convinced that he or she was destined to perform badly in the presentation. The purpose of the soliloquy could be to illustrate the stereotype of the unconfident student presenter as a prelude to class discussions regarding how to build the needed confidence

The Story

Remaining with the same lesson scenario; another technique is to tell a story in a dramatic way. The actor combines verbal, vocal and visual communication techniques to make the story 'come alive'. For example, imagine the telling of the following story about a donkey that was 'past its sell-by date'. Its owner dug a hole in the ground and threw the donkey in. He then started to shovel the earth back in over the head of the donkey. The donkey became initially depressed believing he was destined to be buried alive. However, he marshalled a more positive attitude and devised a strategy. Each time a new shovel full of earth was thrown in; he jumped up and then trod down the earth beneath him with his hoofs. Eventually, he trod down all the earth and found himself level with the top of the hole. At that point he simply trotted off; a free donkey. The story could be applied to illustrate the importance of not becoming resigned to inevitable failure but rather, to develop a clear strategy for tackling the presentation and then following it to the letter

The Sketch

Continuing with the same lesson scenario, another technique is 'the sketch'. To illustrate, imagine this scenario: The lecturer takes an item of clothing out of a bag (a jacket) and throws it on the floor in front of the students. He or she then asks the students to say what they think the item of clothing is. Different answers are given. The lecturer then picks up the item of clothing from off the floor and hangs it on a coat hanger. It then becomes obvious to the audience what the item of clothing is (in this case a jacket) because it is hanging on two key points – the two edges of the coat hanger. The application can then be made of the need to structure a presentation around clearly-defined key points. In this way the presentation has a distinct 'shape' with which the audience can clearly identify

Design Principles

- Ideas for stories and short sketches often come from the everyday experiences of life. Keep your 'creative mind' open to situations in everyday life which you may be able to use as the basis for a drama intervention. You don't have to attempt to link them to a topic at this stage, but the important thing is to note them down. It is a good idea to create a computer-held file; a *repository* for all your ideas. Then when you come to prepare a lesson, you have a 'treasure trove' of ideas to stimulate your thinking

- When you begin to design your lesson and you are considering the topic material, always ask yourself this question: 'How can I illustrate this key learning point through the use of a drama-based technique?

- Think carefully which of the three techniques will best convey the point you are trying to make; perhaps you can use a combination e.g. a soliloquy leading into a sketch

Design Principles

- Remember that any of the three techniques can be performed in either a humorous or serious manner. Some situations will naturally call for one or the other; aim to become proficient at both approaches. This will add variety for the students.

- To begin with, write out your initial script in full or at least in the form of a detailed outline. Then gradually reduce your notes into a skeleton outline. Keep both versions in your computer-held file.

- Prepare well when designing drama interventions; rehearsal is always a good idea. Also, ensure that you have all the necessary props organised well ahead of time. If you are using a variety of props on the day it is always good to arrive at the lecture theatre/classroom a little earlier than usual in order to organise yourself.

- Give careful thought to the *setting* in which the lesson will take place. For example, if you are in a large lecture theatre, you will have more space to use than you would in a typical classroom; so design your interventions with this factor in mind.

Design Principles

- Keep a detailed note of all the drama interventions you create in terms of content and application. If you simply note in your file something like '*bamboo story*' you may not remember the structure and key elements of the narrative which of course will cause you problems the next time you come to use it.

- In order to be effective, your drama interventions (whichever of the three techniques you select) will require the application of performing arts skills. These need to be taken into account in the design phase and applied in the delivery phase. The pages which follow provide practical tips with regard to the eight key elements in the Tauber and Mester (2007) framework. Not all of these elements will necessarily be applied in *each* of the interventions you design; for example the use of *humour* would not be appropriate if the drama intervention was depicting a serious scenario. However, it is a good idea to review *the entire framework* when entering the design phase.

Performing Arts Skills
(Tauber and Mester 2007)

- Animation in voice
- Animation in body
- Props
- Humour
- Suspense and surprise
- Classroom space
- Role playing
- Dramatic entrance and exit

Review of Arrangements

- Post-workshop review
- One-to-one sessions
- The live teaching sessions
    - One lecture
    - One tutorial
- Lecturer self-reflection
- Focus group review session

Thank You and Goodnight!

WORKSHOP GUIDANCE NOTES

INTRODUCTION

These guidance notes will provide a reference tool for you when designing lesson plans involving the use of drama-based techniques in your teaching. In the training workshop: '*The show must go on!*' the use of three specific techniques was discussed as follows:

- **The soliloquy**
- **The story**
- **The sketch**

A reminder of the three techniques is provided below:

THE SOLILOQUY

In a soliloquy, the audience are granted access to the thoughts of the actor in-role, this is achieved through the lecturer 'talking to him or herself'. For example, imagine that the purpose of the lesson is to help students prepare for an important assignment-related presentation. The soliloquy relates to a student preparing for a presentation the night before the 'big day'. The lecturer plays the role of the student. The thoughts of the student are conveyed through the actor (lecturer) talking aloud (as if talking to him or herself). Let's assume that in this scenario, the lecturer played the role of a very nervous and unconfident student who was convinced that he or she was destined to perform badly in the presentation. The purpose of the soliloquy could be to illustrate the stereotype of the unconfident student presenter as a prelude to class discussions regarding how to build the needed confidence

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THE STORY

Remaining with the same lesson scenario; another technique is to tell a story in a dramatic way. The actor combines verbal, vocal and visual communication techniques to make the story 'come alive'. For example, imagine the telling of the following story about a donkey that was 'past its sell-by date'. Its owner dug a hole in the ground and threw the donkey in. He then started to shovel the earth back in over the head of the donkey. The donkey became initially depressed believing he was destined to be buried alive. However, he marshalled a more positive attitude and devised a strategy. Each time a new shovel full of earth was thrown in; he jumped up and then trod down the earth beneath him with his hoofs. Eventually, he trod down all the earth and found himself level with the top of the hole. At that point he simply trotted off; a free donkey. The story could be applied to illustrate the importance of not becoming resigned to inevitable failure but rather, to develop a clear strategy for tackling the presentation and then following it to the letter

THE SKETCH

Continuing with the same lesson scenario, another technique is 'the sketch'. To illustrate, imagine this scenario: The lecturer takes an item of clothing out of a bag (a jacket) and throws it on the floor in front of the students. He or she then asks the students to say what they think the item of clothing is. Different answers are given. The lecturer then picks up the item of clothing from off the floor and hangs it on a coat hanger. It then becomes obvious to the audience what the item of clothing is (in this case a jacket) because it is hanging on two key points – the two edges of the coat hanger. The application can then be made of the need to structure a presentation around clearly-defined key points. In this way the presentation has a distinct 'shape' with which the audience can clearly identify

The use of these techniques should always be with the purpose of contributing to your effectiveness as a lecturer and to student engagement. Holding students' attention in a lecture or seminar setting can be a challenge and the application of drama-based techniques in teaching may be able to help you meet that challenge.

On the following pages, lists of criteria relating to *lecturer effectiveness* and *student engagement* are provided. You should refer to these lists and meditate on the specific points as you begin your preparation for the lesson. In this way your interventions are more likely to contribute towards the fulfilment of these criteria.

In Heffernan *et al* (2010), the researchers proposed various teaching strategies in connection with the four constructs which emerged from their research. The table: '*Strategies to enhance teaching effectiveness*' is reproduced on page 4. Study the points in the table closely when preparing your interventions. Some of the points relate specifically to drama and others – although not related to drama as such – may stimulate your thinking; for example, under the applied knowledge construct, the following suggestion is made: '*Look for real world examples*……'.This may generate some ideas. Rather than simply relate a real world example or experience, is there a way that an element of it can be *acted out* applying one or more of the techniques? Can the description of a real world situation be related in a dramatic way?

If the use of drama is to be effective, thorough preparation is needed with regard to design and delivery. This is addressed in the section beginning on page 6.

LECTURER EFFECTIVENESS:CRITERIA

Personal commitment to the subject matter (Pennington and O'Neil 1994:16)

Stressing the meaning, relevance and implication of the subject matter to students (Pennington and O'Neil 1994)

STUDENT PERSPECTIVES FROM RESEARCH STUDIES

A balance between theory and application (Goorha and Mohan 2010)

Well delivered and presented lectures to stimulate learning (Jin 2000)

'Interesting not boring', 'humorous not stern', 'charismatic not weak' (Jin 2000:29)

Ability to maintain students' attention (Jin 2000)

Delivered in a clear and well planned way (Jin 2000:32)

Communication effectiveness (Heffernan et al 2010:19)
- *Clarity*
- *Speaking style*
- *Ability to communicate so that students can understand*

Rapport (Heffernan et al 2010:19)
- *Friendliness*
- *Respect for students*
- *Empathetic*
- *Being approachable*

Dynamic (Heffernan et al 2010:20)
- *Enthusiasm and passion for the subject*
- *Creativity*
- *Use of humour*

Applied knowledge (Heffernan et al 2010:20)
- *Knowledge*
- *Real world scenarios*
- *Real world experiences*

Construct	Teaching strategies
Dynamic delivery	• Display a genuine interest in and enthusiasm for the subject • Use drama in your lectures. This can be as simple as the gestures made in class • Move around the room • Integrate humour or a sense of fun into your lectures • Mentally prepare yourself before the lecture to display a level of excitement in the topic you are presenting
Clear communication	• Work on your diction and pronunciation • Repeat important or complex concepts • Vary the pitch, volume and tone of your presentation • Use pauses and silence during lectures to refocus students • Attempt to cater for all types of learning styles in your communication
Applied knowledge	• Integrate theory and practice by describing your marketing experiences or consultancies • Collect current and interesting commercial examples • Look for real world examples from associates in industry, trade publications and other mainstream press or case studies • Possess a strong knowledge of the course and be able to show how this fits within the wider business environment
Rapport	• Remind students regularly that they are welcome to see you if they have any questions • Be mindful of the non-verbal cues that indicate how approachable you are • Treat students with respect • Be friendly to students, without being their friends

Reproduced from Heffernan et al (2010:25)

STUDENT ENGAGEMENT CRITERIA

- *Students' attention held*

- *Students' interest in the subject stimulated*

- *Students' inspired*

- *Students' enjoying the learning experience*

- *Students' being enthusiastic about the learning experience*

- *Students' being excited by the learning experience*

- *Students' heightened interest, attention and attitudes towards learning (Tauber and Mester 1994, in Street 2007)*

- *Students' being entertained during the learning experience*

- *Students' engaging the affective domain (emotional responses)*

- *Students' being able to understand complex issues*

- *Students' feeling part of the learning experience (a sense of belonging)*

- *Students' being given the opportunity for involvement and participation*

- *Students' being able to ask questions*

- *Students' being exposed to a variety of learning activities*

- *Students' being invited to check their understanding*

DESIGN AND DELIVERY

The recommendations and suggestions for design and delivery draw on the work of Berry (2000), Rodenburg (1992), Tauber and Mester (2007), Street (2007) and the author's own unpublished work.

Aristotle's rhetorical devices: *ethos*, *pathos* and *logos*, provide a useful theoretical backdrop to the design process (Kennedy 2006):

ETHOS	**PATHOS**	**LOGOS**
Credibility	*Emotion*	*Logic*
(Enhanced in the eyes of students)	(Touching emotions)	(Linking to subject)

It is possible that, if executed well, the use of drama-based techniques can help to establish lecturer credibility and touch the emotions of the audience thus making the subject 'come alive'. This could help to maintain student engagement, and influence students' perceptions of lecturer effectiveness.

Tauber and Mester (2007) have proposed a series of *performance skills* which they suggest feed into the *enthusiasm* displayed by the lecturer which in turn, results in heightened interest, attention and attitude on the part of students. These skills form the 'building blocks' for the design and delivery of the techniques, so practical suggestions will be provided for each of these performance skills. To begin, however, some general principles for the design process:

- *Have a clearly defined purpose regarding the application of the technique. Just as you would use an illustration to help students grasp a learning point; approach the design of drama interventions in the same way*

- *Always ensure that the application is made clear; drama should be used as an aid to understanding*

- *A lecture and/or seminar are not the settings (in most cases) for a 'three-act play'. The use of drama should be seen as 'the icing on the cake' not the 'cake' itself*

- *Select themes for your interventions which are applicable to the entire audience. This can be a challenge in multi-cultural environments, so think carefully*

- *Never design interventions which are liable to cause offence*

- *Many interventions can be designed to be performed by you alone. However, some ideas may suggest the need to involve students in the story or the sketch. Where this is the case, ensure that you never embarrass students or coerce them into 'performing'; you must win and retain their trust*

- *Ensure that your drama interventions are appropriately integrated with all your other teaching methods which will be employed during the lesson*

- *Although some drama can be spontaneous, specific interventions should be carefully prepared. Ensure that you meditate on the 'lecturer effectiveness' and 'student engagement' criteria when designing the interventions*

How to approach the design phase

The design of drama interventions is a *creative* process; there is not a series of activities which must be completed in strict chronological order. You will naturally establish your own approach to design over time. However, the following practical tips will help you:

1. Ideas for stories and short sketches often come from the everyday experiences of life. Keep your 'creative mind' open to situations in everyday life which you may be able to use as the basis for a drama intervention. You don't have to attempt to link them to a topic at this stage, but the important thing is to note them down. It is a good idea to create a computer-held file; a *repository* for all your ideas. Then when you come to prepare a lesson, you have a 'treasure trove' of ideas to stimulate your thinking

2. When you begin to design your lesson and you are considering the topic material, always ask yourself this question: 'How can I illustrate this key learning point through the use of a drama-based technique?

3. Think carefully which of the three techniques will best convey the point you are trying to make; perhaps you can use a combination e.g. a soliloquy leading into a sketch

4. A *soliloquy* is a good technique for touching the emotions and exploring how people feel in specific situations. For example, imagine that you were playing the role of a student who is extremely stressed the week before some important coursework deadlines. Through the use of a soliloquy, you can provide the audience with a 'window into the mind' of that stressed student by expressing all the typical emotions that a student in that situation would be going through. This

will resonate with the students in the audience who feel that way. Then you can move on and describe the practical solutions.

5. A dramatically-told *story* is a good vehicle to use at the start and end of sessions. At the start it can arouse the interest of students and help them to focus on the topic to be developed. At the end it can be used to reinforce the key theme of the lesson and/or to inspire the students to follow-through on something you have encouraged them to do. Of course a story can be used at any point during the lesson if linked to a key learning point or as a way to re-engage. However, be careful not to overuse the technique or it will lose its value. Be aware that if the story is created using your own fictional narrative, there can be a danger that things get a little out of hand; overly-long stories which veer off-point can work against you rather than for you. Some stories can be created directly by you (based on real or fictional events), whereas others can be existing stories adapted to your specific needs.

6. A *sketch* can be employed at any point during the session to reinforce key learning points and to engage and re-engage students. Sketches can by humorous or serious; they can be short or long and they can be performed by you alone or with the involvement of one or more students. When using sketches, always ensure that the link to the learning point is emphasised otherwise it may be perceived at best as an interesting interlude or at worst as a pointless and needless distraction. Designing sketches is a highly creative process so ensure that you remember to note down lots of ideas drawn from everyday life, in order to stimulate your thinking.

7. Remember that any of the three techniques can be performed in either a humorous or serious manner. Some situations will naturally call for one or the other; aim to become proficient at both approaches. This will add variety for the students.

8. To begin with, write out your initial script in full or at least in the form of a detailed outline. Then gradually reduce your notes into a skeleton outline. Keep both versions in your computer-held file.

9. Prepare well when designing drama interventions; rehearsal is always a good idea. Also, ensure that you have all the necessary props organised well ahead of time. If you are using a variety of props on the day it is always good to arrive at the lecture theatre/classroom a little earlier than usual in order to organise yourself.

10. Give careful thought to the *setting* in which the lesson will take place. For example, if you are in a large lecture theatre, you will have more space to use

than you would in a typical classroom; so design your interventions with this factor in mind.

11. Keep a detailed note of all the drama interventions you create in terms of content and application. If you simply note in your file something like '*bamboo story*' you may not remember the structure and key elements of the narrative which of course will cause you problems the next time you come to use it.

12. In order to be effective, your drama interventions (whichever of the three techniques you select) will require the application of performing arts skills. These need to be taken into account in the design phase and applied in the delivery phase. The pages which follow provide practical tips with regard to the eight key elements in the Tauber and Mester (2007) framework. Not all of these elements will necessarily be applied in *each* of the interventions you design; for example the use of *humour* would not be appropriate if the drama intervention was depicting a serious scenario. However, it is a good idea to review *the entire framework* when entering the design phase.

ANIMATION IN VOICE
(Tauber and Mester 2007)

- *Your voice is one of your key tools for communicating your message*

- *Your voice has certain characteristics; for example, pitch, pace, power and tone. These characteristics are capable of variation*

- *"A relatively significant amount of variation …..will convey the enthusiasm that is positively correlated with higher student evaluations of teachers (Murray 1985), more consistent student attention and increased levels of comprehension" (Tauber and Mester 2007:47)*

- *It is important to utilise your entire vocal range (as appropriate) in order to act the part effectively*

- *In the design phase, plan ahead to include deliberate vocal inflections*

- *Use pitch to communicate emotions. For example, the phrase 'oh yes!' spoken in a higher pitch could be used to express excitement or delight. The same phrase spoken in a lower tone, could be used to express determination*

- *Effective use of volume can help maintain engagement. For example, changes in volume can be used to grab the attention, to motivate, to communicate a sense of urgency or to express sadness*

- *Changes in pace can help maintain audience interest, convey emotions and provide appropriate emphasis*

- *Effective pausing can foreground key points, stimulate audience reflection and help to create suspense*

- *Skilful use of the voice can augment your credibility (Tauber and Mester 2007)*

- *Take care of your voice; warm-up before performances and ensure that you do not overstrain. Your voice needs adequate rest*

VOICE PROJECTION AND VOLUME

- *The power of your voice comes from **projection**, not just volume*

- *If you are nervous or unconfident, you will project your voice poorly*

- *Adopt the correct posture; this will enable effective projection*

- *It is difficult to project your voice effectively if you are overly tense. Exercise gently to relax your muscles*

- *Effective voice resonance can only be achieved when you are genuinely relaxed throughout your body*

- *To avoid unnecessary tension, make a **determined effort** to relax*

- *Exercise for voice resonance:-*
  - *Relax the muscles in the throat (Tauber and Mester 2007:46)*
  - *"Practice deep diaphragmatic breathing" (Tauber and Mester 2007:46)*
  - *Practise humming (Berry 2000)*
  - *Throw "vowel sounds at three different objects, one close, one medium distance and one quite far" (Berry 2000)*
- ***Remember:-***
  - *Minimise stress: relax your mind*
  - *Relax: the audience is not your enemy!*
  - *You "must warm-up" prior to your performance (Rodenburg 1992:256)*
  - *Relax and put your heart into your performance*

- *Speak with sufficient volume to be comfortably heard by everyone*

- *Gauge the level by being sensitive to the reaction of the audience*

- *Tailor your volume to the requirements of the performance*

- *Be careful not to equate projection with shouting*

- ***Remember:-***
  - *Continual use of high volume coupled with poor vocal inflection will exhaust both yourself and your audience*

  - *Delivering at consistently low volume with poor vocal inflection will not maintain audience attention. They will become distracted and mentally dis-engage*

VOICE MODULATION

When performing a drama intervention it is vital to stress the words or phrases that properly convey the thought you are trying to put across

At the preparation stage, it may be appropriate to highlight your script indicating the sense stress for key words and points relating to voice modulation

Note particularly the following:

- *Correct word stress is essential when reading from a script*

- *Ensure that you accentuate the **key points and punchlines** in the performance*

- *Vary the **pitch** of your voice to deliver an engaging performance*

- *Vary the **pace** of your voice to maintain audience engagement and to allow key points to register with those listening*

- *Vary the **power** of your voice, appropriate to the scenario being performed*

- *Breath is the "powerhouse of the voice" (Rodenburg 1992:142)*

- ***Breathing exercises** can help you to combat nervousness and at the same time enhance the quality of your voice*

Voice Exercises

- *"Talk to a spot close to you and gradually radiate your focus outwards until the whole space is held within your vocal control and focus. Breathe as you do this and volume will naturally follow the process of radiation" (Rodenburg 1992:227)*

- *"Quickly count to twenty, the odd numbers sounded at the top of the voice and the even at the bottom. Keep the head still and place the voice forward" (Rodenburg 1992:217)*

- *"Speak very slowly, stretching each word through several notes. Be as extravagant as possible with this process. You don't have to make sense of the words but merely enjoy the exploration with them" (Rodenburg 1992:217)*

