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**Drama Convention Approaches and Primary-Secondary Transition: Pupils'  
and Teachers' Views.**

**by**  
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**A thesis presented in fulfilment of the requirements  
for the degree of Doctor of Education  
2017**

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## **Acknowledgements**

Firstly, I would like to thank, my mother and father for everything that they have sacrificed for me over the years.

Secondly, I would like to thank my supervisors Professor Sue Ellis and Dr Lio Moscardini for their unwavering support, guidance and encouragement. In particular, special mention goes to Sue for her forbearance – I couldn't have done this without you and I am lucky to have been your student. Furthermore, I would like to thank my friends Professor Douglas Weir, James MacGregor, Hazel Haahr and my colleagues at the University of Aberdeen (Professor Ruth Irwin and Professor Do Coyle and Ms Marion Hurry) for their support and patience. Special mention must be given to my close friend and mentor Tony Goode to whom I will always be indebted.

Thirdly, I would like to thank all of the young people and teachers who participated and/or supported me through this study.

Fourthly, I dedicate this work to Daniel Marchbank who made the greatest transition of them all; I miss you every day Danny.

# **Drama Convention approaches and Primary-Secondary Transition: Pupils' and Teachers' Views.**

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## **List of abbreviations.**

CfE	Curriculum for Excellence
Es & Os	Experiences and Outcomes
BGE	Broad General Education
FT	Forum Theatre
TiR	Teacher-in-Role
MoE	Mantle of the Expert
ZPD	Zone of Proximal Development
KS3	Key Stage 3
UNICEF	United Nations International Children's Emergency Fund
SERA	Scottish Educational Research Association
GTCS	General Teaching Council of Scotland
SoD	Spectrum-of-Difference
RoW	Role-on-the-Wall
HS	Hot-Seating
SI	Still-Image
TT	Thought-Tracking
R	The Ripple
SGPM	Small-Group Play-Making
AL	A-Day-in-the-Life
N	Narration
DLJM	Diaries-Letters-Journals-Messages
EC	Exit Card
Q	Questionnaire
PI	Pupil Interview
RD	Research Diary
TO	Teacher Observation
TI	Teacher Interview
HT	Head Teacher
UoF	Understanding others' feelings
MA	Meta-awareness
S	Solidarity
HO	Helping others
NR	No response
LE	Learner engagement
A	Acting
GDS	Generic Drama Skills
PRL	Preparation for real life
UoT	Understanding others' thinking
PL	Possible pedagogical limitations
B	Bullying
TS	Thinking Skills
UPR	Unexpectedness of pupils' realities

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## **Abstract.**

This study was undertaken in the west coast of Scotland and contributes to literature in the fields of Drama (with particular focus on Drama Convention approaches), and primary-secondary transition. The research questions were: 1. How do young people understand and respond to the Drama Convention approaches used in this study to explore primary-secondary transition? 2. How do primary teachers understand and respond to the Drama Convention approaches used in this study to explore primary-secondary transition? 3. How does the evidence from the thesis correlate with literature?

The investigator devised three Drama structures that addressed a fictional Primary seven pupil's transition to secondary school. Data was gathered through a research diary, pupil focus groups, pupil questionnaire and exit cards, teacher observations of pupils' interactions with the Drama structure, a teacher semi-structured interview. Data was analysed using an interpretivist stance, within a case study approach, through iterative thematic coding. The participants indicated that Drama Convention pedagogy is child-centred, motivational and engages young people in transitional learning; the majority of pupils expressed their positivity about transferring to secondary school. Drama Convention approaches developed themes of: citizenship, solidarity, empathy, meta-awareness, multiple perspectives, understanding of bullying at transition, and real-world learning.

The thesis contributes to Drama literature by providing an analysis of pupil and teacher voice on thirteen specified Drama Convention approaches (Neelands and Goode, 2016). In addition, the thesis contributes to the transitional literature by indicating that Drama Convention approaches provide an engaging pedagogical approach that empowers young people to discuss their transitional thoughts and opinions in a safe and purposeful learning environment. The implications and recommendations of this study are that further research should be implemented in using Drama Convention approaches as a pedagogical method for primary-secondary transitional learning and that greater support should be given to teachers in developing their understanding of Drama pedagogy.

## **Chapter One: Introduction.**

### **1.0 Background to the study and chapter overview.**

This chapter articulates how Drama Convention approaches might support primary-secondary transition. It provides an overview of Drama as an educational; discipline, offers an explanation of Drama Convention methodology and outlines Drama policy and practice in Scottish schools. Thereafter, it justifies primary-secondary transition as the research context through Drama Convention approaches. Although this research is based in Scotland, the issues surrounding primary-secondary transition are globally recognised.

### **1.1 Drama as an educational discipline.**

It can be argued that there are three main approaches to Drama in schools: Drama as subject, Drama across the curriculum and Educational Drama; though often in practice these approaches might not be discrete and practitioners range across all three. Drama as subject centres on the teaching of skills associated with theatre – acting, technical theatre and plays (Hornbrook, 1991). Drama across the curriculum centres on using Drama techniques to explore another subject area. Educational Drama centres on the emotional development of the child through the context of specific curricular themes or issues. Bolton in Saglam (2006) suggests that the latter approach creates opportunities for dramatic experiences to be structured that satisfy educational targets alongside the development of the participant's understanding of Drama and Theatre. For example, using the topic of primary-secondary transitional learning as the selected content, the teacher creates Drama activities to achieve specific learning objectives. Simultaneously, the teacher creates learning opportunities, through the art form of Drama, that focus on the personal development of the learner. Bolton (1979: 21) suggests Drama is,

...a social, interactive art process, and also it creates experiences which enable the development of cognitive, emotional, social and creative understanding and skills.

Which Howell and Heap (2013) suggest makes Drama a cornerstone of education.

Neelands (1984: 6) suggests that,

*Drama should be unequivocally child-centred (i.e. it makes use of existing language, experience, motivations and interests); but at the same time learning through drama depends upon a form of teacher intervention which aims to bring new shapes and fresh ways of knowing to children's existing behaviour. (Educational drama is seen as a personal and cultural development of this experience.)*

Drama is an ensemble approach to learning which presents young people with problems to be solved through role-playing activities. Role-play requires young people to adopt specific roles and act 'as if'. In doing so, the young people are able to experiment with different perspectives and actions without accruing the effects that would result in the real world. Neelands (1984: 74) suggests that acting 'as if' enables learners to,

Try out someone else's shoes in fictional conditions so as to allow them to discover in safety what it must be like to *really* wear those shoes. Discover that our own lives and the lives of other people are more complex and more interrelated than we imagine. Discover new depths of language and registers released by unfamiliar roles. Move beyond stereotypic understanding of role. Interact with others in an 'as if' way without self-consciousness, threat or consequence (other than the consequences that occur in the fiction of the drama).

A Drama Conventions approach, pioneered by Neelands and Goode (2015), has been selected for this study; this being a category of Educational Drama. Drama Conventions are strategies, drawn from a wide range of Drama sources that enable young people to "make, explore and communicate meaning through theatre form." (Neelands and Goode, 2015: 1). For example, the Drama Convention of Small-Group Play-Making, enables participants to adopt roles in the creation of an enacted event where time runs at life rate, in a space, with human presence (the latter is when people play themselves or as if another in a strange situation). Equally, other Drama Conventions, such as the Ripple, slow time down and use the space symbolically with gestures and sounds (one movement and sound at a time) to communicate specific meanings (ibid, 2015). Meanings in Theatre are created for the spectator and



participant through “the actor’s fictional and symbolic use of human presence in time and space.” (ibid, 2015: 3). Theatre is the shared experience when people behave ‘as if’ they were somebody else in another place and time (ibid, 2015: 3).

Theatre does not describe a single activity like the presentation of a playwright’s work to an audience. Instead, Theatre is a right of all people, that goes beyond the studying of text and skills associated with acting, and helps them to symbolise their world. It is an active process that empowers young people to have individual responses and critical judgements regarding the meaning and availability of Theatre (ibid, 2015). Neelands and Goode (2015) suggest that Drama Conventions,

...emphasise the interactive forms of interchange, even fusion, of the roles of spectator and actor rather than those conventions associated with performance where the roles of spectator and actor tend to be more clearly defined...[and] *are mainly concerned with the process of theatre as a means of developing understanding about both human experience and theatre itself.* [and] ...emphasises theatre’s traditional role as an educative form of entertainment that responds to a basic human need to interpret and express the world through symbolic form.

(Neelands and Goode, 2015: 4)

Drama Convention approaches apply the use of language, relationships of time, space and social interactions to make stories or representations of experience. Language is used to organise Drama through group work by discussing, planning and implementing ideas. In addition, language can be used to describe the visual use of gesture, space and objects to represent places, relationships and actions. Furthermore, language is used symbolically to represent a situation or character’s speech. Relationship of time is used in a linear or non-linear structure; linear structure follows the action chronologically whereas a non-linear structure uses Drama Convention approaches like Flashbacks/Flash-forwards. Flashbacks are scenes that predate an important moment in the Drama and a Flash-forward is a scene that temporarily takes the action forward in time from the current moment in the Drama. Irrespective of whether the Drama is set in the past, present or future, the action is always in the ‘here-and-now’ because,

...theatre is a narrative form, the here-and-now experience of a dramatic moment is enhanced by the expectation that something else is going to happen; interest in the here-and-now is held by the promise of what begins to happen next. Theatre is live, but it is also transient and ephemeral; it only exists for as long as the performance lasts.