THE VOICE: ADDITIONAL THOUGHTS

Breath is really the all-important factor – how open you are to it and how you use it. Quite simply, if you are relaxed enough to allow the breath to touch down to your centre – i.e., to receive the breath into the deepest part of the chest, so that the diaphragm or the floor of the chest takes the breath right down, then, as you release the breath into sound the whole of your chest cavity will add its vibrations and resonance and contribute to the sound. It is then that your whole body becomes part of the sound, giving it solidity, firmness and edge

(Berry 2000:31)

You recognise that change or surprise is needed vocally if people are to be interested, so we have to find ways of gradually extending your range and it is a gradual process, for, to begin with, using more range will sound false to you and, as with fuller tone, you have to get used to it and make it a part of you. But variety must never be used for its own sake, it must come out of the need to express more accurately and communicate more completely

(Berry 2000:111)

All voices are unique. Each and every one has its own separate personality. When you link that vital personality to language you create an almost limitless instrument of communication. Various tones and moods are merged and manufactured in a limitless stream. When the voice is liberated from the pressure of habits and seizes its natural right to speak with unconstrained clarity, you become connected to what you are saying

(Rodenburg 1992:119)

A 'free voice' simply means a completely effortless and efficient one. The basic guideline here is that you should never feel pain or resistance in the throat. If any is there the voice is not free. A blockage is damming the sound. Some of these blocks are more dangerous than others but each will diminish vocal effectiveness and flexibility

(Rodenburg 1992:159)

ANIMATION IN BODY
(Tauber and Mester 2007)

- *"Actors and teachers alike have two sets of inherent tools for conveying ideas and information to audiences – their bodies and their voices. Both can be used to provide emphasis, distinguish among ideas, clarify and create connotative meanings, thus complementing the verbal component of the message" (Tauber and Mester 2007:35)*

APPLICATION TO THE USE OF DRAMA-BASED TECHNIQUES

- *When acting out a role, the **facial expressions** you use are particularly important*

- *Match your expressions to the subject matter of the scenario:*

  - *Are you aiming to motivate, inspire or encourage reflection?*
  - *Are you providing counsel or critique?*
  - *Are you delivering unpalatable news?*
  - *Are you delivering good news?*
  - *Are you simply seeking to inform?*
  - *Are you demonstrating excitement?*
  - *Are you displaying anger?*
  - *Are you portraying someone in a stressed state?*

- *Also important is your use of **gestures***

  - *Appropriate gestures will animate you and make the performance 'come to life'*

  - *Gestures must appear spontaneous and natural and be appropriate to the point you are making*

  - *Use **Emphatic** gestures to reinforce a point (Tauber and Mester 2007). However, they should not become mannerisms*

  - *Use **Descriptive** gestures to describe (Tauber and Mester 2007). Examples are: size, direction, shape, speed etc.*

BODY LANGUAGE: ADDITIONAL POINTS

- ***Eye contact*** *with the audience is important in some situations but not in others, so you will need to be discerning. For example, when telling a story, general contact with the audience needs to be maintained but it will be different with a soliloquy. With a soliloquy, you are inviting the audience to 'look into your mind'. So, while the soliloquy is being played out, the students are observers. However, when you step out of role, you then need to re-establish eye contact with the audience as you discuss the learning points*

- ***Posture*** *also requires your consideration. When a verbal and a non-verbal message conflict, people tend to believe the non-verbal. For example, if a person says that they are not nervous but are 'shaking like a leaf' when saying it, you would naturally conclude that they <u>are</u> nervous, because of the body language signals. So, when performing, your posture and pose must be congruent with the message you are conveying. This tends to happen quite naturally when you are confident, but in the early days of learning to apply drama-based approaches, you just need to keep a check that all is in harmony*

- *Remember that the drama interventions are only a part of your overall 'performance'. There is no point in working hard to perform well in the drama interventions, only to fall back into bad habits when conducting the rest of the lesson. The importance of utilising performing arts skills throughout cannot be overstated. An animated voice and animated body need to be maintained throughout in order to retain student engagement*

PROPS
(Tauber and Mester 2007)

- *"For the actor, props help set the stage, conveying information that is crucial to the film or play's message" (Tauber and Mester 2007:95)*

- *"For the students, props may clarify information; props may capture and hold their attention; and props may make the classroom material more memorable" (Tauber and Mester 2007:96)*

PRACTICAL TIPS REGARDING THE USE OF PROPS

- *You are responsible for 'setting your own stage' with regard to the drama interventions that you design and part of the design process is to select the most appropriate props for the scene you are setting and the message you are going to convey*

- *Always plan and rehearse well in advance and check carefully on the day that you have all the props you are going to need*

- *Keep all your props in a safe place so that they can be used as required; add to your repository*

- *Be creative, use all that is available to you. Lecture theatres are often full of props which can be utilised with a little imagination*

- *In some sketches, students can be used as props (Tauber and Mester 2007). For example, one lecturer was discussing the growth pattern for small businesses and decided to employ a visual illustration of human growth to make the point. He asked one student to stand at one end of the room holding a picture of a single human cell. Then he had another student stand a little further away holding a picture of a new-born baby. He then asked a third student to simply stand at the other end of the room i.e. to depict the end result: full human growth*

- *Avoid over-complicated props. Be creative but keep the ideas simple so that the learning points are understood without unnecessary distraction*

HUMOUR
(Tauber and Mester 2007)

- *"Humor helps teachers and students establish a rapport with one another – the ability to see the frailties if human nature, to be able to laugh at oneself and not to take oneself too seriously " (Tauber and Mester 2007:68)*

- *"Humor can take many forms, including that of playful exaggeration, an intentional expansion of emotional responses reinforced by gesture, posture, tone of voice, and role-playing " (Tauber and Mester 2007:69)*

PRACTICAL TIPS REGARDING THE USE OF HUMOUR

- *Soliloquies, storytelling and sketches provide rich opportunities for an injection of humour. The sketch can be designed so that the humour naturally emerges as the sketch develops. For example, imagine a male lecturer standing in front of a group of students in a lecture theatre wearing a suit but with both ends of his tie flicked back over his shoulders. He then delivers a serious message in a 'silly-sounding' voice. A sketch like this will always get a laugh, but it can be used to raise a key question i.e. do people attach greater importance to visual and vocal communication than they do to verbal?*

- *Humour used in drama interventions should never cause offence to members of the audience*

- *The humour used must be understood by the students. When teaching a multi-cultural cohort it is important to think carefully beforehand about humour which will be acceptable to and understood by, everyone*

- *When initially designing drama interventions, write in elements of humour that you personally feel comfortable with. Don't deliberately try to 'act out of character' if this feels unnatural to you*

- *Be careful not to overuse humour. If all of your drama interventions are based on humour, students may begin to view you as a stand-up comedian rather than a lecturer who is trying to impart valuable knowledge*

- *The use of humour in drama does not always work out as planned. If a particular sketch or story doesn't appear to be working, be prepared to change and adapt*

SUSPENSE AND SURPRISE
(Tauber and Mester 2007)

- *"Almost anything teachers do that is seen by students to be out of the ordinary will be viewed with curiosity. Therefore, each of the other acting/teaching skills………if not part of a teacher's usual repertoire of behaviors, has the potential for creating suspense and surprise"* (Tauber and Mester 2007:121)

- *"Teachers should keep their eyes open for opportunities to evoke suspense and surprise when using other acting/teaching skills"* (Tauber and Mester 2007:121)

PRACTICAL TIPS REGARDING THE USE OF SUSPENSE AND SURPRISE

- *You may feel that employing the use of drama interventions on a regular basis dilutes the opportunities for suspense and surprise. However, the reverse is true. Because you are employing the range of performing arts skills in your drama interventions, you have continual opportunities to surprise your students. They do not know what you are going to introduce and the uncertainty will create a degree of suspense*

- *Develop a broad range of approaches in the design and execution of your drama interventions using the three techniques. Make some sketches very short and others a little longer. Think creatively how to involve students in sketches and storytelling; in ways they will not have anticipated. Make some of your interventions humorous and others more serious*

- *In storytelling, build elements of suspense into the narrative*

- *Periodically, do something totally unexpected. One lecturer was due to address the class on the topic of change management and the emotional impact that change programmes can have on individuals. The lesson took place towards the end of term, so the lecturer had been working with the class for some time. At the start of the lesson he adopted a very serious demeanour and informed all the students that he would no longer be teaching the class as he had been asked to undertake an important project for the university. The announcement was met with cries of outrage and disbelief. The lecturer carried on talking for another minute or so, to a very distracted audience. He then paused, looked up at the students and said: "only joking!" A powerful point had been made about how sudden notice of change within organisations can cause emotional upset and stress*

CLASSROOM SPACE
(Tauber and Mester 2007)

- *"Just as an actor learns a part gradually, so a teacher should attempt to learn new approaches to using classroom space gradually, developing new strategies to enhance achievement of old goals" (Tauber and Mester 2007:62)*

- *"Just as with any acting, the space of the stage/classroom, with its scenery and finite limits, must be seen as a potentially beneficial tool" (Tauber and Mester 2007:56)*

PRACTICAL TIPS REGARDING THE USE OF CLASSROOM SPACE

- *When you begin to design and deliver drama interventions either in a lecture theatre or in a classroom, you suddenly realise that space can be a valuable resource. Some lecturers rarely move from behind a podium or from in front of a screen throughout the entire lecture. However, when you are acting out a sketch or telling a story in a dramatic way, all the space around you can be utilised. Consciously consider space as a resource when designing your interventions*

- *In a 'traditional' lecture the lecturer rarely ventures anywhere near the seated audience. However, some sketches can be designed to actively involve members of the audience. Such interventions capture the imagination of the students and potentially increase the level of engagement*

- *Be conscious of space limitations and recognise that interventions may have to be designed differently for a lecture than for a seminar. Some sketches that work very well in a lecture theatre may not be readily transferable to a much smaller classroom*

- *Be conscious of the potential difficulties that space issues can cause you as the lecturer. For example, if you are performing a soliloquy in a large lecture theatre, you need to give attention to the use of your voice. It is important to learn how to project well. You may be able to 'reach the back of the room' by simply raising the volume but that will impact negatively on the naturalness of your delivery*

- *Learn to feel comfortable in using the space around you. This will give you an air of confidence and help to establish your credibility*

DRAMATIC ENTRANCE AND EXIT
(Tauber and Mester 2007)

- *"The raising of a curtain in a theater is an attention-getter; it is a signal that one's focus should be directed toward the stage. It signals something is about to happen; something is about to be revealed!" (Tauber and Mester 2007:130)*

- *"Creative and purposeful classroom endings or exits are just as important as their entrance counterparts" (Tauber and Mester 2007:132)*

POINTS TO REMEMBER: DRAMATIC ENTRANCE AND EXIT

- *Each of your drama interventions will have a beginning and an end. These may not necessarily have to be dramatic in the sense of being overtly attention grabbing. Much depends on the nature of the story, soliloquy or sketch. Nevertheless, you should give careful attention to how you open each scenario and how you close it out*

- *Of course some sketches, stories and soliloquies may be designed to begin very dramatically in order to grab the attention. For example a soliloquy about an angry student could begin with an emotional outburst. Always remember though that an introduction can be very attention grabbing even if it is relatively low-key. For example, a whisper directed at the audience will attract attention and engage*

- *Mini-dramatic performances can be used to introduce or conclude the actual lesson itself. For example, one lecturer began the class by issuing an important message but speaking backwards. The students were totally transfixed*

- *Of course, you need to keep being creative when thinking about effective beginnings and endings. The speaking backwards sketch really only works once!*

ROLE-PLAYING
(Tauber and Mester 2007)

- *"Role-playing means temporarily transforming oneself into a different person by modifications of expression and appearance or by the use of props and language" (Tauber and Mester 2007:83)*

- *"In addition to playing the role of teacher, we can play an innumerable assortment of character roles in order to enliven our classroom instruction" (Tauber and Mester 2007:85)*

ROLE-PLAYING USING THE THREE TECHNIQUES

- *According to Street (2007:18): "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 it will also be a genuine act of education"*

- *Therefore, people who apply the points made in connection with the use of performing arts skills in lectures may find that they contribute to overall lecturer effectiveness. However, you are now taking these skills and also applying them in specific role-playing scenarios*

- *This has the potential to increase your proficiency in the application of these techniques*

- *Whenever you perform a soliloquy or sketch, you are adopting a role. The choice of roles in endless. You can create a range of fictional characters; these can be one-off performances or you can create a character which you revisit at different times thus allowing the role to develop over time*

- *At times you may choose to take on a role based on a real historical character. Some research may reveal material for an interesting scenario which can be linked to a key learning point. So, be creative in developing characters and selecting roles to play*

CONCLUSION

Please refer to these guidance notes when preparing your three interventions and also review them again prior to actual delivery. Do this for both the lecture and the tutorial.

Also, it is important to develop your skills on an ongoing basis, so always take the time to self-reflect and meditate on the following:

- What things went particularly well?
- What went not so well?
- What parts of the performances did I feel most comfortable with?
- What aspects do I need to develop further?
- If I had to repeat the lesson all over again, what parts would I change and why?

So, enjoy your preparations and enjoy your live performances. But always remember that whatever happens:

"THE SHOW MUST GO ON!"

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THE SHOW MUST GO ON!

Workshop Review Questionnaire

The purpose of the 'The *Show Must Go On!*' training workshop (and the accompanying guidance notes), held on March 6th 2013, was to provide foundational training in how to design and deliver three drama-based techniques, namely: *soliloquy*, *story* and *sketch*, with a view to applying them in higher education teaching practice; specifically in the design and delivery of lectures and tutorials.

Having attended the workshop, the purpose of this questionnaire is to invite you to make some reflective comments based on your experience of the event.
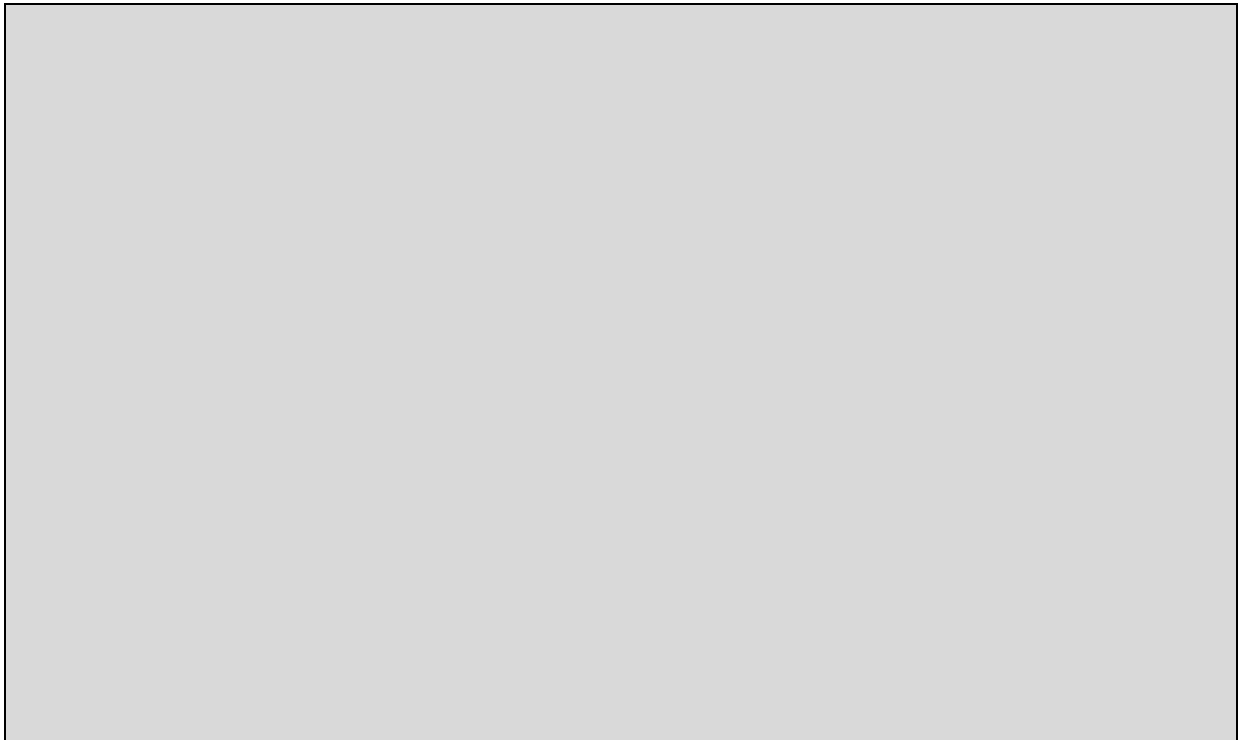
There are a total of 12 open-ended questions. Please consider each question in turn and write your comments in the box provided. When completed, please print and sign your name and write the date of completion in the spaces provided below.

Name (please print)…………………………………………………………
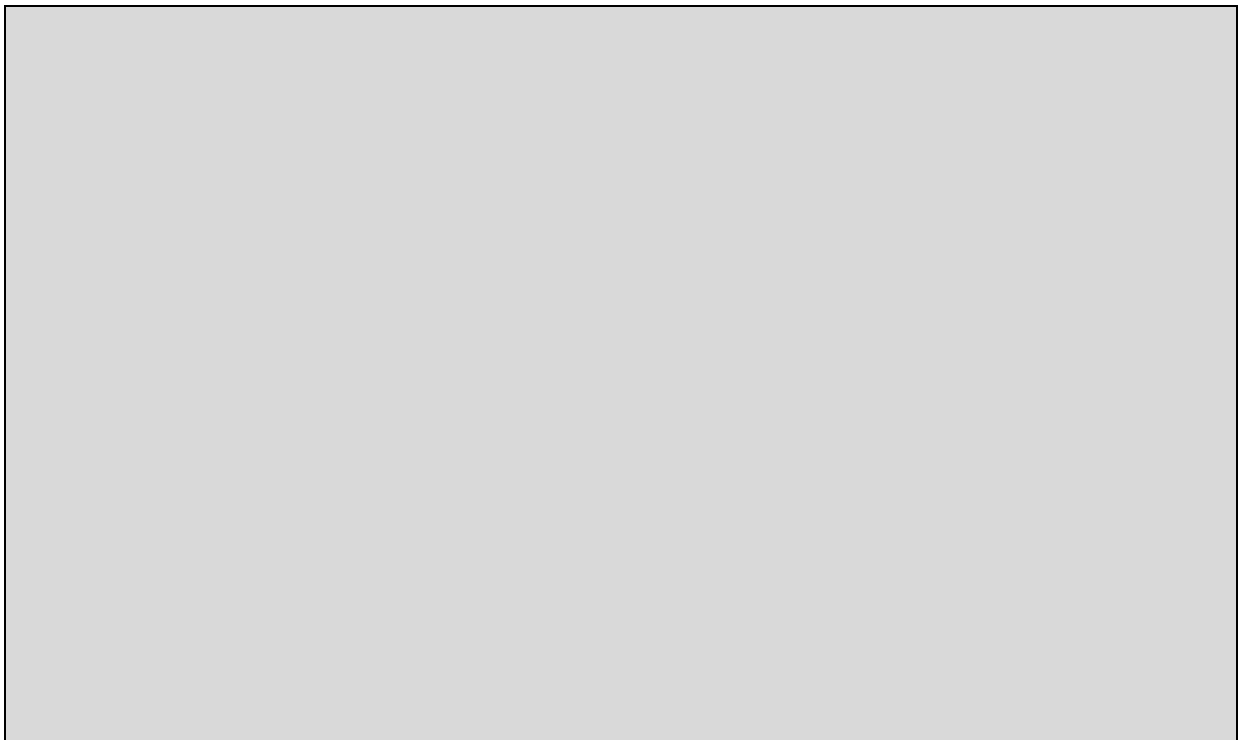
Name (please sign)………………………………………………………….