(ibid, 2015: 146)

Relationships of space can be used symbolically to convey meaning either of movements in space, or as a visual clue in how it is arranged and used, or to emphasise meanings associated with use-of-levels between character status, surroundings and psychological distance. The use-of-space, to create meaning in a theatrical scripted scene, can be used by directors to direct actors' moves and dialogue; this is often performed in an acting area where the movements or use-of-space is symbolic and meaningful for the audience. However, in a Drama Convention approach, space is used spontaneously as the narrative unfolds. This helps to develop participants' awareness of how space is used to support meaning-making and building belief.

Social interaction occurs in two dimensions, the real and symbolic. The real dimension involves discussion, planning, organising and reviewing. The symbolic dimension is when the participants interact 'as if' within a Drama Convention that temporarily displaces the real dimension; "managing the real dimension from within the symbolic dimension is central to the learning experience" (ibid, 2015:147-148).

Neelands and Goode (2015) have organised 100 Drama Conventions into the categories of context-building action (can set the 'scene' or helps to add context to the unfolding Drama), narrative action (can emphasise the 'story' or 'what happens next'), poetic action (can emphasise the symbolism of the Drama through selective language and gesture) and reflective action (can enable participants to review the Drama inside and/or outside of the dramatic context). In summary, Drama Convention approaches,

...make-up the 'pallet' that organisers and participants use in theatre; the application of the pallet to create a picture requires those skills of sensitivity, perception and craft that develop through practical involvement and experimentation in theatre itself.

(ibid, 2015: 3)

## 1.2 Drama policy in Scotland – Drama as a discrete curricular subject.

In Scotland, Drama forms part of the Curriculum for Excellence (CfE) under the Expressive Arts grouping (Art, Music, Dance and Drama). Drama in Scotland, unlike in England, is not attached to the English language curriculum. Instead, Drama is an Expressive Arts curricular subject with its own Experiences and Outcomes (Es and Os) and Learning Outcomes in the Broad General Education (BGE) and Senior Phase respectively (Barlow, 2013 and forthcoming) – see Appendix One for CfE level descriptors. Drama in the early and primary stages focuses on imaginative play through the development of performance and storytelling skills. In secondary school, Drama Es and Os develop greater depth of learning by predominantly responding to stimuli. In the Senior Phase, the young people work towards an examination text in either an acting or technical role (Barlow, 2014 and forthcoming).

## 1.3 Drama in Scottish schools.

Drama in Scotland is a relatively new subject in mainstream education. One of its early pioneers was Catherine Hollingworth (a speech and language therapist) in the 1950s. Hollingworth viewed Drama as a means of developing communication and life skills and demonstrated her techniques during school in-service days. This motivated her to facilitate specialist training of Drama in initial teacher training institutions where the subject was initially linked to the English curriculum. In the 1990s Drama formally became part of the primary and secondary curriculum with its own assessment protocols. Recently, Drama has maintained its influence in the CfE framework from the ages of 3-18. However, Drama has not always been viewed as a priority for primary and secondary education in Scotland. Mitchell and Cooney (2004) indicate that this has often led to young people having sporadic Drama experiences. Indeed, even with the development of CfE there are still schools in

Scotland that have little or no Drama provision (Barlow, 2013).

Mitchell and Cooney (2004) suggest that Drama in Scottish schools tends to adopt a stimulus, rehearse and present model. They indicate that the Scottish Drama curriculum has the potential to be rich in artistry by adopting a Drama Conventions approach (Mitchell and Cooney, 2004). However, Mitchell and Cooney (2004) suggest that the demands of curricular assessment and attainment targets, and the lack of interest in using Drama Convention approaches by teachers, has led to a lack of artistry in the teaching of Drama in Scotland.

McNaughton (2016) suggests that Drama aligns to the key principles of the CfE which are centred on the needs of the child – Confident Individuals, Responsible Citizens, Effective Contributors and Successful Learners (Scottish Executive, 2004). The Scottish Drama curriculum seeks to develop learners' creativity through their participation in scripted or improvised Drama. Through an exploration of real and symbolic worlds, young people develop their understanding of the shared world and enhance their knowledge of technical theatre (Scottish Government, 2009a). This view of classroom Drama links with Neelands' (2000) understanding of Drama Convention approaches,

...the conventions approach embraces both presentational and representational modes and because it may also lead to orthodox performance of some kind it tends to operate with a subtler sense of degrees of participation.

(Neelands 2000: 51)

Therefore, it could be argued that the Scottish Government has sought to bridge the social emotional aspects of the Drama curriculum with traditional Theatre performance. Initially, Early Level Es and Os require learners to enhance their understanding of: the world, characterisation, voice, movement, form, structure, conventions and Theatre technology. The young people develop their understanding of the world and Drama skills through their exploration and reflection on the Drama content. The Drama skills developed in the primary sector are then advanced by a secondary specialist Drama teacher leading to the Senior Phase. However, Barlow

(forthcoming) questions the claims that the current Drama curriculum is child-centred due to its focus on external skill development through an assessed scripted performance.

#### 1.4 Transitions as a context.

The context of this thesis, and the Drama lessons it analyses, is primary-secondary transition. Howell and Heap (2013: 17) suggest that Drama is concerned with humans and their experiences,

*...drama is essentially about people and their relationships, dilemmas, concerns, hopes, fears, aspirations, celebrations and rites of passage, all of which create ties which bind them together.*

Although Howell and Heap are not discussing transition, the sentiments could be transferred to primary-secondary transitional literature. For example, 'rite of passage' has been used by Pratt and George (2005), peer *relationships* by Mizelle and Irvin (2000) and *fears* of bullying by Zeedyk et al. (2003) to describe the transition process. Neelands and Goode (2015) and Howell and Heap (2013) describe the context of Drama as a set of circumstances to explore theme(s). The process of transferring to secondary school will be contextualised through the use of story for the young people to explore in the Drama – this is also known as a dramatic context (Howell and Heap, 2013). Therefore, by grounding the Drama experience in the human condition, it might provide young people with a starting point that is centred on the human dimension of growing older and the subsequent rites of passage.

#### 1.5 Primary-secondary transitions in the Scottish education system.

The CfE is a 3-18 curriculum and has been designed to create a coherent learner journey which is summarised in *Building the Curriculum 3* (Scottish Government, 2008: 14) as,

All children and young people have an entitlement to a curriculum which they experience as a coherent whole, with smooth and well-paced progression through the experiences and outcomes, particularly across transitions, for example from pre-school to primary or from secondary school to college.

Learning and Teaching Scotland's (2011) [now known as Education Scotland] *CfE fact file – 3 to 18 transitions* indicates that every young person should have a positive transitional experience. They suggest that educators must pass information pertaining to young people between educational stages to ensure continuity of learning by creating a smooth and linear process. Moreover, transitions should be exciting, as these are often memorable times and can act as a stepping stone to develop new opportunities in learning and social interaction (Learning and Teaching Scotland, 2011). The Scottish Government (2008) indicates that a key aspect to ensure a smooth transition is to develop a curricular model that provides experiences which are familiar, while generating new opportunities related to the age and stage of the child.

The CfE curriculum is separated into discrete subject headings: Expressive Arts, Health and Well-Being, Languages, Mathematics, Religious and Moral Education, Sciences, Social Studies and Technologies. The Scottish Government (2008) indicates that the separation of curricular areas in the middle and upper stages of primary school is important to prepare young people for transition into the secondary curriculum. To achieve this, the Scottish Government (2008: 34) highlights that coherence and progression is closely linked and asks educators to facilitate,

...well designed interdisciplinary studies...provide highly motivating contexts for learning which can help children see links between and the relevance of different aspects of the experiences and outcomes.

As a Drama educator, I recognise the benefits of interdisciplinary-learning (Barlow, 2011 and 2013). Somers (1994) suggests that Drama has its own curricular structures and indicates that its content must be derived from the world at large. With this in mind, the topic of transition might be a suitable interdisciplinary-learning project with Drama as it would provide the context for creating a fictional narrative. It is this relevance to learning and teaching which Neelands suggests creates, "a connection of

teaching ideas and skills to real human activity.” (Neelands, 1992: 39). He indicates that connecting curricular content to a fictional narrative provides a relevance to the curriculum as it enables learners to create, and recreate, real-life experiences to develop new thinking (Neelands, 1992).

### 1.6 Statement of the problem.

To date there has only been one study undertaken in Scotland using Drama pedagogy to support primary-secondary transition (Jindal-Snape et al., 2011). Elsewhere, from a review of the literature, a limited number of studies have been undertaken using a Drama approach to primary-secondary transition (Walsh-Bowers, 1992 and Hammond, 2015a). Furthermore, no study has been undertaken to understand pupil and teacher voice solely using a Drama Conventions approach to support primary-secondary transition. Therefore, there is a gap in the literature for using a Drama Conventions approach to support primary-secondary transition.