Date questionnaire completed……………………………………………
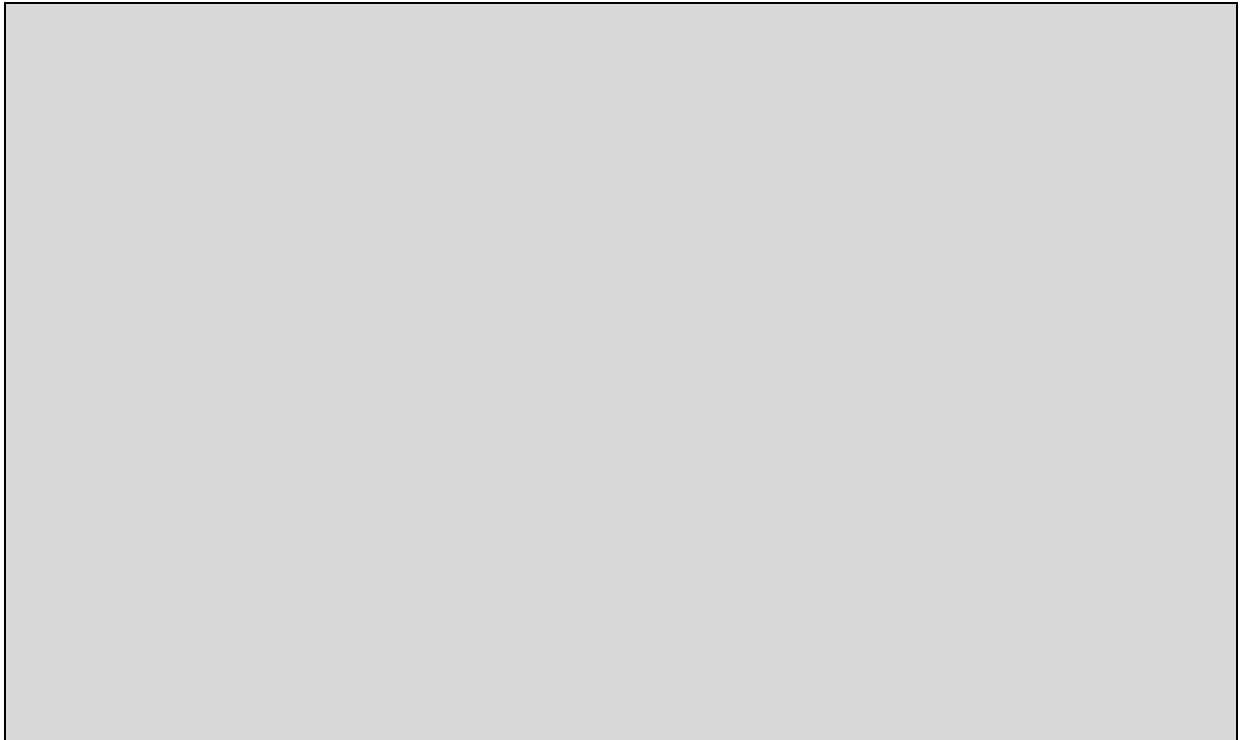
Q1. Overall, what were your impressions of the workshop event?
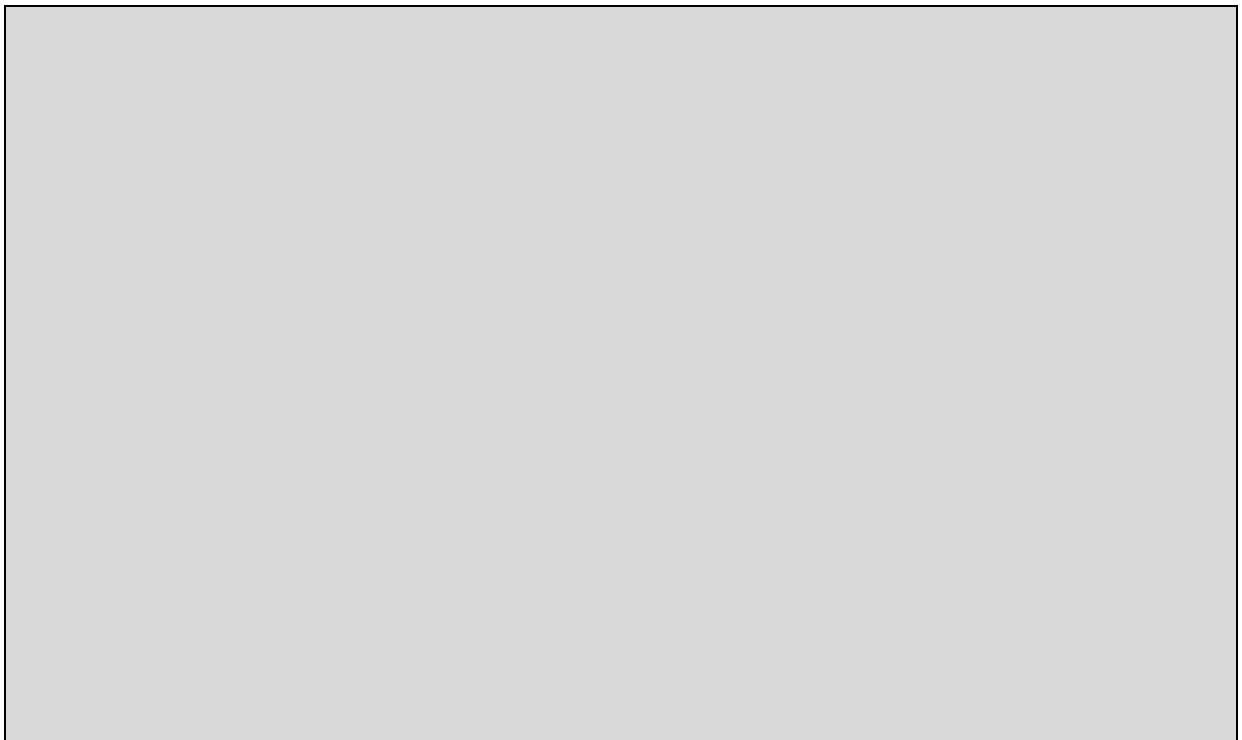
Q2. One of the principal aims of the workshop was to discuss the criteria for lecturer effectiveness and student engagement. In your opinion, how effective was the workshop in achieving this aim? Please explain
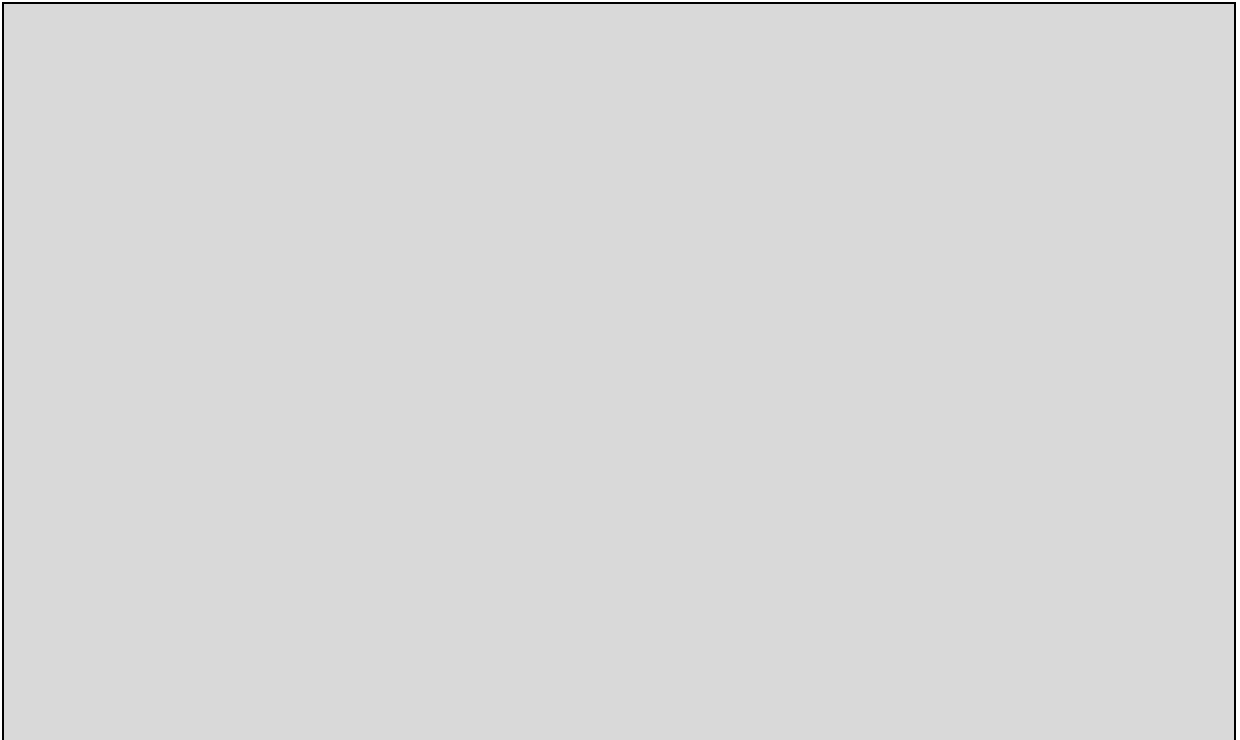
Q3. The other principal aim was to provide demonstrations of each of the three techniques. In your opinion, how effective was the workshop in achieving this aim? Please explain
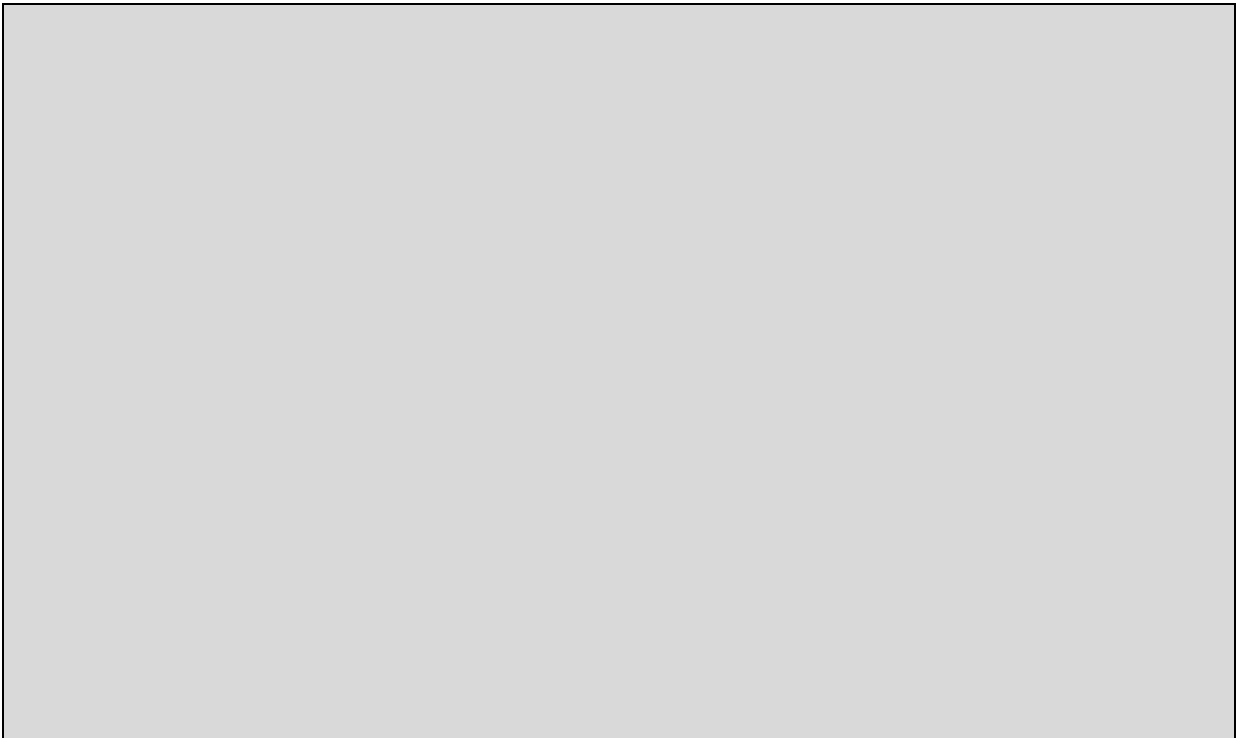
Q4. Do you feel that there was adequate demonstration of all three techniques? Please explain
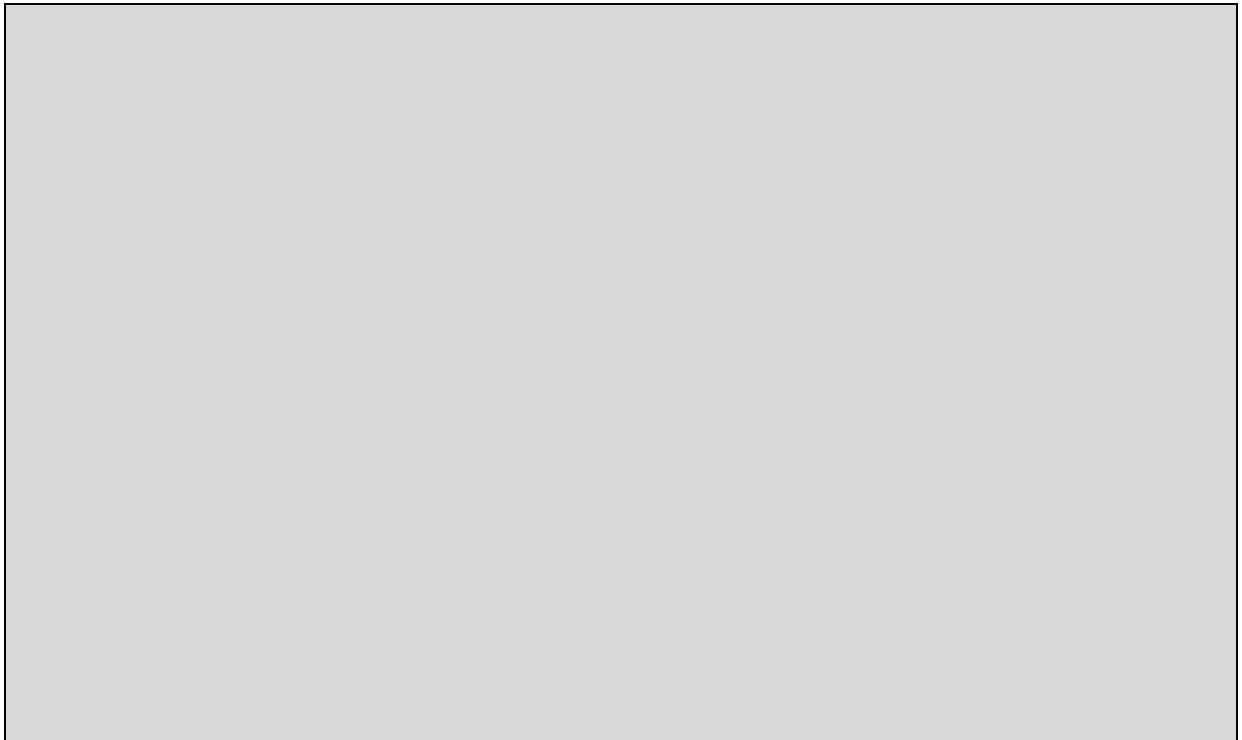
Q5. In your opinion, how effective was the explanation relating to the various performing arts skills which are necessary to apply in the design and delivery of the techniques? Please explain
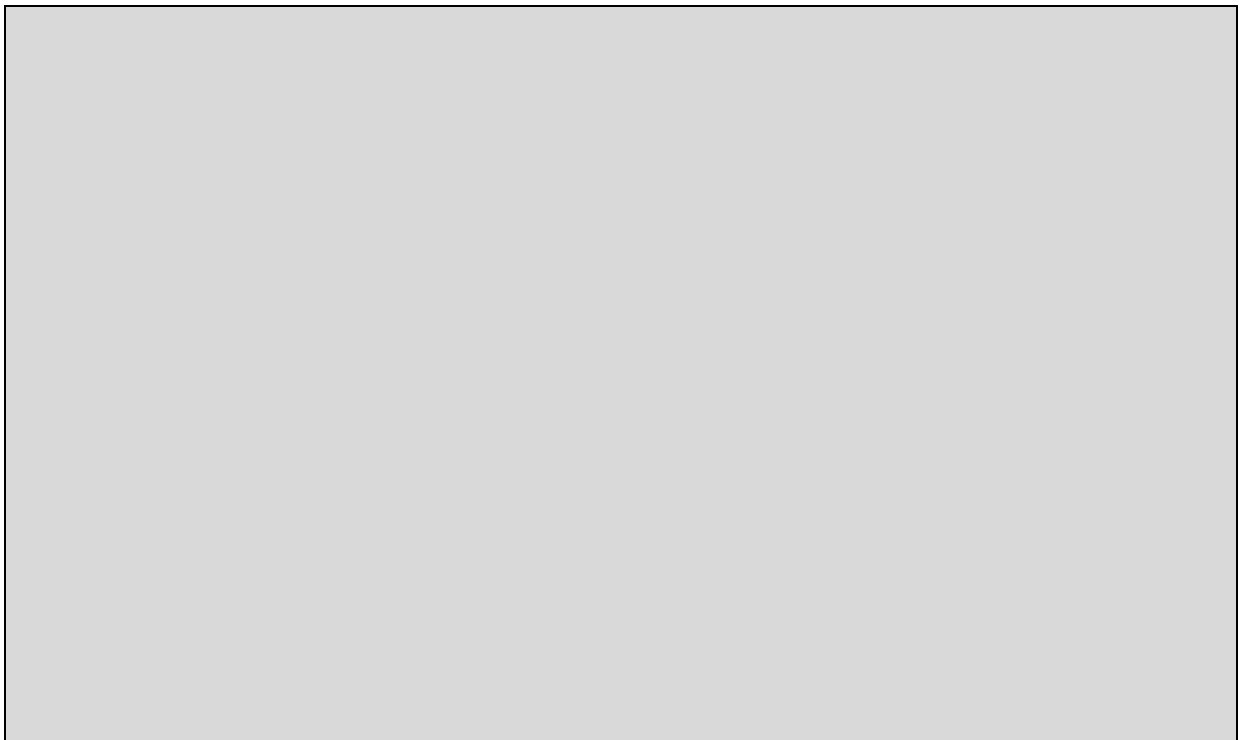
Q6. The guidance notes were produced to help you with the design phase. In your opinion how effective are these notes for this purpose? Please explain
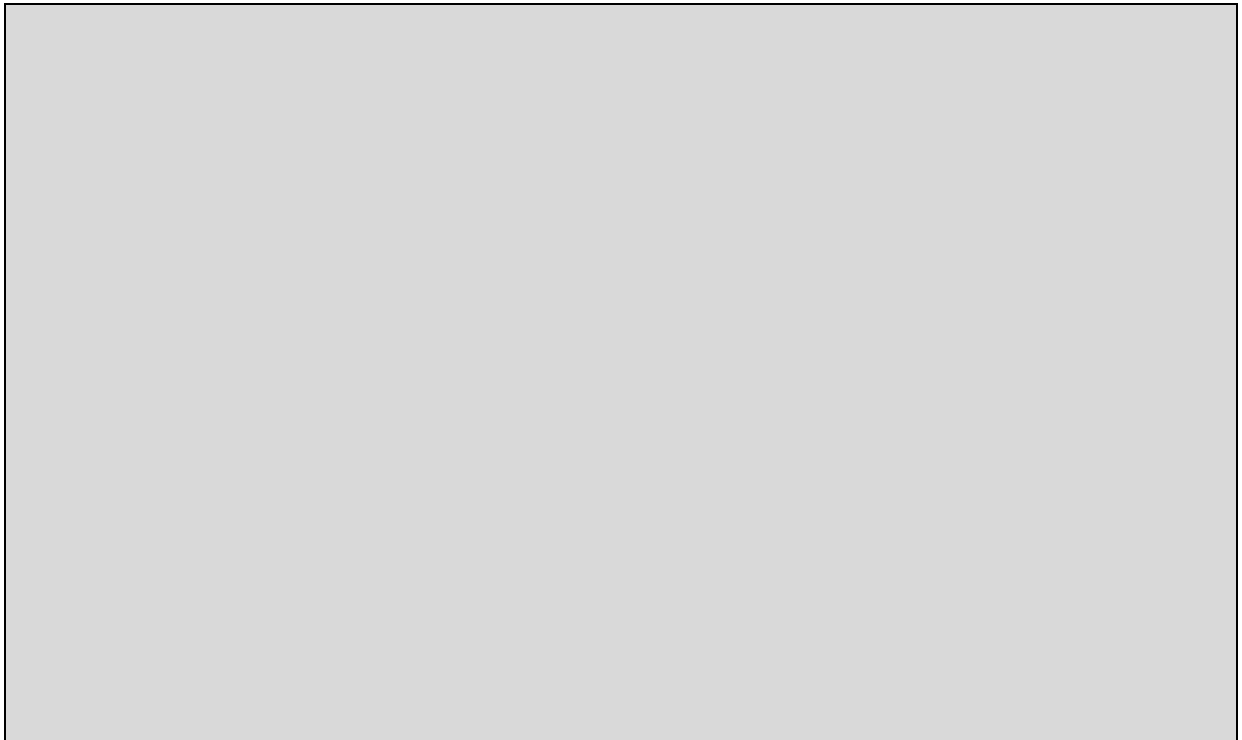
Q7. In your opinion, how suitable were the choices relating to a) the workshop venue, b) the number of people invited, and c) the duration of the event?
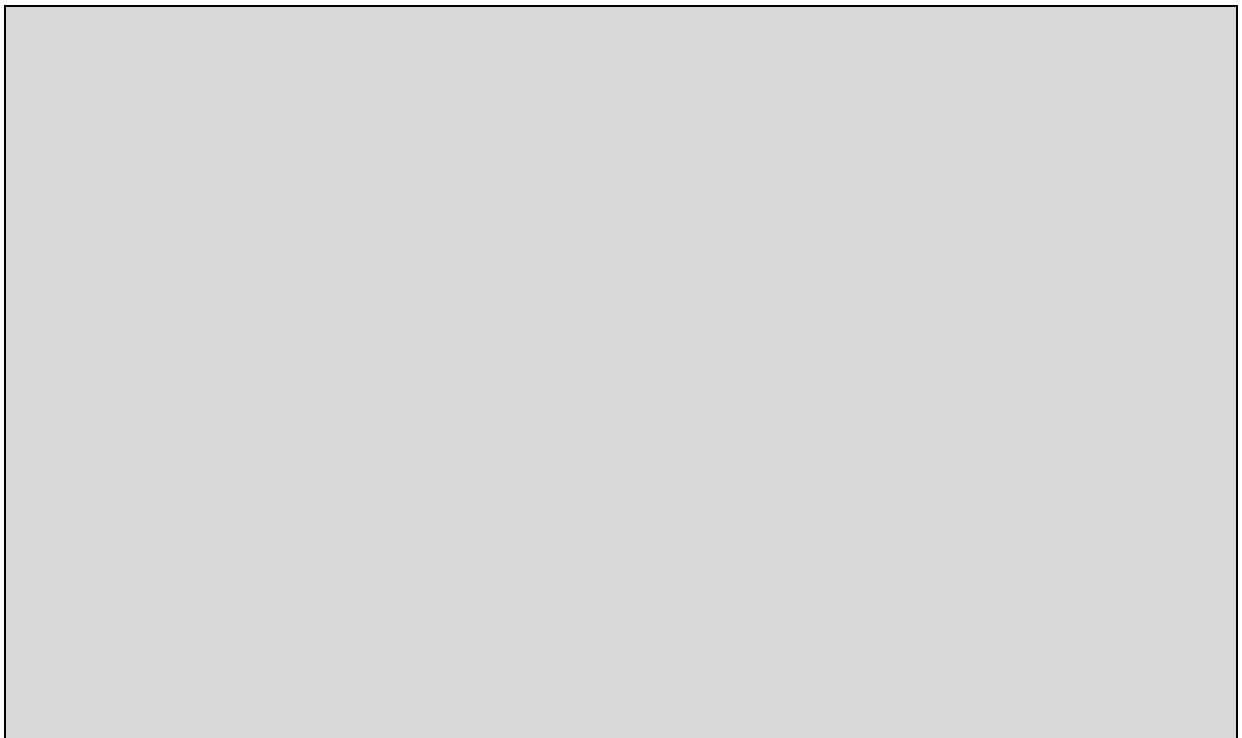
Q8. What did you personally learn from the workshop that you feel you could take away and apply in your teaching?
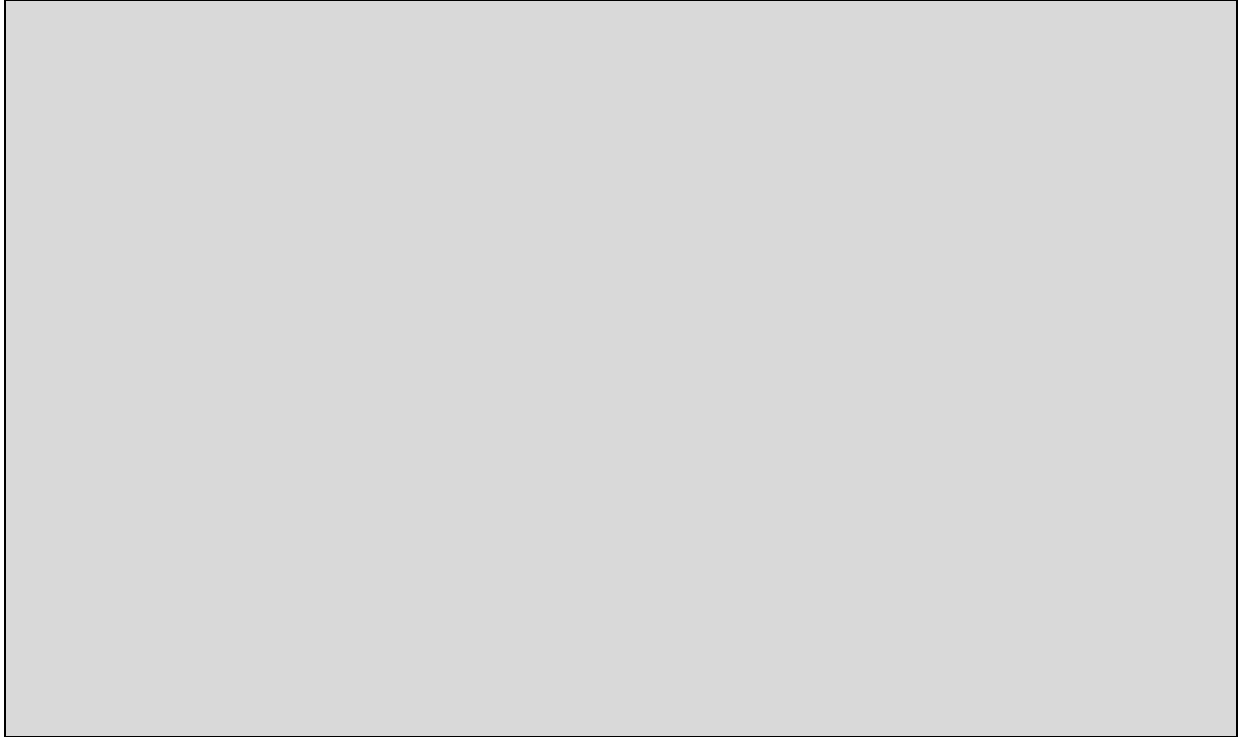
Q9. Having attended the workshop, do you now feel confident that you could apply each of the three techniques in your teaching? Please explain
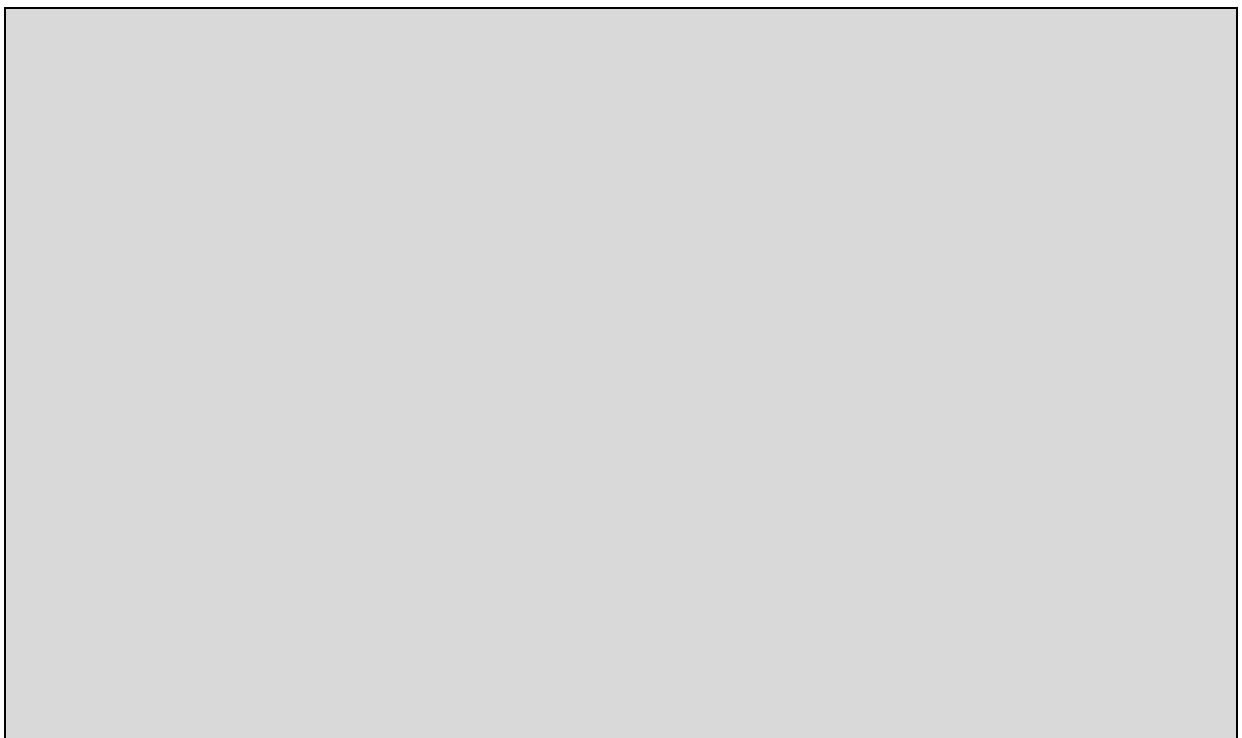
Q10. If your answer to the above question was 'no'; what preparation do you think you would need to undertake in order to enable you to apply each of the techniques with confidence?

Q11. If this workshop were to be used as a standard model for introductory training on the application of the three techniques, would you make any adaptations to it? If you would, what would these be and why would you make them?

Q12. As a teacher, how do you think you could gauge whether the application of the techniques had been successful?

QUESTIONS: LECTURE	OVERALL GRADE: 1-10 (1=lowest; 10=highest)	NOTES
Q1. Overall, what were your impressions of the lecture?		
Q2. In your opinion, how effective was the lecture in terms of communication effectiveness? This relates to: • How well the lecture was delivered, • How well it was presented, • Clarity, • Speaking style, • Well-planned delivery • The ability of the lecturer to communicate so that students understand		
Q3. In your opinion, how effective was the lecture in terms of rapport building? This relates to, for example: • The lecturer displaying friendliness, • Showing respect for students, • Being empathetic, • Being approachable,		

Q4. In your opinion, how effective was the lecture in terms of being dynamic? This relates to: How well the lecturer displayed enthusiasm and passion for the topic e.g. • Being creative, • Use of humour, • Being interesting, • Being charismatic,		
Q5. In your opinion, how effective was the lecture in terms of applied knowledge? This relates to: • The conveying of knowledge • Achieving a balance between theory and application; for example, through the use of real world scenarios and/or real world experiences		
Q6. Were there particular parts of the lecture where your interest was notably heightened? Please discuss any such interventions and, very importantly, please describe the effect that they had on: (a) The effectiveness of your learning (b) Your attitude towards learning		
Q7. Were there particular parts of the lecture where your attention was notably heightened? Please discuss any such interventions and, very importantly, please describe the effect that they had on: (a) The effectiveness of your learning (b) Your attitude towards learning		

Q8. Were there particular parts of the lecture which:		
You particularly enjoyed? *Were enthusiastic about?* *Were excited by?* *Please discuss any such interventions explaining the reasons why and, very importantly; please describe the effect that they had on:* *(a) The effectiveness of your learning* *(b) Your attitude towards learning*		

Please print your name, write the date of completion in the spaces provided below and then send via email to me at the following address: rr29@gre.ac.uk (the *signing* of the questionnaire can be completed when we meet for the focus group session, or if you are not attending the focus group, when we meet on campus in the new term).

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Name (please print)……………………………………………………….

Name (please sign)……………………………………………………….

Date questionnaire completed……………………………………………

DVD LECTURE AND TUTORIAL EVALUATIONS

Student Guidelines for Completion

Dear Student

Having now received your DVD (containing footage of one business tutorial and one business lecture), the two evaluation grids and the two questionnaires, please follow the process outlined below with regard to the evaluation:

THE LECTURE

1. Read through the questionnaire thoroughly in order to acquaint yourself with the points you will need to focus on during the post-viewing evaluation

2. In order to complete the questionnaire effectively following the viewing, you will need to keep the questions in mind while you are watching and to make some brief notes as you go along. Because the questionnaire comprises a number of pages and therefore may be a little unwieldy for this purpose, **_an evaluation grid_** has been prepared for you to use during the viewing. The first column of the grid contains all the questions on the questionnaire. The second column provides space for you to record an overall evaluation score (in relation to the specific question) between 1 and 10 (one being the lowest; 10 being the highest). PLEASE NOTE: This evaluation score applies specifically to questions 1 to 5, because you are rating overall levels of **_lecturer effectiveness_** within various themes as described in the questions (e.g. overall impression, communication effectiveness, dynamism etc.). Questions 6 to 8 relate to issues of **_student engagement_** that you will determine. So, the overall rating is not so relevant for these three questions. The third column provides space for you to make brief notes as you go along.

3. Watch the DVD of the lecture and make appropriate notes on the grid as you go along. PLEASE NOTE: Following each of the printed questions on the _questionnaire_, you are asked to record the following three things:

- ***The specific things that the lecturer did*** *in relation to effectiveness (questions 1-5) and engagement (questions 6-8)*
- *How the interventions (i.e. the specific things the lecturer did)* ***affected your personal learning experience***
- ***The exact time on the DVD*** *that the intervention occurred*

These three points are not included on the grid, due to available space, ***so please ensure*** that you keep them in mind when making your notes on the grid. This will make it easier to crystallise your thoughts later when completing the questionnaire

4. At the end of your viewing please ensure that the grading scores have been recorded in column two of the grid

5. At the end of the lecture, complete the questionnaire using the notes recorded on your grid as a base to work from

THE TUTORIAL

For the tutorial, please follow the same procedures as described above for the lecture.

After you have completed both evaluation grids and both questionnaires, please print your name and then email all four documents to me at rr29@gre.ac.uk

NOTE

A. When viewing the DVDs, imagine yourself as a student at the actual lecture and tutorial and evaluate the sessions from that perspective. It is appreciated that you may not be fully conversant with the topic areas being discussed; that is alright because your prime focus should be to evaluate the sessions in terms of lecturer effectiveness and student engagement as *you* see it. However, to provide you with some context, please note the following:

The lecture is part of a business planning and development course and the lecture topic is: 'Online social marketing for new and existing businesses'.

The tutorial is part of a public relations course dealing with concepts to practice and the tutorial topic is: 'Four models of PR'. The tutorial also deals with issues relating to performance in exams.

B. The questions on both questionnaires are the same, because you are considering the lecturer effectiveness and student engagement issues in both settings

THE FOCUS GROUP

The focus group session will be held on 23/07/2013 at 3pm in Hamilton House, Room 103. As mentioned in the Participant Information Sheet, the purpose of the focus group is to provide an opportunity for all participants to reflect on the experience as a group and to exchange opinions and ideas. The discussion will also focus on possible practical applications of the learning points which emerge from the discussion. The focus group session will involve 4 student participants and will be facilitated by me.

Thank you very much for agreeing to participate in this research project. If there are any questions with regard to the above, please do not hesitate to contact me.

Rob Robson

Email: rr29@gre.ac.uk

Tel: 020 8331 9727

DVD LECTURE EVALUATION
Student Questionnaire

Dear Student

Having now viewed the DVD of the business lecture and considered its contents in the light of the questions featured in this questionnaire and having completed the evaluation grid, you are now invited to complete the questionnaire based on your evaluation of the event. Please draw on your notes recorded in the grid as you complete the questionnaire.

You will recall that there are a total of 8 open-ended questions: Question one relates to your overall impressions, questions two to five relate to issues of *lecturer effectiveness* and questions six to eight to issues of *student engagement*. Please consider each question in turn and write your comments in the box provided. Please provide your written evaluation for each question in as much detail as possible (do not feel constrained by the size of the box). When completed, please print your name, write the date of completion in the spaces provided below and then send via email to me at the following address: rr29@gre.ac.uk (the *signing* of the questionnaire can be completed when we meet for the focus group session).

.

Name (please print)……………………………………………………

Name (please sign)……………………………………………………

Date questionnaire completed…………………………………………

Q1. Overall, what were your impressions of the lecture?

NOTES FOR QUESTION ONE

Q2. In your opinion, how effective was the lecture in terms of communication effectiveness? This relates to:

- *How well the lecture was delivered,*
- *How well it was presented,*
- *Clarity,*
- *Speaking style,*
- *Well-planned delivery*
- *The ability of the lecturer to communicate so that students understand*

Please discuss and make comments about specific things the lecturer did which, in your opinion, made the communication effective.

When describing these specific interventions, please also record the exact time on the DVD when the interventions occurred

Please also comment on how these interventions affected your personal learning experience; for example:

- *Was there something which the lecturer did, which helped you to grasp the learning point more clearly?*
- *If so, please describe how.*

NOTES FOR QUESTION TWO

Q3. In your opinion, how effective was the lecture in terms of rapport building? This relates to, for example:

- *The lecturer displaying friendliness,*
- *Showing respect for students,*
- *Being empathetic,*
- *Being approachable,*

Please discuss and make comments about specific things the lecturer did which, in your opinion, helped to build rapport.

When describing these specific interventions, please also record the exact time on the DVD when the interventions occurred

Please also comment on how these interventions affected your personal learning experience; for example:

- *Was there something which the lecturer did, which helped you to grasp the learning point more clearly?*
- *If so, please describe how.*

NOTES FOR QUESTION THREE

Q4. In your opinion, how effective was the lecture in terms of being dynamic? This relates to:

How well the lecturer displayed enthusiasm and passion for the topic e.g.

- *Being creative,*
- *Use of humour,*
- *Being interesting,*
- *Being charismatic,*

Please discuss and make comments about specific things the lecturer did which, in your opinion, made the lecturer dynamic.

When describing these specific interventions, please also record the exact time on the DVD when the interventions occurred

Please also comment on how these interventions affected your personal learning experience; for example:

- *Was there something which the lecturer did, which helped you to grasp the learning point more clearly?*
- *If so, please describe how.*

NOTES FOR QUESTION FOUR

Q5. In your opinion, how effective was the lecture in terms of applied knowledge? This relates to:

- *The conveying of knowledge*
- *Achieving a balance between theory and application; for example, through the use of real world scenarios and/or real world experiences*

Please discuss and make comments about specific things the lecturer did which, in your opinion, made the lecture effective in terms of applied knowledge.

When describing these specific interventions, please also record the exact time on the DVD when the interventions occurred

Please also comment on how these interventions affected your personal learning experience; for example:

- *Was there something which the lecturer did, which helped you to grasp the learning point more clearly?*
- *If so, please describe how.*

NOTES FOR QUESTION FIVE

Q6. Were there particular parts of the lecture where your interest was notably heightened?

Please discuss any such interventions and, very importantly, please describe the effect that they had on:

(a) The effectiveness of your learning

(b) Your attitude towards learning

When describing these specific interventions, please also record the exact time on the DVD when the interventions occurred

NOTES FOR QUESTION SIX

Q7. Were there particular parts of the lecture where your attention was notably heightened?

Please discuss any such interventions and, very importantly, please describe the effect that they had on:

(a) The effectiveness of your learning

(b) Your attitude towards learning

When describing these specific interventions, please also record the exact time on the DVD when the interventions occurred

NOTES FOR QUESTION SEVEN

Q8. Were there particular parts of the lecture which:

You particularly enjoyed?

Were enthusiastic about?

Were excited by?

Please discuss any such interventions explaining the reasons why and, very importantly; please describe the effect that they had on:

(a)The effectiveness of your learning

(b)Your attitude towards learning

When describing these specific interventions, please also record the exact time on the DVD when the interventions occurred

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NOTES FOR QUESTION EIGHT

DVD TUTORIAL EVALUATION
Student Questionnaire

Dear Student

Having now viewed the DVD of the business tutorial and considered its contents in the light of the questions featured in this questionnaire and having completed the evaluation grid, you are now invited to complete the questionnaire based on your evaluation of the event. Please draw on your notes recorded in the grid as you complete the questionnaire.

You will recall that there are a total of 8 open-ended questions: Question one relates to your overall impressions, questions two to five relate to issues of *lecturer effectiveness* and questions six to eight to issues of *student engagement*. Please consider each question in turn and write your comments in the box provided. Please provide your written evaluation for each question in as much detail as possible (do not feel constrained by the size of the box). When completed, please print your name, write the date of completion in the spaces provided below and then send via email to me at the following address: rr29@gre.ac.uk (the *signing* of the questionnaire can be completed when we meet for the focus group session).

.

Name (please print)…………………………………………………

Name (please sign)…………………………………………………

Date questionnaire completed………………………………………

Q1. Overall, what were your impressions of the tutorial?

NOTES FOR QUESTION ONE

Q2. In your opinion, how effective was the tutorial in terms of communication effectiveness? This relates to:

- *How well the tutorial was delivered,*
- *How well it was presented,*
- *Clarity,*
- *Speaking style,*
- *Well-planned delivery*
- *The ability of the lecturer to communicate so that students understand*

Please discuss and make comments about specific things the lecturer did which, in your opinion, made the communication effective.

When describing these specific interventions, please also record the exact time on the DVD when the interventions occurred

Please also comment on how these interventions affected your personal learning experience; for example:

- *Was there something which the lecturer did, which helped you to grasp the learning point more clearly?*
- *If so, please describe how.*

NOTES FOR QUESTION TWO

Q3. In your opinion, how effective was the tutorial in terms of rapport building? This relates to, for example:

- **The lecturer displaying friendliness,**
- **Showing respect for students,**
- **Being empathetic,**
- **Being approachable,**

Please discuss and make comments about specific things the lecturer did which, in your opinion, helped to build rapport.