#### *1.6.1 Why primary-secondary transition might be considered as a problem?*

McLellan and Galton (2015) indicate that most children will experience one or two forms of school transition throughout their schooling. Transition usually requires young people to transfer from a primary environment, which they have worked in for approximately seven years with the same classmates and teachers, to a secondary school with a mixture of new pupils, teachers and pedagogies which predominantly coincides with the onset of puberty. Academically, there appears to be a dip in attainment during the first weeks of secondary school with some young people suffering longer consequences (Galton and Willcocks, 1983, Anderson et al., 2000, Galton and Morrison, 2000, Reyes et al., 2000 and Alexander, 2010). Furthermore, for some young people the transition experience can cause anxiety and have a lasting impact on their long-term development (Rice et al., 2015).

### *1.6.2 How Drama research addresses the problem of primary-secondary-transition?*

Unfortunately, there has been limited Drama research undertaken into primary-secondary transition. The previously mentioned Scottish study of Jindal-Snape et al. (2011) concluded that Drama benefitted young people at transition as it helped them to deal with the emotional aspects of transition, enabled them to create realistic scenarios, and with a degree of anonymity, provided a safe place to rehearse real life transitional contexts and created an engaging learning environment that established opportunities to succeed irrespective of learners' academic ability. However, Jindal-Snape et al. (2011) indicate that teachers require appropriate training to use a Drama approach in order to create flexible Drama structures that are meaningful to learners. In addition, Jindal-Snape et al. (2011) indicate that teachers should participate in the Drama structure alongside the young people.

Walsh-Bowers (1992) mixed-methods study, conducted in a Canadian rural Grade 6-8 junior high school, investigated the role of Drama in supporting transition of incoming students. This study involved 103 young people participating in a 21-week Drama programme that sought to develop student relationships with the aim to minimise transitional anxiety. The research included views from the young people, parents and teachers through questionnaires and interviews. This study concluded that the Drama programme positively supported young people's transitional experiences and their ability to adapt to the stresses of school transitions, social development (speaking, listening, turn-taking, social perspective-taking, empathy and negotiating conflict), meta-awareness and motivation.

Hammond (2015a) implemented a study using Forum-Theatre, to support primary-secondary transition. Forum-Theatre is a technique created by Boal (1979) where a play, which resonates with the spectators, is performed and ends in an undesirable outcome for the protagonist(s). The spectators are invited to change the outcome of the play by directing the actors or entering the action and acting alongside them. Hammond, (2015a) concludes that Forum-Theatre helps young people at transition to develop their social, emotional and cognitive abilities. However, he suggests that



Forum-Theatre does have limitations: Forum-Theatre projects require space and time to develop; some researchers might consider Forum-Theatre to be intimidating due to its focus on Drama; some researchers might have limited dramatic skills which could prevent them from using and or seeing the value of this and other creative approaches; some researchers might require additional training in Forum-Theatre (Hammond, 2015a).

### 1.7 Chapter Summary.

The key points that this chapter has made are that: a Drama Convention approach is a child-centred pedagogical discipline which empowers learners (including the teacher) to develop their understanding of self and others in an artistic framework; Drama Convention approaches provide opportunities for participants to generate meaning and reflect on their negotiation of people, place and time within the symbolic and real worlds; Drama Convention approaches establishes a learning environment that connects abstract curricular concepts to human actions; Drama is a discrete subject in the CfE which promotes young people's creative learning, however, there are arguments as to the claims that the Scottish National Drama Qualifications are child-centred; Drama is content free and derives its content through the wider curriculum which enables the organisation of inter-disciplinary learning projects, such as primary-secondary transitions; primary-secondary transition is a complex area for young people to navigate and can have a lasting impact on educational experiences; there have been limited studies investigating teachers' and pupils' voice in using Drama Convention approaches during primary-secondary transition. Therefore, a Drama Conventions structure supports a learning environment centred on learners' needs during primary-secondary transition.

## **Chapter Two: Literature Review.**

### 2.0 Chapter Overview.

This literature review examines the academic and pedagogic arguments around Drama. It explains how Drama has been positioned as an Expressive Arts subject and as a transformative methodology to aid pupils' learning and reflection by documenting its development since the turn of the twentieth century. To do this, it outlines the pedagogical rationale(s) advanced to support Drama and the theoretical paradigms on which they draw. It describes some implementation and Drama research studies around these claims. Not all theorists believe that Drama in schools achieves, or should aim to attain, such outcomes and this literature review examines some of the published arguments around this debate. It considers how these developments and debates have formed the context that frames Drama, in the setting of Scottish education policy, and its contribution in supporting smooth transitions between the primary and secondary sectors. Finally, as Drama requires a context in which to operate, this literature review explains the role that the chosen context, primary-secondary transition, plays in Scottish policy and practice. The chapter concludes with the research questions.