When describing these specific interventions, please also record the exact time on the DVD when the interventions occurred

Please also comment on how these interventions affected your personal learning experience; for example:

- **Was there something which the lecturer did, which helped you to grasp the learning point more clearly?**
- **If so, please describe how.**

NOTES FOR QUESTION THREE

Q4. In your opinion, how effective was the tutorial in terms of being dynamic? This relates to:

How well the lecturer displayed enthusiasm and passion for the topic e.g.

- **Being creative,**
- **Use of humour,**
- **Being interesting,**
- **Being charismatic,**

Please discuss and make comments about specific things the lecturer did which, in your opinion, made the lecturer dynamic.

When describing these specific interventions, please also record the exact time on the DVD when the interventions occurred

Please also comment on how these interventions affected your personal learning experience; for example:

- **Was there something which the lecturer did, which helped you to grasp the learning point more clearly?**
- **If so, please describe how.**

NOTES FOR QUESTION FOUR

Q5. In your opinion, how effective was the tutorial in terms of applied knowledge? This relates to:

- *The conveying of knowledge*
- *Achieving a balance between theory and application; for example, through the use of real world scenarios and/or real world experiences*

Please discuss and make comments about specific things the lecturer did which, in your opinion, made the tutorial effective in terms of applied knowledge.

When describing these specific interventions, please also record the exact time on the DVD when the interventions occurred

Please also comment on how these interventions affected your personal learning experience; for example:

- *Was there something which the lecturer did, which helped you to grasp the learning point more clearly?*
- *If so, please describe how.*

NOTES FOR QUESTION FIVE

Q6. Were there particular parts of the tutorial where your interest was notably heightened?

Please discuss any such interventions and, very importantly, please describe the effect that they had on:

(a) The effectiveness of your learning

(b) Your attitude towards learning

When describing these specific interventions, please also record the exact time on the DVD when the interventions occurred

NOTES FOR QUESTION SIX

Q7. Were there particular parts of the tutorial where your attention was notably heightened?

Please discuss any such interventions and, very importantly, please describe the effect that they had on:

(a) The effectiveness of your learning

(b) Your attitude towards learning

When describing these specific interventions, please also record the exact time on the DVD when the interventions occurred

NOTES FOR QUESTION SEVEN

Q8. Were there particular parts of the tutorial which:

*You particularly **enjoyed**?*

*Were **enthusiastic** about?*

*Were **excited** by?*

Please discuss any such interventions explaining the reasons why and, very importantly; please describe the effect that they had on:

*(a)The **effectiveness** of your learning*

*(b)Your **attitude** towards learning*

*When describing these specific interventions, **please also record the exact time on the DVD** when the interventions occurred*

NOTES FOR QUESTION EIGHT

STUDENT FOCUS GROUP: INTERVIEW GUIDE

PERFORMING ARTS SKILLS

1. **ANIMATION IN VOICE**
2. **ANIMATION IN BODY**
3. **PROPS**
4. **HUMOUR**
5. **SUSPENSE AND SURPRISE**
6. **CLASSROOM SPACE**
7. **DRAMATIC ENTRANCE AND EXIT**

EFFECTIVENESS

- *Communication effectiveness*
- *Rapport building*
- *Being dynamic*
- *Applied knowledge*

ENGAGEMENT

- *Interest*
- *Attention*
- *Enjoyment*
- *Enthusiasm*
- *Excitement*

LEARNING

- *Effectiveness of your learning*
- *Attitude towards learning*
- *Your personal learning experience*
- *Grasping the learning point more clearly*
- *Specific interventions*

DRAMA-BASED TECHNIQUES

- *Sketch,*
- *Soliloquy*
- *Storytelling*

Lecture

- Story   Online growth opportunities (new matchmaking) parents
- Sketch   SEO sketch
- Soliloquy   Adwords (marketer's frustration)

Tutorial

- Story   Nairobi; Barnum (benefits of adrenaline)
- Sketch   Ball-throwing sketch
- Soliloquy   PR in the hierarchy; problems; systems theory; linked to model

QUESTIONS

How would you assess your experience so far in terms of lectures? What works well and not so well regarding lecturer effectiveness and student engagement?

How would you assess your experience so far in terms of tutorials? What works well and not so well regarding lecturer effectiveness and student engagement?

How does the use of DBTs differ from your normal diet?

Did lecturer bias enter the picture at all?

Do you feel that DBTs can contribute to lecturer effectiveness and student engagement? If your answer is yes, please explain why.

Which DBTs do you particularly like and why?

Is the mix of all three good?

How often should the DBTs be employed?

What is the prime value of using DBTs in lectures and tutorials?

Do you think they work equally well in terms of both lectures and tutorials?

Is there a danger of entertainment detracting from the learning point?

How can this be avoided?

In the future would you like to see more of this approach?

What are some of the barriers in your opinion?

What challenges do you think lecturers might face?

How do you think – in practical ways – it could be achieved?

If the model was aligned to the learning achieved and tracked in some way, would this be a good idea?

STUDENT LECTURE AND TUTORIAL EVALUATIONS: FOLLOW-UP QUESTIONNAIRE

Dear Student

Thank you very much for completing the evaluation grids and the questionnaires for the lecture and tutorial which were recorded on the DVD.

Your answers have highlighted various interesting points with regard to your views on lecturer effectiveness and student engagement. At the time you completed the questionnaires, you did not know the title of my investigation nor the specific research question. I can now reveal these to you; they are as follows:

Title of the proposed investigation

'Exploring the use of drama-based techniques in Higher Education'

Research question or statement of the problem to be investigated

RQ: How can the use of drama-based techniques contribute to lecturer effectiveness and student engagement in Higher Education?

In the focus group discussion which took place on 23rd July, we explored the above question from the student perspective. As you were unable to attend the focus group session, I would like to invite you to complete the following questionnaire which features a number of questions similar to those discussed in the focus group.

Please consider each question in turn and type your comments following each question. Please provide as much detail as possible when answering the questions. When completed, please print your name, write the date of completion in the spaces provided below and then send via email to me at the following address: rr29@gre.ac.uk (the *signing* of the questionnaire can be completed when we meet later in person).

Please note that, for the purposes of this study, the term 'drama-based techniques' relates to three specific devices as follows:

The soliloquy

In a soliloquy, the audience are granted access to the thoughts of the actor in-role, this is achieved through the lecturer 'talking to him or herself'.

The story

This technique involves telling a story in a dramatic way. The lecturer combines verbal, vocal and visual communication techniques to make the story 'come alive'.

The sketch

The sketch (or 'skit') is a brief role-play scenario which may involve the lecturer solely or include the use of student volunteers.

In the lecture and the tutorial footage which you viewed, all three of these techniques were employed by both of the lecturers (i.e. all three techniques were used in both the lecture and the tutorial).

QUESTIONS

1. *What words or phrases would you use to describe your university experience so far in terms of lectures? What works well and not so well regarding lecturer effectiveness and student engagement?*

2. *What words or phrases would you use to describe your university experience so far in terms of tutorials? What works well and not so well regarding lecturer effectiveness and student engagement?*

3. *Does the use of drama-based techniques (DBTs) as demonstrated in the DVD examples differ from the way lectures and tutorials are normally presented? If it does, please describe how.*

4. *If either of the lecturers was known to you, did this knowledge affect your objectivity in any way with regard to the comments made?*

5. *Do you feel that DBTs can contribute to lecturer effectiveness and student engagement? If your answer is yes, please explain why.*

6. **Which DBTs do you particularly like and why?**

7. **What is your opinion regarding the use of all three techniques in the same lesson?**

8. **Do you think that DBTs should be employed in all lessons?**

9. **What is the prime value of using DBTs in lectures and tutorials?**

10. **Do you think they work equally well in terms of both lectures and tutorials?**

11. **Is there a danger of entertainment detracting from the learning point?**

12. **If your answer to the above question was 'yes', how could this be avoided?**

13. **In what specific ways do you think that the use of DBTs can enhance learning?**

14. In the future would you like to see more of this approach?

15. What challenges do you think lecturers might face in implementing this innovative teaching approach?

16. How do you think – in practical ways – it could be achieved?

17. If the use of DBTs in teaching was evaluated in some way in order to establish a link with learning effectiveness, would this be a good idea?

Name (please print)……………………………………………………

Name (please sign)……………………………………………………

Date questionnaire completed…………………………………………

Appendix 11

VIDEO DIARY

LECTURER PROMPTS

Begin with a general unstructured period of reflection (10 minutes or so) on your experience of the two sessions (lecture and tutorial)

Then consider the following points as prompts for a more structured reflection:

<u>IMPORTANT</u>: When addressing these questions, describe your initial reflections following the sessions and also whether you felt any differently (and why you did) following the video viewing

<u>Preparation for the sessions</u>

What approach did you take in preparing for the sessions?

What things went well in the preparation phase and why?

What difficulties did you experience in the preparation phase and why?

How did you attempt to overcome any difficulties experienced?

How useful was the workshop in helping you to undertake the preparation phase? Discuss

How useful were the workshop guidance notes in helping you to undertake the preparation phase? Discuss

How useful was the 1-1 session in helping you to complete the preparation phase? Discuss

Which *performing arts skills* did you build into the design of the sessions? Discuss

If you were undertaking the preparation phase again, what would you do differently and why?

Were there any significant differences between the lecture and tutorial regarding the preparation phase?

<u>The techniques</u>

Did you manage to perform all three (story, sketch, soliloquy) at both sessions? Please discuss details

What things worked well and why?

What things worked not so well and why?

Did you prefer some of the techniques over others? If so, please explain why

Do you think that all three techniques should be used in one teaching session? Please give reasons for your answer

Which *performing arts skills* were featured during the execution of the techniques? Discuss

Which *performing arts skills* did you feel confident in executing and why?

Which *performing arts skills* did you feel less than confident in executing and why?

Were there any significant differences between the lecture and tutorial regarding the application of the techniques?

The lecturer effectiveness criteria (as per the workshop guidance notes: p3)

With reference to the criteria, in what ways do you feel that the application of the techniques contributed towards your effectiveness as a lecturer? Please refer to the specific criteria and discuss your views.

Were there any significant differences between the lecture session and the tutorial session?

The student engagement criteria (as per the workshop guidance notes: p5)

With reference to the criteria, in what ways do you feel that the application of the techniques contributed towards student engagement? Please refer to the specific criteria and discuss your views.

Were there any significant differences between the lecture session and the tutorial session?

Self-confidence

Do you feel that you were confident in executing the techniques? Please explain

Did your initial reflection on the outcome of the first session affect your confidence for the second session? If it did, please discuss the reasons why

Were there any significant differences between the lecture session and the tutorial session?

Looking to the future

If you were asked to undertake this process again, would you feel confident or unconfident? Please give reasons for your answer

If you were asked to undertake the entire process again i.e. design and delivery, what would you do differently and why?

Do you believe that the application of these drama-based techniques in teaching can make a contribution to lecturer effectiveness and student engagement? Please give reasons for your views

Will you now incorporate the use of these techniques into your teaching practice? Please discuss

Are there any significant differences between the lecture session and the tutorial session with regard to the answers you have given?

WORKSHOP QUESTIONNAIRES: CODING DOCUMENT EXTRACT

Q8. What did you personally learn from the workshop that you feel you could take away and apply in your teaching?

Data extract	Coded for	Memos
A lot to be honest. I've learned for instance how more engaging is to start a lecture or tutorial with a story, rather than with the outline, and I have started doing this every time. I refer to something read on the news, or a real-world case, etc.	WS outcomes: value of the *story* as applied in own practice Ownership: application of DBT to own practice	Point for SE
Even if one doesn't go as far as performing a sketch, a lot could be gained by simply becoming a more emphatic speaker, using better the voice, the body and the room space and using props. I think that a bigger degree of pathos would also help. Even if one doesn't get as far as to perform a soliloquy, calling students attention to the feelings that someone could have in a specific situation (e.g. a manger facing a decision in an uncertain situation) and suggesting that they could be that person in one or two year time could be quite useful. Variations and pausing are two key elements. Sometimes we are scared of silences, but now I think that these could actually turn in a useful ally if used properly to create some suspense.	WS outcomes: value of applying *performing arts skills* in own practice Self-reflection: application of PA skills to own practice	Discussion point about the value of PA skills not necessarily linked to one of the DBTs Perhaps make a link to Paul Street's work (2007)
I've also learned that to cause laughter, even if this is not exactly directly related to the lecture topic, can be very useful, as it will reset students' attention and get them back to the lecture/tutorial in a better state of mind.	WS outcomes: value of applying *humour* in own practice for student re-engagement Self-reflection: application of humour to re-engage	Point for SE There may be a range of 'adoption' possibilities for lecturers to increase LE and SE even if 'full' DBTs are not performed. Training must

I also take away the idea that I could get someday to use the three techniques in a confident and effective manner. I think that this idea has already changed my approach to teaching, making it somehow more fun/effective, but I also know that Rome wasn't built in a day, and I still have got a long way to go.	WS outcomes: transformational learning in evidence Acknowledgement of transformational learning	

DATA SET ONE [WORKSHOP QUESTIONNAIRES]: THEMES TABLE

LECTURERS RESPONSE TO WORKSHOP: POSITIVE	LECTURERS RESPONSE TO WORKSHOP: IMPROVEMENTS	APPLICATION OF LEARNING	POTENTIAL IMPACT ON TEACHING
Workshop engaging, fun, useful and interesting	Optimal venue	Modelling self on the presenter	DBTs have power to engage
Enjoyment	Optimal class size	Mind-set change on benefits	DBTs aid re-engagement
Engaged in the experience	Optimal duration	Ownership: application of DBT to own practice	DBTs improve teaching
Engaging event	Suboptimal class size	Self-reflection: application of PA skills to own practice	True-life demonstrations have impact
Appropriate vehicle for lecturer learning	Suboptimal venue	Self-reflection: application of humour to re-engage	Effective PA skills are pre-requisite for engaging delivery
Powerful role of the presenter	Start time not ideal	Acknowledgement of transformational learning	The 21st Century lecturer must be an engaging performer
The 'natural' performer stands out	Appropriateness of guidance notes	Memorization: key to DBT mastery	DBTs have power to inspire
Effective explanations on PA skills	Optimal event design	Self-reflection: application of DBTs to own practice	Demonstrates understanding: able to determine effective application
Recognition/appreciation of benefits	Optimal number of story and sketch demos	Ownership: confidence to apply	Assessment needed to measure success of application
Stimulated divergent thinking	Guidance notes should be practically-oriented	Self-reflection: challenges of applying DBTs to own practice	
Workshop inspiring and empowering	Scripted scenarios would aid learning	Self-reflection: confidence to apply	
Training workshop imperative	Optimal workshop format	Teaching approach pivotal to PA skills ownership	
Demonstrated application	Engagement: suggestions for adaptation demonstrate understanding	Workshop promotes cross-fertilization of ideas	
Foregrounded the salient LE/SE factors	Embody memorization skills training into workshop design	Danger of mis-application of techniques	
Lecturer community: agreement on LE/SE factors	Additional experience needed to develop confidence	Importance of linking DBTs to the learning points	
Powerful illustration of DBTs in action	Demonstrate variation in delivery style	Adaptability of the techniques	
Benefits of participatory learning	Extended training required to facilitate deeper learning	Techniques can be used variably, therefore must be linked to learning points	
Engaging learning	Coaching in PA skills essential for correct DBT execution	Apprehensive of the learning challenge	
Powerful illustration of PA skills in action	Self-awareness enables ownership of DBT	Practice makes perfect	
Visualizing LE/SE through observing action	Mastering the soliloquy is a challenge	DBT scenarios can have multiple applications	

Effective illustration of PA skills in action	More examples of DBTs needed	Memorization and adaptability key to DBT mastery	
Bridging the gap between theory and practice	Need to demonstrate the versatility of DBTs	Growth potential for adoption of DBTs	
	Prior practice breeds confidence		
	Practice over theory		

Theme 1: **LECTURERS RESPONSE TO WORKSHOP: POSITIVE**

Subthemes

General reception

Quotes to illustrate this

Recognition of benefits

Quotes to illustrate this

Theme 2: **LECTURERS RESPONSE TO WORKSHOP: IMPROVEMENTS**

Subthemes:

Workshop organization

Quotes to illustrate this

Workshop design

Quotes to illustrate this

Theme 3: **APPLICATION OF LEARNING**

Subthemes

Learning to be applied

Quotes to illustrate this

Additional learning points identified

Quotes to illustrate this

Theme 4: **POTENTIAL IMPACT ON TEACHING**

Subthemes

Student engagement

Quotes to illustrate this

Evaluating success

Quotes to illustrate this

VIDEO ANALYSIS: EXAMPLE OF COMPLETE CODING DOCUMENT

Talk	Vocal/visible conduct	Time	PA skills Applied	Coded for	Memos
VIDEO ANALYSIS 04 TUTORIAL: CODING DOCUMENT PART A *Overall tutorial duration: 34 minutes 42 seconds* **THE STORY** **Lead-in section and scene set up for the story** **KEY: L = Lecturer S = Student** ***NB:Gaps in transcription occur where comments were too unintelligible for capture.*** **L:** You guys have some sense I presume of at least one example I'm aware of for business analysis and students sometimes get a little edgy with exams. I'm going to start off today's tutorial by telling a story. **Story opening** The story dates back to 1987, I was a young child at that time, and essentially I was [xxxx] handwriting class in the United States	*Lecturer standing at the console; looking at the screen while addressing the audience* *Lecturer standing near the console area; begins addressing the audience. Series of 'loose' gestures. Moves arms outward when*	*00:01* *00:21*	*Animation in body* *Animation in voice* *Humour* *Suspense & surprise*	**Dynamic delivery: Display a genuine interest in and enthusiasm for the**	**Analysis note: very brief introduction to the story, no real background supplied to create context and no performing arts skills applied – do not code this brief section.*

	and in this handwriting class I essentially was afraid of the teacher. His name was Mr Fahey; he was a huge teacher. He was a perfectionist, so when we went in to do our handwriting everything had to be exactly perfect. If your C went below the line… You had like graph paper.	*saying 'huge teacher'. moves both arms upwards and slightly lowers right hand when saying 'C went below the line'. Holds both arms up and moves them away from each other, together then away again when saying 'you had like graph paper'. Pleasant vocal articulation. Arms stretched out palms facing away when saying 'it was unbelievable'; notable sense stress on the word 'unbelievable'. Delivery continues; series of 'loose' gestures. Arms swept out wide when saying 'absolutely perfect'. Gestures with forefinger and thumb (large gap in-between) when saying 'it was like a book'. Delivery continues characterized by pleasant vocal articulation and the exhibiting of a warm smile (humorous undertone). Opens arms out very wide when saying 'the thing was just massive'. Moves left arm up to the chest area when saying 'the cat was about half the size of me'. Delivery continues; measured but enthusiastic vocal delivery; appropriate pitch, pace and power. Moves arms out wide and then back together (fingers joining) then out wide again when saying 'Lived in a sort of a rural area in*	*Dramatic E & E*	**subject** **Dynamic delivery: Use drama in your lectures. This can be as simple as the gestures made in class** **Dynamic delivery: Be creative** **Dynamic delivery: Integrate humour or a sense of fun into your lectures** **Clear communication: Vary the pitch, volume and tone of your presentation**	**Analysis note: code for 'be creative' for the suspense and surprise element and dramatic exit – these are subtle elements in the delivery – the exit is not overtly dramatic but it is a very effective punchline.* *No use of props at all in the delivery. The dramatic focus in this DBT is the range of gestures employed both emphatic and descriptive.* *Vocal delivery is enthusiastic (in an understated way) – a degree of warmth.*
S:	[xxxx]…				
L:	It was unbelievable how perfectionist this guy was and he wouldn't hesitate to fail people just based on your handwriting. So, you know, if you had an A that went outside of the line… Both your capitals and your lower case letters had to be absolutely perfect. So he gave us a take home test and I took the test and I went home and it was like a book. I mean this thing was like a little, miniature book. I sat there for hours during the evening making sure that every exact letter was perfect. So I worked on this book all night and then I went to bed at about 9 o'clock which was my curfew at the time. So I went to bed and at the same time… Well it must have been a few weeks earlier my sister had adopted a cat and this cat was huge. My sister felt that, you know, she got more affection from the cat				

by feeding the cat, so the cat itself weighed I'd say at least 20 pounds. The thing was just massive and, you know, as a small child the cat was about half the size of me. So I got up in the morning and then I had to get to the bus. You know, I had to be exactly at the bus stop at 7 am. Lived in a sort of a rural area in New Jersey. So I got up and I went downstairs and prepared myself a little bowl of cheerios and then I went to the bathroom, but I took my assignment with me because I was so proud [xxxx]… So I was in the downstairs bathroom because as the youngest of five children my sisters had occupied the upstairs bathroom. There was no way I was going to get into the upstairs bathroom so, you know, as a child I'd usually just run to the downstairs because we had a two storey house. So I was in there and, you know, I brushed my teeth and I put the assignment [xxxx]… It had like a scratchy top on top of the cat litter box. [xxxx]. I went out of the bathroom, grabbed some more food and I heard some scratching going on in the bathroom, [xxxx], so I was wondering "What's going on here?" [xxxx]… I had to hand in that day. So I rushed around, went to the bathroom and of	*New Jersey'. Forearms stretched out, hands slightly cupped when saying 'bowl of cheerios'. Right arm stretched out upwards when saying 'my sisters has occupied the upstairs bathroom'. Raises right arm then pushes it downwards when saying 'just run to the downstairs'. Delivery continues; pleasant vocal articulation; steady pace of gesturing. Humorous tone to the voice when saying 'I heard some scratching going on'. Moves right arm out and simulates a scratching motion with right arm/hand (six times). Moves forearms out (open palms) when saying 'what's going on here?' Increased sense stress in the vocal delivery. Thrusts both arms out in front when saying 'I'm completely shocked'. Lecturer laughs after saying 'doing its business on my assignment'. Very enthusiastic voice tone accompanied by expansive gestures when saying 'I basically had this assessment now which was due'. Delivery continues; steady pace of gesturing; clear vocal articulation. Enthusiasm evident in voice tone. Fully stretches out right arm when saying 'so I get on the bus holding*				*Analysis note: keep creating a comprehensive description/field notes as a block of text. This is a relatively long story based on the body of text - note all noteworthy occurrences linked to codes but also summarise the elements that constitute more standard-style delivery.* *Although there are no props being employed, the delivery is quite engaging – effective use of gesturing.*

course I'm completely shocked because the cat which was massive was sitting on top of the cat litter box and doing its business on my assignment. So of course I'm … You know, I basically had this assessment now which was due and of course, you know, and I'm sure all of you have dealt with strict teachers before. You basically, you know what would happen if you say the dog ate your homework or whatever, they're not going to believe you so I was in a panic. This was about 10 minutes before I had to catch the bus, so what I did was basically I ran into the other room, got a plastic bag and then I ran back into the bathroom and I got the [assessment] very carefully and put it into the plastic bag because I figured I'd bring it in as evidence. So I get on the bus holding the bag and all the kids are watching me. So I get to the class and [xxxx]… in my corner of the class I sort of hid the bag under my desk. I walked into Mr .Fahey's class and of course he's sitting at his desk and he called for all of us to bring the assessments up to him. So at that stage what I did is I got the bag, walked up and I put the bag on his desk and he goes "What is this?" So I said "Well, my cat	*the bag'. Moves right arm in a 'beckoning' motion when saying 'he called for all of us to bring the assessments up to him'. Lifts right arm up and moves it forward with forefinger gently pointed then lowers arm a little when saying 'I got the bag, walked up and I put the bag on his desk'. Both arms moved slightly outwards when saying 'what is this?' Delivery continues. Lecturer laughs enthusiastically after delivering the final line: 'If you get it off my desk I'll give you an A'. NOTES: Enthusiasm evident in the vocal delivery: appropriate sense stress and warmth. Also steady pace of gesturing accompanied by a number of more expansive and descriptive gestures throughout. A warm smile also evident during much of the delivery. Humour in evidence by virtue of the subject matter being conveyed and the delivery style of the lecturer. A mild element of suspense and surprise is built in; the story slowly builds towards the final punchline. Also, dramatic exit when the punchline is delivered (creativity).*				**Analysis note: DBT long duration – pace out the analysis to avoid mental overload. Keep re-playing the video clips to ensure that the description of body movements/gestures is as accurate as can be. Also keep thinking how individual DBTs can be reported on in the main report in terms of content and construction.* *Overall, a well-executed DBT. Use of AIB and AIV when relating the story – could the AIV have been a little more varied/accentuated? Very good use of humour throughout, particularly in the punchline at the end.*

accidentally had an accident on it. You know, it thought that it was part of the cat litter box. I knew that you wouldn't believe me if I left it at home and threw it out, so I've brought it in as evidence." So he said "If you get it off my desk I'll give you an A."		*05:37*			
Story close					
Lead-out section						*Clear articulation of the learning application.*
[*laughter*]. The point of the story is that essentially if you run into a problem in relation to a test or an assessment, which students do do and this is why I'm starting off with this because I've actually seen this over the past few days, it's always important to bring evidence. Now certainly don't bring me or any of your professors evidence of a cat [xxxx], but certainly if there's a problem in terms of, you know, you have an issue in relation to maybe a stressful event or if, for example, like happened to a student recently their assessment just disappeared off the computer. He had a screen shot though that he had saved of the evidence that he had collected for the assessment beforehand, so he was able to submit that. So if you're preparing for an	*Lecturer standing in the console area. Addresses the audience to make the learning application.*	*05:44*	*Animation in body Learning application*	**Applied knowledge: Possess a strong knowledge of the course and be able to show how this fits within the wider business environment**	

exam and you do fall ill, because incidents do happen on the day of an exam, make sure that you get a doctor's note. Get evidence so that way if you have to submit an extenuating circumstances form the form will be back up or evidence going forward. So make sure that you do have a legitimate excuse. I certainly from that event in early childhood empathise with students when something does occur or does go wrong. So that's just what I wanted to start off with today.		*07:12*			
THE SOLILOQUY					
Lead-in section and scene set up for the soliloquy					
one of the things which is first on here in terms of revising for an exam is don't leave your revisions until the last minute. What I'm going to do is provide a sort of skit in relation to a student who is procrastinating. So let's begin [xxxx]. So in this skit [xxxx] I'm going to be playing the role of your typical student who waits till the last minute and essentially I have an assessment which is due	*Lecturer standing in the console area. Addresses the audience to set the scene for the soliloquy. While doing so, he unpacks a laptop computer and places it on a table to the left of the console area. He then opens it ready to use (as a prop). Also places mobile phone on the table*	*07:56*	*Animation in body* *Learning application* *Suspense & surprise*	**Applied knowledge: Possess a strong knowledge of the course and be able to show how this fits within the wider business environment** **Dynamic delivery: Be creative**	*Possible element of suspense in the lead-in through the description of the role and by the words: 'Let's*

within … I have to take an exam let's say in ten hours, so I should be technically revising notes for the exam and preparing for it. So let's see what happens here. [*scene set*] "Oh." I know all of you go through this! **Soliloquy opening** "Oh, let's see. I've got an exam twelve hours away. Erm, I wonder what I should start revising first. Erm.. let's see. Well, instead of opening my notes, I think the big bang theory's on, so what I'm going to do is I'll just watch maybe two minutes of it. Just two minutes. I'm going to close the notes out. I see Sheldon Cooper has gotten a new girlfriend. Oh, this is great. Wait, I haven't been on Facebook yet today. I am going on Facebook. What am I saying? I should be preparing for my exam. I should be getting ready. I only had ten hours left and now I only have nine hours left. The time's just flying by. But wait a second, my friend Alex has just got back from a stag party last night. You should see what happened. Oh, right now Alex is playing The Assassin's Creed. Let me check it out. I'm going on. I've got to play my video game. Oh man, five hours	*Lecturer sitting at the table looking at the laptop screen. Begins speaking; fairly low volume (self-quizzical tone). Pauses after saying 'Erm' and also after saying 'revising first'. Delivery continues. Moderate volume. Smiles after saying 'the big bang theory's on'. Several 'loose gestures; arms moved out wide when saying 'just two minutes'. Delivery continues. Pauses after saying 'new girlfriend'. Moves back from the laptop and moves hands away when exclaiming 'Wait'. Picks up mobile phone when saying 'I am going on Facebook'. Looks at mobile when saying 'now I only have nine hours left'. Flicks arm out wide to the right when saying 'The time's just flying by'. Still holding mobile; looks at it when saying 'But wait a second'. Delivery continues. Pauses after*	*09:20*	*Animation in body* *Animation in voice* *Humour* *Suspense & surprise* *Use of props* *Classroom space*	**Dynamic delivery: Display a genuine interest in and enthusiasm for the subject** **Dynamic delivery: Use drama in your lectures. This can be as simple as the gestures made in class** **Dynamic delivery: Be creative** **Dynamic delivery: Move around the room** **Dynamic delivery: Integrate humour or a sense of fun into your lectures** **Clear communication: Vary the pitch, volume and tone of your presentation** **Clear communication: Use pauses and silence during lectures to refocus students**	*see what happens here'.* **Analysis note: there is a lot going on in this soliloquy – code comprehensively to capture all the elements.* **Analysis note: code for repeat important concepts (clear communication) because the important concept of not leaving revision until the last minute is emphasised in the lead-in to the soliloquy – the soliloquy then reinforces this concept.* *Notable use of pausing in this DBT – appropriate as the 'student' is musing over the revision choices.* *Clearly this is intended to be a humorous portrayal with a serious message.*

				Clear communication: Repeat important or complex concepts	
have gone by! What am I going to do? This is unbelievable. I've only written one page of notes so far. I've got another two hours to go. Where's my basket? [*moves around*]. There, I can start making the hoops in the basket. I missed one. Let me try this one. I'll try another one. Yes! Oh no, there's only half hour left. I have to exercise. I have to start exercising. It is the only way that I'm going to be able to concentrate on the last few minutes here. I've got to get blood to my brain. Let me start to exercise." [*exercises*]. "Alright, the blood's in my brain." [*students chuckling*]. "The blood's in my brain. I'm now ready. I've got ten minutes left. Alright, let me do it. Alright, I'm completely prepared right now. Alright, I'll go and take the test."	*saying 'you should see what happened, Oh'. Puts phone down and returns to laptop when saying 'Let me check it out'. Smiles when saying 'I've got to play my video game'; Pauses. Looks at mobile. Surprise evident in voice tone (slight raised pitch) when saying 'Oh man. Five hours have gone by!' Then -after saying 'what am I going to do?' - picks up a piece of paper and screws it up into a ball. Pauses. Throws the paper ball into the air, catches it then throws it on the desk. Pauses before saying 'This is unbelievable'. Pauses again after saying 'so far'. Moves head to and fro when saying 'Where's my basket?' Gets up and walks towards the bin (the far side of the classroom to the lecturer's left; bin off-camera) then returns and sits back down facing the bin (screwed up paper ball in hand). Throws paper ball towards the bin. (misses). Screws up a piece of paper and throws another (misses). Screws up a piece of paper and throws another (succeeds); exclaims 'Yes!' Looks at the mobile when saying 'Oh no, there's only half hour left'. Pauses then taps the table with his fingers. Stands up. Delivery*	*13:03*			*The effective use of props in notable here – the lecturer is using simple props – the laptop, the table, the mobile phone, the paper etc.* **Analysis note: the lecturer is using a simple range of props effectively. This is a good point to highlight during the workshop – note for the revised training strategy.* *The paper ball throwing is a surprise element here – lecturer sitting at laptop prior to this so a change in focus to capture the interest.*

	continues. Lecturer then does a series of press-ups (to the left of the table but off-camera) before saying 'the blood's in my brain'. Sits back at the table and focuses on the laptop. Smiles and moves arms out wide when saying 'The blood's in my brain. I'm now ready'. Starts tapping the laptop keys. Delivery continues; final words: 'I'll go and take the test'. NOTES: Enthusiasm evident in the vocal delivery with appropriate variations in pace, pitch and power. Appropriate gesturing and at certain points large body movements. Warm smile. Humour evident throughout particularly with the paper ball throwing and exercise elements of the performance. Good use of classroom space. Creativity: Elements of surprise (the press-ups and paper ball throwing). Character creation (the student) and use of props (table, mobile, bin, laptop, paper)			*The press-up element is a further surprise and sustains the interest* *This appears to be a well-executed DBT. There are various elements within it that seem to have worked well – the ball throwing, the press-ups, the use of props overall. This is predominantly a soliloquy but with a number of sketch-style elements built-in for effect. *Analysis note: keep this one in mind for the revised training workshop – it could serve well as a demonstration of how to perform a soliloquy and include various creative elements to capture interest.* *Question: The lecturer appears to demonstrate a measure of natural ability in the performance – how transferable is this? Would it work well in a PG Cert HE session?*
Soliloquy close **Lead-out section**				

Then a week later I get the test back and you guys know what happened. [xxxx]… So essentially, as you can see, that is typical procrastination. I know each of you occasionally go through this whether it's video games or whether it's Facebook or Twitter [xxxx]… Exercise, by the way, is good for the brain, but make sure that it doesn't get in the way of potential study for an exam. When you start to revise for an exam you want to set aside certain periods of time that you can sit... not necessarily in a quiet environment, in a familiar environment. You can sit in a familiar environment to really start to pick up the elements that you need for the exam. There was a study by The New York Times which came out I'd say approximately a year ago and that study in The New York Times basically started to suggest that if somebody was to study in [xxxx] their performance in [xxxx] exams is actually better than studying at the library because they're more familiar in the surroundings of their [xxxx] room and more comfortable in terms of studying there, which is quite unique. But	*Lecturer addresses the audience to make the learning application*	*13:05*	*Animation in body* *Learning application*	**Clear communication: Repeat important or complex concepts** **Applied knowledge: Possess a strong knowledge of the course and be able to show how this fits within the wider business environment**	**Analysis note: Include the repeat important concepts code here as well – in the lead-out section the point about not leaving revision to the last minute is being reinforced together with some practical tips to avoid procrastination.*

regardless, each person is unique, so if you feel more comfortable in the quiet environment of a library don't procrastinate till the last minute. Don't try to find things; and we all do. Even I do it on occasion. I have an article which I'm trying to complete right now and I've procrastinated over the past few days. Every time I go to concentrate on the article there's another thing which comes into mind especially in the nice weather. This nice weather is when most people tend to procrastinate.		*15:10*			

THE SKETCH

Lead-in section and scene set up for the sketch

	The last skit that I'm going to do is in relation to preparation. So, I need a volunteer. Would you like to volunteer?	*Lecturer stands at the console area and addresses the audience and informs them that the skit will be in relation to exam preparation. He calls for a student volunteer. Following dialogue between the lecturer and some of the students, one of the students volunteers to assist. The lecturer then sets the scene for the sketch by explaining that he will*	*26:09*	*Animation in body* *Learning application* *Suspense & surprise*	**Applied knowledge: Possess a strong knowledge of the course and be able to show how this fits within the wider business environment** **Dynamic delivery: Be creative**	*Possible mild element of suspense as the scene is set for the sketch.*
S:	To do what?					
L:	You have to play the role of a patient. [xxxx]. It's very simple.					
S:	I think one of the guys should do it.					
L:	Would you like to					

volunteer? It'll only take you two seconds. **S:** For the patient? **L:** Yeah. You have to play a patient and you have some kind of… **S:** What kind of patient? **L:** A patient that has a respiratory infection. **S:** Okay. **L:** Alright. So stand up. I'm going to play the doctor. So come on down. We're going to do this a few times by the way. Alright.	*be playing the role of a doctor.*				
		27:04			
Sketch opening "Hello, how are you doing?" (S) [xxxx] (L) "I'm pretty good" I'm Doctor Babula and your name is? (S) Rem (L) "What's the problem [xxxx]?" (S) [xxxx]… (L) You got a cough. "Let's see. You know, I would perform the examination, but I was at home last night and because my stereo was a little bit broken, you know, basically - that sounds like a bad cough - My stereo was broken and essentially I wanted to listen to a piece of music, so I used my stethoscope and I broke the stethoscope and	*Lecturer and student both standing using the space in front of the screen. Lecturer (in role) shakes student's hand when saying 'Hello, how are you doing?' Cups hands towards chest when saying 'I'm Doctor Babula and then stretches arms out towards the student when saying 'and your name is? Delivery continues; warm smile when saying 'Let's see'. Delivery continues. Steady pace of gesturing. Clear vocal articulation. Moves hands towards top*	*27:06*	*Animation in body* *Animation in voice* *Humour* *Suspense & surprise* *Use of props* *Classroom space*	**Dynamic delivery: Display a genuine interest in and enthusiasm for the subject** **Dynamic delivery: Use drama in your lectures. This can be as simple as the gestures made in class** **Dynamic delivery: Be creative** **Dynamic delivery: Move around the room** **Dynamic delivery:**	**Analysis note: the initial dialogue exchange is setting the scene – consolidate into the main body of text.* *Interesting approach here – this is a mini role play with the student volunteer. The set up doesn't appear to be re-arranged as was the case with the MB lecture video. Presumably the lecturer didn't know the student would say he had a cough – evidence of improvisation?*

unfortunately I can't listen to your respiratory infection at the moment, but make an appointment and come back next week and I'll check it out then." I want you to come back in a second. Wait, we're not done. Act 2. Let's do this again. (L) "How can I help you today?" (S) "I've still got a cough." (L) "You've got a cough? So tell me all about this cough." (S) "Erm… it's like a standard cough." (L) " Is it a dry cough? A heavy cough?" (S) "Yeah, like a dry, heavy cough". (L) "a dry, heavy cough. Alright. I've got my stethoscope here, so I'll put it on. Right, let me listen. Breathe in. Breathe out. Breathe in. Breathe out. Yeah, that does sound bad. I think you need a shot of penicillin. The only thing is I can give you the shot today, but I've got a problem. We didn't order any soap for the past month because we've had some change with our recent administrator, so we have absolutely no soap in the back; so there is a risk of potential [xxxx] infection if I give you the shot today. Because I haven't washed my hands in thirty days. Even at home I used to steal the soap for work so I don't have any soap at home either. So is it alright if we	*of chest when saying 'used my stethoscope'. Raise in pitch when saying 'make an appointment and come back next week'.* <u>**Act 2**</u>: *Lecturer and student both standing using the space in front of the screen. Big smile when saying how can I help you today?' Lecturer takes mobile phone from shirt pocket and places on table when saying 'You've got a cough?' Dialogue exchange takes place regarding the nature of the problem. Clear vocal articulation. Lecturer looks around (trying to locate something) when saying 'I've got my stethoscope here'. Lifts hands up towards ears when saying 'I'll put it on' (simulating putting the stethoscope on). Moves right arm towards student's chest when saying 'let me listen' (student off-camera). Keeps right arm outstretched moving slightly to the right when saying 'breathe in' and to the left when saying 'breathe out' (then repeated). Delivery continues; steady pace of gesturing. Sweeps both arms round to the side when saying 'no soap in the back'. Smiles when saying 'I haven't washed my hands in thirty days'. Smiles when saying 'is it*			**Integrate humour or a sense of fun into your lectures** **Clear communication: Vary the pitch, volume and tone of your presentation** **Clear communication: Repeat important or complex concepts**	****Question**: Lecturer creating a number of scenarios within the role play – is this approach worth including in the revised training strategy (workshop)? Original workshop covered a number of techniques with demonstrations of each of the three DBTs (story, soliloquy and sketch). Interesting to notice the variation here – a more comprehensive workshop could involve the inclusion of additional demonstrations for each of the three. Possible extension of workshop duration? More than one workshop perhaps?* *The stethoscope – no actual prop used but effective portrayal using body movements.* *The sounding of the chest part works quite well – engaging; captures interest* *Humorous approach maintained evident in the script – again, how much of this is improvisation?*

give you the shot? (S) Not really, no. (L) You're not going to go for the shot? (L) We'll go for Act 3 [*another take*]. "What can I do for you today?" (S) "I've got a tickly cough." (L) "You've got a cough? Yeah, I heard something when you came in. Okay, let me check it. I'll get the stethoscope out. Right, breathe in. Breathe in deeper. I can't hear. Oh yeah, I think you have pneumonia It's bad. It's bad. We're going to have to give you a shot of penicillin. We've got supplies here. Let me [xxxx]. Give me the shoulder. Alright, we're all done. If you don't feel better in 24 hours then you can come back."	*alright if we give you the shot?' and wide smile when saying 'you're not going to go for the shot?'* **<u>Act 3</u>***: Lecturer and student both standing using the space in front of the screen. Arms outstretched and lifted up when saying 'What can I do for you today?' (enthusiastic voice tone). Dialogue exchange takes place regarding the nature of the problem. Turns away from student when saying 'let me check it'. Lifts hands up towards ears when saying 'I'll get the stethoscope out' (simulating putting the stethoscope on). Moves right arm towards student's chest when saying 'breathe in. Breathe in deeper'. (student off-camera). Lecturer steps back from the student when saying 'you have pneumonia'. Flicks hands out wide when saying 'It's bad, It's bad'. Delivery continues. Turns towards student when saying 'give me the shoulder'. Simulates giving an injection (off-camera). Delivery concludes. Warm smile throughout. NOTES: Enthusiasm evident with pleasant variations in pace pitch and power, warm smile throughout, steady pace of gesturing and larger body movements*	*30:37*			**Analysis note: just over half way in the analysis of the videos – the individual DBTs have shown interesting variety in approach. Keep thinking about how the write-up might capture this – develop the a priori codes and themes then think what would demonstrate effectiveness-related issues in the write up. For example, individual case studies for each of the interventions drawing on the collated theme information, coding documents A and B and the catalogue of videos or working straight from the theme information and incorporating material from all the interventions.*

	appropriate to the performance. Humour evident throughout in terms of the delivery of the material and at specific points (the chest sounding and the giving of the injection). Good use of classroom space. Creativity: Elements of mild surprise (the chest sounding and the giving of the student). Character creation (the doctor) and use of props (table, the student)				
Sketch close **Lead-out section** So that basically was a doctor sketch. What you noticed in the first two incidents that we went through here is that essentially I wasn't prepared as a doctor. It's the same thing as regards to preparing for your exam. You want to make sure that you are completely prepared. So when we were talking about the calculator, when we were talking about pens, when we were talking about all your revision notes that you should be memorising the night before make sure that you have a preparedness plan. Now of course, like I said, any last minute thing	*Lecturer addresses the audience to make the learning application*	*30:42*	*Animation in body* *Learning application*	**Clear communication: Repeat important or complex concepts** **Applied knowledge: Possess a strong knowledge of the course and be able to show how this fits within the wider business environment**	*Straightforward learning application made.* *Include again the 'repeat important concepts' code because the theme of preparation is highlighted in the lead-in then reinforced during the role play and then repeated in the lead-out section.*

can go wrong as it did with my take home test on the cat litter box, but if you pre-prepare things and you've thought about appropriately everything should flow rather smoothly. Interesting that in the last skit there you didn't ask me if I'd washed my hands. (S) [xxxx]… (L) I would have said yes. (S) [xxxx]… (L) So, that's basically it. Are there any questions pertaining to your [xxxx] exam?		*31:50*			