### 2.1 The emergence of Drama as a transformative methodology: developments 1911-2015.

This section outlines relevant pioneers of Drama in schools up to and including the Drama Conventions approach adopted for this study. Debates have ensued regarding the focus and vision for Drama in schools. Finlay-Johnson (1911), a head teacher in an English elementary school, an early pioneer of using Drama in the curriculum, sought to democratise the relationship between teacher and student (Bolton, 1998). Finlay-Johnson's description of her classroom was one of collaborative learning and teacher facilitation; this was viewed as being progressive at the time in pre-war Britain (Anderson, 2012, Landy and Montgomery, 2012). Learning through Drama, according to Finlay-Johnson (1911), led to a greater retention of material and a thirst

for knowledge in young people. A contemporary of Harriet Finlay-Johnson was Henry Caldwell Cook (1917), who recognised the teacher's role in guiding students in a collaborative manner using Drama. Caldwell Cook's (1917) book *The Play Way* emphasised a collaborative and playful attitude towards learning, often through acting out, that focused on enjoyment while balancing traditional school work (of the time) to develop children into well-rounded people. He suggested that older children might participate in a traditional performance structure, often borrowed from the classics where they would act out a Drama text (Cook, 1917).

Another practitioner who used story to re-enact experience was the American Winifred Ward (1930, 1957). Ward used the term 'creative drama' to describe her work and suggested that it developed the whole person through the promotion of the child's physical, emotional, intellectual and social welfare. She suggested that 'creative drama' would give, "opportunities to grow in self expression" (Ward, 1957: 4). Although her goal was on personal development, she also emphasised the external skills young people presented during performance suggesting that,

...characterisation, development of plot, enriching of dialogue and action, ensemble work, and tempo are to be emphasised in class criticism, with voice and diction understood to be vitally important.

(Ward, 1930: 46)

A contemporary of Ward was Peter Slade (1958) who introduced the term *child drama*. He suggested that 'child drama' was an art form and viewed it as the art of the living. Slade indicated that 'child drama' should not be judged by adult standards and repositioned the role of the Drama teacher from 'critic' to one of a 'loving ally'. Bolton (1985) suggests that Slade was critical of traditional theatrical performances in the Drama classroom and wished to separate Drama from Theatre. Instead of a traditional end-on performance, of which he was critical, Slade often narrated stories for the young people to enact through physical action and dance without the presence of an audience and their subsequent judgements (Landy and Montgomery, 2012). Slade's approach to Drama has been credited for the rift between Drama and Theatre, or process versus product (Taylor, 2000). However, Slade's acknowledgement and prioritisation of the artistry of the child, and his recognition of 'child drama' as an art

form, helped to strengthen the artistry of classroom Drama and its pedagogical potential.

Brian Way (1967), an associate of Slade, was influenced by the progressive educational movement of the 1960s and is credited with the term 'Development Through Drama'. He suggested that 'Development Through Drama's' purpose was focussed on the development of the child through the experience of doing stating,

So far as it is humanly possible, this book is concerned with the development of people, not with the development of drama.

(Way, 1967: 2)

Way, like Slade, also did not see Theatre as having any place in his work,

...theatre is largely concerned with the communication between actors and an audience; drama is largely concerned with the experience by the participants, irrespective of any function of communication to an audience.

(Way, 1967: 3)

Way focussed on "the individuality of the individual" (Way, 1967: 3) with Bolton (1998: 149) suggesting that Way's style of Drama teaching was akin to a form of, "physical education" (Bolton, 1998: 149) leading groups through a sequence of, "direct, nonsymbolic, sensory experiences" (Bolton, 1985: 154). Bolton (1985) highlights that Way's approach stood against the Speech and Drama movement in the UK and wished to distance Drama and Theatre. Way's focus on individual exercises, that could be assessed, had little to do with Theatre which resulted in Drama being associated with personal growth and developmental undertones (Anderson, 2012).