Appendix 15

VIDEO PERFORMANCES: EXAMPLE OF CODED NARRATIVE

Dynamic delivery: Use drama in your lectures. This can be as simple as the gestures made in class

You all know Archimedes, right, the great mathematician. He was the inventor of the Archimedes screw and the law of hydrostatics known also as the principle of Archimedes and he was the one who ran naked out of the public bath in Syracuse and ran all the way home through the streets during a market day, naked, shouting "Eureka! Eureka!"
Lecturer begins relating the story from the console area. Moves towards the screen area; series of light gestures. Emphatic gesture (hands and arms pushed forward in prodding motion) when saying 'out of the public bath in Syracuse'. Notable swinging motion made by moving both arms from right side of the body to the left when saying 'ran all the way home'. Then pushes both arms outwards (slightly upwards) when saying 'through the streets during a market day, naked'. Then spreads both arms out wide and raises them into the air when saying 'Eureka! Eureka!' coupled with a notable rise in volume. High enthusiasm evident through large body movements and variation in vocal pitch and power. Humorous undertone when saying 'Eureka! Eureka!' together with an element of surprise (creativity)

3:38   07LVST

Now why was Archimedes dashing naked out from the public bath to his home in such a state of excitement? What had he discovered?
Range of emphatic and descriptive gestures. Lecturer lifts up both arms and moves them outwards, then back then outwards again. Moves both arms out in a forward 'thrusting' motion when saying 'the public bath to his home' Moves hands freely in a circular motion when saying 'a state of excitement'. Arms lifted up, palms facing when saying 'what had he discovered?' Lecturer moves to and fro between the console area and the screen when posing the questions. Enthusiasm evident through demonstrative body movements (body, arms, hands).

4:17   07LVST

In order to know this and to understand this we have to know what was in Archimedes' mind before he actually entered the public bath.
Gestures made with arms and hands. Arms and hands held out and moved forward when saying the word 'entered' (depicting entering into somewhere). Even-paced vocal delivery but sense stress applied when saying the word 'entered'. Medium enthusiasm evident in good articulation, free body movements and steady pace of gesturing

4:34   07LVST

So Nero, the king of Syracuse who was friends with Archimedes, was facing a problem. He had given to a goldsmith the job of building a golden crown and he had given him his gold, but now the goldsmith had made the crown the king started to have doubts about whether the goldsmith had actually put all the gold he was given into the crown and so he called his friend Archimedes and asked him a favour. Actually being a king he just assigned him the job of finding out whether all the gold was put into the crown.
Gestures made with arms and hands throughout. Descriptive gesture made (both arms and hands held out and raised; slight up and down movement with hands slightly arced) when saying 'building a golden crown'. Arms raised with gentle movement of the hands when saying 'have doubts'. Fingers pointed inward towards chest when saying 'he was given'. Medium enthusiasm evident in good articulation, free body movements and steady pace of gesturing

4:45   07LVST

Now today that job would be an easy job because of, you know, chemical discoveries that would allow tests on the crown, but back then this was not possible and therefore Archimedes could only rely on his knowledge and his formulas. He knew about how to calculate the volume of regular objects, regular solids like cylinders or spheres, but he didn't know how to do it on irregular ones like a golden crown. So the thing is that when he stepped into the bath he realised that the amount of water that was coming out from it was actually the same volume of his foot that was entering the water and therefore he had an idea and he thought that this was the way he could actually measure the amount of gold, given that the weight of gold was known, that was put into the crown.
Gestures made with arms and hands throughout. Descriptive gesture made (both arms and hands held out and raised; very slight up and down movement with hands slightly arced) when saying 'irregular ones like a golden crown'. Right arm raised and forefinger pointing upwards when saying 'had an idea'. Medium enthusiasm evident in good articulation, free body movements and steady pace of gesturing

5:46   07LVST

DATA SET TWO [THE VIDEOS]: THEMES TABLE

LECTURER EFFECTIVENESS: DYNAMIC DELIVERY	LECTURER EFFECTIVENESS: CLEAR COMMUNICATION	LECTURER EFFECTIVENESS: APPLIED KNOWLEDGE	ADDITIONAL INFORMATION: VIDEOS
Display a genuine interest in and enthusiasm for the subject	Repeat important or complex concepts	Look for real world examples from associates in industry, trade publications and other mainstream press or case studies	Setting
Use drama in your lectures. This can be as simple as the gestures made in class	Vary the pitch, volume and tone of your presentation	Possess a strong knowledge of the course and be able to show how this fits within the wider business environment	Techniques used
Move around the room	Use pauses and silence during lectures to refocus students		No. times used
Integrate humour or a sense of fun into your lectures	Attempt to cater for all types of learning styles in your communication		Order of use
Be creative			Combinations
			Omissions
			Nature of sketch
			Nature of soliloquy
			Nature of story
			Humorous DBT
			Serious DBT
			Mixed [H/S] DBT
			Time of intro [inc LI/LO]
			Duration of each [inc LI/LO]
			Total duration [inc LI/LO]
			Time of intro [actual DBT]
			Duration of each [actual DBT]
			Total duration [actual DBTs]
			DBT: true account [lecturer experience]
			DBT: true account [other source]
			DBT: real person(s): created scenario [lecturer experience]
			DBT: real person(s): created scenario [other source]
			DBT: fictitious character(s): typical real situation [lecturer created]

			DBT: fictitious character(s): typical real situation [other source]
			DBT: fictitious character(s)/scenario [lecturer created]
			DBT: fictitious character(s)/scenario [other source]
			Involvement: sketch
			Involvement: soliloquy
			Involvement: story
			DBT introduced at outset
			Scenario/role description given

VIDEO DIARIES: CODING DOCUMENT EXTRACT

Data extract	Coded for	Memos
05 VIDEO DIARY Alright, I'm beginning my reflection video diary. Lecturer's prompts… First the unstructured period of reflection. Generally I thought that the three drama based techniques we learned about were very helpful, especially when sold like they were sold to us earlier. It means when we saw it for the first time in the workshops presented by Rob it was very interesting to see how professional you could do that and of course it looked very, very good, very interesting and very challenging to us because at least for me I did some of these things to some extent but never scripted it. So for instance, especially with storytelling I tell a lot of stories, but these stories really come out of corporate practice in accounting and finance, my previous jobs, previous engagements, and approaching it like we did with Rob where we tell a story which is like a fable or something we've picked up on the news which kind of conveys a moral or a point was different.	Reflection on the techniques: helpful when professionally presented Reflection on the techniques: challenging to apply	Two codes applied to this extract. When collating the extracts under each code, keep the entire extract for both [to create context]
So in general I'll say that in the two sessions that I need to reflect on I thought the lecture went quite well. I felt that the soliloquy did not go that well because I did not feel comfortable with it. Kind of detaching from the audience. I did not like it that much.	Negative reflection on performance: uncomfortable with soliloquy	Recurring theme – issues with the soliloquy
I liked doing the sketch because this is something I can do, I can pull off. I think it depends on the type of lecturer that one is how these things can be done, how well and how believable. So the sketch worked quite well in my opinion in the lecture.	Positive reflection on performance: confident to perform sketch	Impact of the lecturer's personality?
The story, I ruined the story a little bit because my initial plan was – and you're going to see it in the video – my initial plan was to tell a story about a	Negative reflection on performance: lecture story: ruined	The revealing of the slide too early impacted on the

ship and not name the ship, not tell the students the name of the ship, and that ship would encounter an iceberg and sink and the moral of the story would be that you need to know what's below the waterline, what's below the surface. The problem was that I had as a prop a slide with a newspaper headline and the problem was that I called up the slides too early before I actually told the story, so I did not tell the story as I hoped to tell it and I think that added to the … It was not done that well as I'd hoped. But the sketch went very well. The soliloquy went okay.	punchline	punchline and eliminated any element of suspense and surprise.
With the seminar with the tutorial I had a suspicion that those techniques would not be too feasible or too useful or useful at all for the seminar because we're very much number crunchers in accounting and finance, especially in management accounting. So a tutorial we picked and the problem was that in the number crunching we need to go through the question. It's you ask the question and you go through the numbers, so there's not much space where you can actually hook in the soliloquy and kind of enter and exit the soliloquy or probably the story to some extent and the sketch. So I had the feeling that it might not fit too well and it was confirmed. I started with the story. The problem was that the story kind of felt not part of the whole thing I was doing and I saw the students' reactions were a bit "What is he doing?" For the other two, for the soliloquy and for the sketch, I did script it. I did not perform them because we had to go through the numbers. At the end of the day that had priority because it was very exam relevant. So to cut a long story short, the seminar did not go that well as far as these techniques go. I could have done it better probably, but the thing really is it depends on the subject if a lecture or a seminar works with those techniques. A lecture yes because you convey theory and you convey concepts. In a seminar these concepts should already be established and you go into the application of the concept. So that's how it went. Unfortunately, the tutorial did not go as well as the lecture.	Negative reflection on performance: subject influences DBT effectiveness	This piece of reflection raises some interesting points for consideration: Are some subjects simply unsuitable for employing DBTs or does it just require a more creative approach? If the lecturer had never told a story to this class, would the performance seem a little strange to students anyway? Two of the DBTs were not performed (although scripted). Was this totally down to lack of time or did the lecturer feel uncomfortable?

DATA SET THREE [VIDEO DIARIES]: THEMES TABLE

PREPARING TO PERFORM	PERFORMANCE SELF-ASSESSMENT	IMPACT ON EFFECTIVENESS	IMPACT ON ENGAGEMENT	APPLYING THE TECHNIQUES
Background	Reflection on classroom experience	Reflection on lecturer effectiveness: instilling purpose and meaning through DBTs	Reflection on the changing role of the lecturer	Reflection on tailoring the techniques to the delivery style of the lecturer
Reflection on the planning process	Reflection on performance: number of DBTs performed	Reflection on lecturer effectiveness: measuring DBT effectiveness in conveying meaning	Reflection on the responsibility of the lecturer to engage students	Reflection on the negative impact of overacting
Reflection on the link between preparation and the confidence to perform	Positive reflection on performance: effective execution	Reflection on lecturer effectiveness: linking theory to the real world	Reflection on engagement: capturing students' attention	Reflection on the techniques: preferences
Reflection on the need for lecturers' skills enhancement	Positive reflection on performance: positive energy generated	Reflection on lecturer effectiveness: application of DBTs and personal commitment	Reflection on engagement: confident delivery captures student attention	Reflection on the techniques: preference for storytelling and sketches
Reflection on preparation: importance of the workshop	Positive reflection on performance: authenticity in stories	Reflection on lecturer effectiveness: need to maintain interest throughout the lecture	Reflection on engagement: maintaining students' attention	Reflection on the techniques: preference for sketches
Reflection on preparation: value of workshop in demonstrating DBTs and conveying their meaning	Positive reflection on performance: value of dramatic storytelling	Reflection on lecturer effectiveness: communication effectiveness	Reflection on engagement: heightened interest	Reflection on the techniques: using all three
Reflection on preparation: value of workshop in promoting group discussion	Positive reflection on performance: additional story told	Reflection on lecturer effectiveness: enthusiasm and passion	Reflection on engagement: potential of DBTs to increase enthusiasm	Reflection on the techniques: number to apply
Reflection on preparation: value of workshop as a preparatory tool	Positive reflection on performance: power of sketches to engage	Reflection on lecturer effectiveness: creativity and humour	Reflection on engagement: movement around class improves engagement	Reflection on the techniques: number to apply driven by teaching focus and level of creative inspiration
Reflection on preparation: workshop examples empower DBT ownership	Positive reflection on performance: sketch engaged	Reflection on lecturer effectiveness: building rapport	Reflection on engagement: opportunity for student involvement	Reflection on the techniques: helpful when professionally presented
Reflection on preparation: use of online examples in the workshop	Positive reflection on performance: confident to perform sketch	Reflection on lecturer effectiveness: differences between lecture and tutorial	Reflection on engagement: real life experiences engage	Reflection on the techniques: re-engaging students in lectures
Reflection on preparation: value	Positive reflection on		Reflection on engagement:	Reflection on the techniques:

of workshop guidance notes	performance: soliloquy added value		stimulating active learning	challenging to apply
Reflection on preparation: overview of approach taken	**Positive reflection on performance: learning points stood out**		**Reflection on engagement: enabling students to reflect on their learning**	**Reflection on the techniques: understanding complexity**
Reflection on preparation: approach to generating ideas	**Positive reflection on performance: bringing theory alive**		**Reflection on engagement: use of DBTs and lecturer approachability**	**Reflection on the techniques: success not based on setting or order used**
Reflection on preparation: confidence to generate ideas	**Positive reflection on performance: students able to relate example to themselves**		**Reflection on engagement: breaking down communication barriers through the use of DBTs**	**Reflection on the techniques: differences between lecture/tutorial**
Reflection on preparation: need for quality thinking time	**Positive reflection on performance: students able to relate performance to their learning**		**Reflection on engagement: 'managing' student engagement**	**Reflection on the techniques: use of space: differences between lecture/tutorial**
Reflection on preparation: not overthinking or overplanning	**Negative reflection on performance: need for rehearsal**			**Reflection on the techniques: audience connection better in a tutorial setting**
Reflection on preparation: benefits of creative space	**Negative reflection on performance: subject influences DBT effectiveness**			**Reflection on the techniques: adapting according to context (lecture/tutorial)**
Reflection on preparation: importance of lesson plan	**Negative reflection on performance: poor animation in voice**			**Reflection on the techniques: impact on effectiveness and engagement**
Reflection on preparation: isolating the learning point	**Negative reflection on performance: more passion needed**			**Reflection on the techniques: confident in future application**
Reflection on preparation: utilising online examples	**Negative reflection on performance: need for greater development of characters**			**Reflection on the techniques: continued application in class**
Reflection on preparation: approach to prop selection	**Negative reflection on performance; soliloquy too short and lacking humour**			**Reflection on the techniques: future usage of PA skills**
Reflection on building in performance cues	**Negative reflection on performance: uncomfortable with soliloquy**			**Reflection on the techniques: future usage**
Reflection on preparation: timing and student engagement	**Reflection on performance: need to plan for soliloquies**			
Reflection on preparation: overcoming difficulties: timing	**Negative reflection on performance: sketch needed more focused preparation**			
Reflection on preparation: difficulties experienced	**Negative reflection on performance: lecture story:**			

	ruined punchline			
Reflection on preparation: overcoming difficulties: the soliloquy	Reflection on performance: greater use of space when storytelling			
Reflection on preparation: difficulties in modifying ideas	Reflection on performance: approach to future storytelling			
Reflection on preparation: overcoming difficulties: modifying ideas	Negative reflection on performance: loss of connectivity between the performance and the learning point			
Reflection on preparation: challenges faced and overcome in DBT development	Reflection on performance: ensuring connectivity between the performance and the learning point			
Reflection on preparation: difficulties with not knowing the audience	Reflection on performance: PA skills applied			
Reflection on preparation: difficulties in distinguishing the techniques	Reflection on performance: voice projection			
Reflection on preparation: building in PA skills	Reflection on performance: voice projection and authenticity			
Reflection on preparation: building in PA skills: animation in voice	Reflection on performance: animation in voice			
Reflection on preparation: building in PA skills: animation in body	Reflection on performance: confident to use animation in voice			
Reflection on preparation: building in PA skills: use of props	Reflection on performance: animation in body			
Reflection on preparation: building in PA skills: humour	Reflection on performance: confident in conscious use of body language and physical 'performance'			
Reflection on preparation: building in PA skills: suspense and surprise	Reflection on performance: confident to use animation in voice and body			
Reflection on preparation: building in PA skills: humour and suspense and surprise	Reflection on performance: confident in use of props			
Reflection on preparation: value of building in surprise and props	Reflection on performance: use of props			
Reflection on preparation:	Reflection on performance:			

building in PA skills: classroom space	humour			
Reflection on preparation: building in PA skills: dramatic entrance and exit	Positive reflection on performance: comedy captures attention			
Reflection on preparation: building in PA skills: personal limitations	Reflection on performance: not confident in using overt humour			
Reflection on preparation: value of the 1-1 session as a feedback tool	Reflection on performance: suspense and surprise			
Reflection on preparation: value of 1-1 following initial preparation	Reflection on performance: sense of apprehension with suspense and surprise			
Reflection on preparation: value of the 1-1 session as a confidence builder	Reflection on performance: confident with suspense and surprise			
Reflection on preparation: differences between lecture/tutorial	Reflection on performance: need to develop the suspense and surprise element			
Reflection on preparation: structure of the preparatory sessions	Reflection on performance: classroom space			
Reflection on preparation: strategy for future preparation	Reflection on performance: using space takes courage			
Reflection on preparation: being authentic	Reflection on performance: confident with space in a large setting			
	Reflection on performance: confident to use dramatic entrance and exit			
	Reflection on performance: challenges with dramatic entrance and exit			
	Reflection on performance: ability to adapt PA skills			
	Reflection on performance: confident to develop DBTs further			
	Reflection on performance: confidence			

Appendix 19 **STUDENT EVALUATIONS OF TEACHING: CODING DOCUMENT EXTRACT**

NOTES FOR QUESTION TWO	CODED FOR	MEMOS
I thought the tutorial was delivered impeccably, the tutors body language appeared to be friendly and open and therefore invited students to ask questions. It was presented in a calm and controlled manner. The tutor was very articulate yet very easy to understand and follow.	No code	Not directly related to RQ.
I also thought the presentation of the tutorial was done very well and to ensure that attention does not waver she used certain techniques such as the throwing of the tennis balls. Which occurred 35 minutes into the tutorial.	Tutorial sketch heightened attention	This code already utilised
The delivery was clearly well planed this was evident at the end of the tutorial when she carried out a role playing exercise to further get her points across to the students in the tutorial, it also showed the effort she put in to ensure that the students will understand the theory's behind PR. This role playing exercise occurred around the 41 minute mark of the tutorial. It also helped me to grasp the subject much more easily compared to the tutor just standing and rambling away at the front. I would therefore value more exercises like this in more tutorials.	Use of DBTs: evidence of good planning Tutorial soliloquy aided learning	This code already utilised Two codes used here. Keep the extract intact to provide context.
As well as the delivery being very easy to understand I also thought it was very succinct and easy to follow. Even though it was v easy to follow she still made extra effort to ensure that the students in the tutorial were following the points she was trying to get across, to do this she constantly asked questions about the subject being discussed.	No code	Not directly relevant to RQ.

DATA SET FOUR [STUDENT LECTURE AND TUTORIAL EVALUATIONS]: THEMES TABLE

IMPACT ON EFFECTIVENESS	IMPACT ON EFFECTIVENESS: LEARNING	IMPACT ON STUDENT ENGAGEMENT
DBT performance: communication effectiveness	Linking DBT scenarios to real world applications	Lecture sketch and soliloquy enjoyable
Use of DBTs: evidence of good planning	Knowledge conveyed through real life DBT scenarios	Lecture sketch enjoyable
DBT performance: creative way to apply knowledge	Lecture sketch: balance between theory and application	Tutorial sketch enjoyable
DBT performance evidences lecturer creativity and passion	Lecture role play aided learning	Lecture DBTs enjoyable
Creative and humorous DBTs capture student interest	Lecture story aided learning	DBTs: an extra dynamic
Lecture sketch: creativity and use of props	Tutorial story aided learning	Lecture sketch heightened interest
Tutorial sketch: creativity and use of props	Tutorial sketch aided learning	Lecture sketch and soliloquy heightened interest
Use of student role player evidences rapport	Tutorial soliloquy aided learning	Tutorial story heightened interest
Use of DBTs contributes to building rapport	DBTs aid learning	DBTs maintain attention
	DBTs can influence attitude towards learning	Lecture sketch heightened attention
	DBTs promote engagement with the topic	Lecture sketch and soliloquy heightened attention
		Tutorial story heightened attention
		Tutorial sketch heightened attention
		Tutorial soliloquy heightened attention
		Student attention and use of props
		Humour heightens attention
		Suspense and surprise captures attention

All 3 techniques used in one session may be counterproductive and distracting. It may be more effective to use one DBT and develop the same scenario or use one technique throughout a lecture/tutorial.	Avoid using all three DBTs in same session	This code already utilised
8. Do you think that DBTs should be employed in all lessons?		
DBTs should be used, in some capacity, in the majority of all lectures. Tutorials are much more interactive in general and the need to use DBTs in tutorials is reduced.	Employ DBTs in all lectures	New code.
Teachers should be aware of the over-use of DBTs so they do not become perceived as mundane, stale and irrelevant.	Avoid overusing DBTs	New code.
9. What is the prime value of using DBTs in lectures and tutorials?		
The prime value of using DBTs is that they are effective in stimulating student attention and can aid information retention.	DBTs heighten interest and attention	This code already utilised
	DBTs aid learning	This code already utilised
		Two codes applied here. Keep full extract to provide context.
10. Do you think they work equally well in terms of both lectures and tutorials?		
I believe DBTs can be more effectively used in lectures where attention spans usually tend to decline more rapidly compared to tutorials.	DBTs work well in lectures	This code already utilised

DATA SET FIVE [STUDENTS' INFORMED RESPONSES: DRAMA-BASED TECHNIQUES IN TEACHING]: THEMES TABLE

DRAMA-BASED TECHNIQUES CAN CONTRIBUTE TO LECTURER EFFECTIVENESS IN TEACHING AND LEARNING	DRAMA-BASED TECHNIQUES SHOULD BE APPLIED IN HIGHER EDUCATION TEACHING	PERFORMANCE CHALLENGES MUST BE ADDRESSED FOR EFFECTIVE EXECUTION
Effective teaching in lectures	DBTs should be used more	Challenges for lecturers in applying DBTs
Ineffective teaching in lectures	DBTs work well in lectures	DBTs must clearly align with the topic
Effective teaching in tutorials	Advantages of space for dramatic performance	Maintaining focus on the key learning point
Ineffective teaching in tutorials	Employ DBTs in all lectures	Preparation essential for effective DBT execution
Importance of student engagement in lectures	Employ DBTs in lectures	Charisma needed for effective DBT execution
DBTs rarely employed in HE teaching	Avoid employing DBTs in all lectures	Confidence needed for effective DBT execution
DBTs heighten interest and attention	DBTs work well in tutorials	Animation in voice needed for effective DBT execution
Sketch promotes involvement and interest	Employ DBTs in all lessons	Animation in body needed for effective DBT execution
Sketches maintain attention	Avoid employing DBTs in all lessons	Preference for sketch over soliloquy
Humorous DBTs can engage	All three DBTs can be applied in same session	Soliloquy requires clear introduction
Dramatic storytelling engages	Avoid using all three DBTs in same session	Believable storytelling: not overly animated
Personal stories aid rapport building	Avoid overusing DBTs	Overcoming challenges in applying DBTs
Effective use of space aids rapport	DBTs not appropriate for all subject areas	Lecturers: evidence of training
DBTs aid learning	DBTs not appropriate for all topic areas	Tailor training to lecturers' strengths
Sketch aids learning	Student insight and DBT usage	Evaluating DBTs to determine effectiveness
Soliloquy aids learning		

Interactive approach to DBTs aids learning DBTs aid retention		
DBTs can help link theory to practice		
DBTs should stimulate thinking		

Appendix 23

SUMMARY OF THE ACTION RESEARCH PROCESS

DIAGNOSING

- Identification of the problem (student experience; engaging learning; new tools)
- Forming the research group (PG Cert HE graduates; keen to explore innovations)
- Agreement on the desire to improve the situation

ACTION PLANNING

- Specifying the course of action to be taken (trialling the three techniques)
- Agreement on the course of action
- Setting up the training intervention (workshop design and delivery)
- **Personal reflection on the workshop [data collection: questionnaire]**
- Personal preparation by co-researchers
- 1-1 individual review sessions

ACTION TAKING

- **Lecture delivery by co-researchers (applying the techniques) [data collection: video]**
- **Tutorial delivery by co-researchers (applying the techniques) [data collection: video]**

EVALUATING

- Review (on DVD) by each co-researcher of their two classroom interventions
- **Reflection on the experience by each co-researcher [data collection: video diaries]**
- DVD sent to student participants for review (example of one lecture and one tutorial)
- Completion of the evaluation grid while watching
- **Evaluation by students (six students) of the two sessions [data collection: questionnaires]**
- **Evaluation of the drama-based approach (three students) [data collection: focus group]**
- **Evaluation of the drama-based approach (three students) [data collection: questionnaires]**
- Rigorous analysis of the data by the lead researcher
- Member checking of the interpretations and conclusions (one co-researcher representative)

SPECIFYING LEARNING

- Production of the revised training strategy (to feed into action research cycle two)
- Dissemination of findings within the Faculty of Business
- Coaching option for lecturers within the faculty
- Discussion with the Education Development Unit: PG Cert HE module
- Establishment of a community of practice
- Discussions with RADA

Appendix 24

Robert Robson
Business School
University of Greenwich
Greenwich Campus
Old Royal Naval College
Park Row
London SE.10 9LS

UNIVERSITY
of
GREENWICH

Direct Line 020 8331 8842
Direct Fax 020 8331 8824
Email research_ethics@gre.ac.uk
Our Ref   UREC/11/12.4.5.4
Date   4th May 2012

Dear Robert,

University Research Ethics Committee – Reference 11/12.4.5.4

TITLE OF RESEARCH: The use of drama-based techniques in higher education teaching practice.

I am writing to confirm that the above application was **approved** by the Committee at its meeting held on 27'h April 2012 and that you have permission to proceed.

I am advised by the Committee to remind you of the following points:

- You must notify the Committee immediately of any information received by you, or of which you become aware, which would cast doubt upon, or alter, any information contained in the original application, or a later amendment, submitted to the Committee and/or which would raise questions about the safety and/or continued conduct of the research;

- You must comply with the Data Protection Act 1998;

- You must refer proposed amendments to the protocol to the Committee for further review and obtain the Committee's approval thereto prior to implementation (except only in cases of emergency when the welfare of the subject is paramount).

- You are authorised to present this University of Greenwich Research Ethics Committee letter of approval to outside bodies in support of any application for further research clearance.

On behalf of the Committee may I wish you success in your project.

Yours sincerely

John Wallace
Secretary, University Research Ethics Committee

Cc: Francia Kinchington

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ANNIVERSARY PRIZES
FOR HIGHER AND FURTHER EDUCATION
2008

University of Greenwich
Greenwich Campus
Old Royal Naval College
Park Row
London SE10 9LS
Telephone: +44 (0)20 8331 8000

Appendix 25

Date: March 2013

Dear Lecturer

PARTICIPANT INFORMATION SHEET

I would like to invite you to take part in a research project I am undertaking regarding the use of drama-based techniques in higher education teaching practice. The title of the research project is: '*The use of drama-based techniques in higher education teaching practice'*. The specific research question I am exploring is as follows:

'Can the use of drama-based techniques in teaching contribute to lecturer effectiveness and student engagement?'

<u>**Background to the study**</u>

Because of the dramatic changes taking place within the higher education sector, UK universities may be increasingly required to achieve differentiation in their market offerings. A reputation for teaching excellence may be one area in which this differentiation can be achieved. Evidence suggests (from the literature and anecdotally) that students see room for improvement in higher education teaching, particularly with regard to teaching style and the level of student engagement. An investigation into the application of a teaching method relating to levels of student engagement would therefore bear relevance to current workplace challenges.

The aim of this research project is to examine whether the use of drama-based techniques in teaching can contribute to lecturer effectiveness and student engagement.

<u>**Reasons for participant selection**</u>

You are being invited to participate in this research study because you are a recent graduate from the PG Cert HE programme.

The purpose of the study is to *test* the application of the use of drama-based techniques in the live teaching environment and then to evaluate the impact on lecturer effectiveness and student engagement. The PG Cert HE cohort is seen as an appropriate group to pioneer the application of this innovative teaching technique.

Your participation in this research project is *entirely voluntary* and your decision regarding whether to participate should only be made after you have read all the information in this briefing sheet. In addition, you are encouraged to ask as many questions as you like regarding matters connected with your participation. You are *free to withdraw* from the study at any time without having to give reasons for your withdrawal. This clause is written into the *consent form* which you will be invited to sign prior to commencement of the research.

Explanation of the research process for participants

You (and four other participants) will be asked to trial the application of three techniques (sketches, storytelling, and soliloquies) in two of your teaching sessions (one lecture and one tutorial). The overall process is as follows:

1.   You will be required to attend an evening workshop, where you will be trained in the use of the three techniques.

2.   Following the workshop, you will be asked to design your two sessions (as selected by you) to incorporate the use of the three techniques (all three to be used in each of the sessions). You will also be asked to complete a brief questionnaire in order to reflect on the value of the workshop itself and your personal level of preparedness for the live teaching sessions.

3.   Following receipt of the questionnaire and in advance of the first live teaching session, you will be asked to participate in a 1-1 review session with the researcher. The purpose of this session is to help you in your personal preparations and to address any concerns you may have prior to the live teaching sessions (this session may be recorded).

4.   You will then be asked to conduct your two teaching sessions (both sessions will be videoed in their entirety). Following the second session you will be asked to undertake a reflective self-evaluation with respect to the two sessions. (This evaluation will be in either written form or by means of a video diary).

5.   After all sessions have been completed by all participants, you will be asked to attend a focus group in order to reflect on the entire experience (this session will be videoed in its entirety). The videos from your two teaching sessions will be assessed (in addition to the assessment by the researcher) by two independent assessors using pre-set evaluation criteria. In the same way, the videos will also be assessed by a focus group comprised of four undergraduate students who have not been present in any of the research teaching sessions (this session will be either recorded or videoed in its entirety).**The use of recording devices and video** is for researcher analysis purposes only; there will be no covert filming whatsoever. The video footage and recordings will not be made available to any parties outside the research team.

Potential benefits

You will acquire skills in the application of a teaching technique which may have the potential to contribute towards your effectiveness in conveying the curriculum. Through the workshop intervention, you will learn how to design a lesson integrating the three techniques and how to execute them in the live environment.

Confidentiality, anonymity and security

Complete confidentiality and anonymity is guaranteed but please note the following: The two independent assessors and the members of the student focus group will have access to the video footage; however, your identity will not be revealed in any other way during the research process. All data gathered in whatever form will be held securely in a password-protected computer and locked filing cabinet.

Contacts

Researcher: Rob Robson (tel: 020 8331 9727; email: rr29@gre.ac.uk). Supervisor: Francia Kinchington (tel: 020 8331 8058; email: f.kinchington@gre.ac.uk)

Rob Robson

PARTICIPANT CONSENT TEMPLATE

A Participant Consent Form should normally accompany all applications

- The researcher can adapt this template to suit the needs of the research: for example, so that it can be better understood by young participants or those whose first language is not English.

- For persons under 18 years of age the consent of the parent(s) or guardian(s) must be obtained or an explanation given to the University Research Ethics Committee and the assent of the child/young person should be obtained to the degree possible dependent on the age of the child/young person.

- In some studies witnessed consent may be appropriate.

The consent form **must** be signed by the actual investigator concerned with the project after having spoken to the participant to explain the project and after having answered his or her questions about the project.

To be completed by the participant		To be completed by the parent/guardian if participant is under 18	
1. I have read the information sheet about this study	YES/NO	1. I have read the information sheet about this study	YES/NO
2. I have had an opportunity to ask questions and discuss this study	YES/NO	2. I have had an opportunity to ask questions and discuss this study	YES/NO
3. I have received satisfactory answers to all my questions	YES/NO	3. I have received satisfactory answers to all my questions	YES/NO
4. I have received enough information about this study	YES/NO	4. I have received enough information about this study	YES/NO
5. I understand that I am free to withdraw from this study:		5. I understand that the participant is free to withdraw from this study:	
• At any time	YES/NO	• At any time	YES/NO
• Without giving a reason for withdrawing	YES/NO	• Without giving a reason for withdrawing	YES/NO
• (If I am, or intend to become, a student at the University of Greenwich) without affecting my future with the University	YES/NO	• (If participant is, or intends to become, a student at the University of Greenwich) without affecting his/her future with the University	YES/NO
• Without affecting any medical or nursing care I may be receiving.	YES/NO	• Without affecting any medical or nursing care he/she may be receiving	YES/NO
6. I agree to take part in this study	YES/NO	6. I agree that the named participant may take part in this study	YES/NO
Signed (participant)	Date	**Signed (parent/guardian)**	Date
Name in block letters		**Name in block letters**	
Signature of investigator	Date	**Signature of investigator**	Date

This project is supervised by: Francia Kinchington
Contact details (including telephone number and e-mail address): Tel: 020 8331 8058   Email: f.kinchington@gre.ac.uk

Appendix 27

INFORMATION SHEET AND CONSENT FORM

Dear Student

Today's lesson is being videoed in its entirety. The purpose of the video is to provide information for a university based teaching research project. *The video will focus on me as the lecturer and not on the audience.* However, at certain points during the lesson, I may ask for one or more volunteers to assist me with some aspect of the lesson.

Where this is the case, the video will capture the interaction between me as lecturer and the volunteer(s).

If you decide to become one of the volunteers, it is important that you recognise that the interaction will be recorded on video. The video footage is for research purposes only and will not be made available to anyone outside the research team. All footage will be kept on a password-protected computer. No footage will be placed in the public domain or on social networking sites.

By signing this form you are agreeing that, should you choose to volunteer, you are happy to accept the use of video as described above.

Signed (student participant)……………………………………..Date:……………..

Name in block letters……………………………………………………………………..

Signature of lecturer……………………………………………...Date:……………..

Appendix 28

Date: July 2013

Dear Student

PARTICIPANT INFORMATION SHEET

I would like to invite you to take part in a research project I am undertaking with regard to the issues of lecturer effectiveness and student engagement.

Background to the study

Because of the dramatic changes taking place within the higher education sector, UK universities may be increasingly required to achieve differentiation in their market offerings. A reputation for teaching excellence may be one area in which this differentiation can be achieved. Evidence suggests (from the literature and anecdotally) that students see room for improvement in higher education teaching, particularly with regard to teaching style and the level of student engagement. An investigation into the application of teaching methods relating to levels of student engagement would therefore bear relevance to current workplace challenges.

The aim of this research project is to examine the use of certain teaching techniques and to explore how they can contribute to lecturer effectiveness and student engagement.

Reasons for participant selection

You are being invited to participate in this research study because you are an undergraduate student who is about to embark on your final year of study. In Year1 and Year 2 you will have experienced a variety of teaching methods and styles and will no doubt have formed your views on the learning experiences that you found particularly effective and those perhaps you found to be less so. As you enter into the final year, you will be keen to maximize your learning potential and effective teaching is a key ingredient in helping you to achieve this. Because of this, your considered viewpoint on issues relating to lecturer effectiveness and student engagement will be very welcome.

Your participation in this research project is *entirely voluntary* and your decision regarding whether to participate should only be made after you have read all the information in this briefing sheet. In addition, you are encouraged to ask as many questions as you like regarding matters connected with your participation. You are *free to withdraw* from the study at any time without having to give reasons for your withdrawal. This clause is written into the *consent form* which you will be invited to sign prior to commencement of the research.

Explanation of the research process for participants

The research process that you are invited to take part in will involve the following stages:

1. You will be sent a DVD containing video footage of one lecture and one tutorial (both undergraduate groups). You will also be sent two questionnaires (one for the lecture and one for the tutorial), two evaluation grids (one for the lecture and one for the tutorial) and a detailed set of guidance notes.

2. You will be asked to watch the video footage for both the lecture and the tutorial and to complete the evaluation grids based on your viewing experience.

3. You will then be asked to complete the two questionnaires. The questions on the questionnaires will be the same as on the evaluation grids; however, the purpose of the questionnaires is to encourage you to make more detailed comments based on a deeper reflection of the two videos.

4. When the two evaluation grids and the two questionnaires have been completed, you will send them to me via email: rr29@gre.ac.uk

5. Following receipt of the questionnaires you will attend a focus group session here at Greenwich. The session will be chaired by me and its purpose is to discuss the findings from your viewing of the two videos in greater detail, to share ideas and to look at possible practical implications in relation to lecturer effectiveness and student engagement. The focus group session will be videoed in its entirety. However, please note that **the use of recording devices and video is for researcher analysis purposes only**; there will be no covert filming whatsoever. The video footage and recordings will not be made available to any parties outside the research team.

Potential benefits

You will acquire insight into the application of teaching techniques which may have the potential to contribute towards lecturer effectiveness and student engagement. You will also have the opportunity to express your views and opinions on an important area relating to the quality of your learning experience.

Confidentiality, anonymity and security

Complete confidentiality and anonymity is guaranteed. Your identity will not be revealed to anyone outside the research team during the research process. All data gathered in whatever form will be held securely in a password-protected computer and locked filing cabinet.

Contacts

Researcher: Rob Robson (tel: 020 8331 9727; email: rr29@gre.ac.uk). Supervisor: Francia Kinchington (tel: 020 8331 8058; email: f.kinchington@gre.ac.uk)

Rob Robson

Appendix 29

THE FOUR LEARNING STYLES (HONEY AND MUMFORD 1992)

SUMMARY OF PREFERRED LEARNING SITUATIONS

REFLECTOR

"Reflectors learn best from activities where:-

They are allowed or encouraged to watch/think/ponder over activities

They are able to stand back from events and listen/observe, ie observing a group at work, taking a back seat in a meeting, watching a film or video" (Honey and Mumford 1992:23)

PRAGMATIST

"Pragmatists learn best from activities where:-

There is an obvious link between the subject matter and a problem or opportunity on the job

There is high face validity in the learning activity, ie a good simulation, 'real' problems" (Honey and Mumford 1992:25-26)

ACTIVIST

"Activists learn best from activities where:-

There are new experiences/problems/opportunities from which to learn

They can engross themselves in short 'here and now' activities such as business games, competitive teamwork tasks, role-playing exercises" (Honey and Mumford 1992:22)

THEORIST

"Theorists learn best from activities where:-

They have time to explore methodically the associations and interrelationships between ideas, events and situations

They are intellectually stretched, ie by analysing a complex situation, being tested in a tutorial session, by teaching high calibre people who ask searching questions" (Honey and Mumford 1992:24)

PERFORMANCES MATRIX: TEACHING STRATEGIES APPLIED

Performance	Enthusiasm	Gestures	Space	Creativity	Humour	Repetition	Vocal	Pauses	L. styles	Examples	Knowledge
T4.31	•	•	•	•	•		•	•	•		•
T4.32	•	•	•	•			•	•	•	•	•
T4.33	•	•	•	•	•		•	•	•		•
T4.34	•	•	•	•	•	•	•		•		•
T4.35	•	•	•	•	•	•	•	•	•		•
T4.36	•	•		•	•		•		•		•
T4.37	•	•	•	•	•		•		•		•
T4.38	•	•	•	•			•		•		•
T4.39	•	•	•	•	•		•		•		•
T4.40	•	•	•	•		•	•	•	•		•
T4.41	•	•		•	•	•	•		•		•
T4.42	•	•	•	•	•		•		•	•	•
T4.43	•	•	•	•	•		•		•	•	•
T4.44	•	•		•			•	•	•	•	•
T4.45	•			•	•				•		•
T4.46	•	•	•	•	•	•	•		•		•
T4.47	•	•	•	•	•	•	•		•	•	•
T4.48	•	•		•	•	•	•		•		•
T4.49	•	•	•	•		•	•		•		•
T4.50	•	•	•	•		•	•		•	•	•
T4.51	•	•		•	•		•		•		•
T4.52	•	•		•			•	•	•		•
T4.53	•	•	•	•	•	•	•		•		•
T4.54	•	•	•	•	•	•	•	•	•		•
T4.55	•	•		•	•	•	•	•	•		•