Dorothy Heathcote, is often described as the most influential Drama practitioner of modern times, brought the worlds of education and Theatre together to create a new pedagogical approach (Booth, 2012). Heathcote was interested in how the teacher and pupil worked together to explore issues, events or relationships in an evolving, pupil-led dramatic narrative. Heathcote (1967: 44) states,

Dramatic improvisation is concerned with what we discover for ourselves and the group when we place ourselves in a human situation containing some element of desperation. Very simply it means putting yourself into other people's shoes and, by using personal experience to help you to understand their point of view, you may discover more than you knew when you started.

Heathcote used Drama to create fictional worlds to help young people understand self and others by "living through drama" (Heathcote, 1972: 156) and supported a 'doing' syllabus,

I'm interested therefore, in making schools places where "doing" happens, particularly "public behaviour doing", the exploration of "celebrating doing", "the consideration of what life is about doing", bonding and so on.  
(Heathcote, 1984a: 33)

In the early years, Drama teachers planned in terms of creating appropriate dramatic actions, whereas Heathcote challenged practitioners to think of appropriate meanings for those actions (Bolton, 1984: 53). Heathcote (1980) suggested using Signs and Portents which were thirty-three conventions for dramatic activity, without a traditional audience, for young people to collectively learn. Ultimately, Heathcote rejected Way's (1967) suggestion of individual exercises favouring collective activities focussed on how 'we' are going to fix problems stating,

It is not me and it is not you, it is that which together this community makes in the spaces of communication we find between you and me and it is how society makes it social order.  
(Heathcote, 1984a: 3)

Heathcote challenged the notion of uninterrupted, spontaneous play by advocating planning for reflection. To achieve this, she devised Teacher-in-Role to aid with structuring the Drama while enabling the young people to discover more about themselves and the world in which they lived (O'Neill, 1989). O'Neill (1989: 535) suggests,

When a teacher works in role it is an act of conscious self-presentation, but one which invites the watchers – the students – to respond actively, to join in, to oppose or transform what is happening. The teacher-in-role unities the students, trades on their feelings of ambivalence and vulnerability and focuses their attention.

Heathcote's Teacher-in-Role approach rejected the principles of 'creative drama' which requires the teacher to work outside of the Drama. Indeed, Way (1967: 72), although not calling the convention Teacher-in-Role, criticised the approach stating,

It is always difficult to advise teachers as to when and if it is advisable to join in an activity with the class. Generally speaking it is wisest not to... if we are actively participating and happen to be either experienced or gifted in our own use of the activity, it is easy for the class to become fascinated as audience, and therefore to work less fully themselves, or alternatively, they may copy...our way of doing the exercise, which entirely defeats the object of personal development.

Rosenberg (1987) also criticises Teacher-in-Role suggesting that it supports teachers' wishes to reveal their acting ability and unconscious desire to hide behind a character. Teacher-in-Role can place power with the teacher instead of the pupils as he/she is 'holding all of the cards' (Bolton, 1998). However, Heathcote encouraged role status by suggesting that teachers should adopt a lower status role than the young people; this was also true of Mantle-of-the-Expert. Mantle-of-the-Expert places young people into the role of an 'expert' and requires the teacher to work inside the fiction to support learning; for example, the young people could be in role as a secondary teacher and the teacher might adopt the role of a parent. However, Hornbrook (1998) criticises Mantle-of-the-Expert suggesting that it creates an overfamiliar pupil-teacher relationship and often lacks critical assessment.

Heathcote's associate and neighbour in the North East of England, Gavin Bolton (1984), is credited with theorising and furthering her work while developing his own theories. Bolton initially opposed traditional western views of 'acting' in the classroom by supporting a 'living through' model of Drama which established: trust between the teacher and pupils; protected their emotions by ensuring they were not threatened; negotiated the dramatic meaning; clarified shared dramatic meaning;

placed the Drama outside pupils' reality to minimise emotional vulnerability. These theories established a structure of process, Theatre, form and emotion in Drama. In 1998, he elaborated and theorised his views on acting in the classroom and suggested that it was a similar process to stage acting and that Drama and Theatre were not enemies (Bolton, 1998). O'Neill, a former student of Bolton, developed his work by linking Drama and ideas about process in a theatrical context which she defined as 'Process Drama'; 'Process Drama' empowers participants to create dramatic worlds which are educationally worthwhile and dramatically significant (O'Neill, 1995). The work of Heathcote, Bolton and O'Neill are important to this study as the context of primary-secondary transition will cause an emotional response in the young people. If this is the case, the sequencing of the Drama Convention approaches must be built upon trust and negotiated meaning. Furthermore, like both Bolton and O'Neill, who deconstructed Drama to support teachers, this thesis aims to understand primary teachers' perspectives on using a Drama Conventions approach to support primary-secondary transition.

Jonathan Neelands, wrote *Structuring Drama Work* (1990) (edited by Tony Goode) to support a Drama Conventions approach in Drama. This seminal book, now in its third edition, has been updated to include 100 Drama Conventions (Neelands and Goode, 2015). Neelands and Goode (2015) have attempted to reposition Theatre, after the process/product debate, as a learning process through an active inquiry model of education. Theatre as an active inquiry model uses Drama Convention approaches to assist pupils to, "discover more about human experience and the aesthetic possibilities of theatre" (ibid, 2015: 157) and emphasise the interchange between actor and audience. Neelands and Goode (2015) indicate that learning through imagined experience develops participants' understanding of the area of human experience being represented in the fiction. This is often achieved when an atmosphere is generated, through the use of symbols and images, and when the participants begin to speak and walk as another person projecting themselves into fictional roles. Neelands and Goode (2015: 155-156) suggest,

Part of the learning experience of theatre is in recognizing and constructing connections between the fiction of the drama and the real events and experiences the fiction draws on. *As the theatrical activity unfolds, the fictional situation and character become more and more recognizable to the creators of the drama, and relationships begin to form between what is happening in the drama and what happens in the outside world.*

The lived experience of acting and spect-acting (a fusion of the roles of acting and spectating (Boal, 1979)) initiates the transformation of understanding about the experience being represented in the Drama (Neelands and Goode, 2015). The Drama Conventions approach is important to this study as it is child-centred and reflects Drama in terms of social interactions and human meaning making. Furthermore, the study seeks to understand the young people's and teachers' thoughts on Drama Convention approaches to support primary-secondary transition; this is based on Neelands and Goode's (2015) use of Theatre as an active enquiry process (the conventions used in this study can be found in Appendix Two).

## 2.2 Key theoretical perspectives underpinning Drama and its mechanisms for change.

Drama is an Expressive Art based subject and this literature review draws upon Drama and wider Expressive Arts pedagogical theory.

### *2.2.1 Playfulness and Drama*

Winston (2004: 9) suggests that at the "heart of drama is the human spirit of playfulness". According to Burnard, Craft, and Grainger (2006); Craft et al. (2012); Cremin, Chappell, and Craft's (2013) empirical research, this might be due to Drama's improvisational qualities which requires young people to act 'as if'; become immersed in the imagined experience and take creative risks. Neelands' suggests that playfulness in Drama supports young people's creativity and safety in experimenting, risk taking and their ability to "bend the rules" (Neelands, 2012: 13). This is because playfulness empowers young people to 'play' with the relationship between the symbols and their orthodox meanings to create new possible understandings (Newlands and Goode, 2009). Playfulness is a form of social interaction that empowers young people to symbolically transform objects and actions into new



meanings and constructs (Neelands and Goode, 2009). Neelands continues Neelands and Goode's (2009) suggestion stating, "We play with language and other sign systems to find the new, the unspoken, the fresh voice" (Neelands, 2012:13). Anderson (2012), also suggests that playfulness in Drama supports experimentation and creativity stating,

While allowing play to develop and take its own course is critical, there comes a time when play becomes more structured but playfulness continues in the more structured devising or script based drama learning activities. The imaginative experimentation in drama learning is the wellspring of creativity and will support the ongoing dynamism of drama learning.

(Anderson, 2012: 74).

However, Neelands suggests that if young people's Drama work becomes too playful then there is a risk of, "nothing getting done or learnt." (Neelands, 2012: 16).

Therefore, he suggests that young people should be reminded to keep a balance between mindfulness and playfulness; Mindfulness is the ability to think about what we do by taking the human content and context of the work seriously. In addition, it requires young people to consider how learning might "change us and who we are becoming" while being "mindful of self, others and the world" (Neelands, 2012; 13). Neelands (2012) suggestion on mindfulness and playfulness is similar to Bruner's (1972) thoughts on play.

Bruner (1972) suggests that play develops young people's abilities to problem solve and encourages them to learn about and experience their environment. He suggests that social play empowers young people to test their behaviours during their playing and subsequently use these experiences to solve real world issues. Bruner et al, (1976), *Play: Its role in Development and Evolution* suggests that play is voluntary, self-initiated and emphasises the process over the result. Consequently, there is less frustration and risk of failure for the learner as the young person has the freedom to include any details which is of interest to their playing. Bruner (1986: 109) suggests,

We know the world in different ways, from different stances, and each of the ways in which we know it produces different structures or representations, or indeed, ‘realities’ . . . we become increasingly adept at seeing the same set of events from multiple perspectives or stances and at entertaining the results as, so to speak, alternative possible worlds.

Therefore, it is young people’s innate capacity to be playful that Drama builds upon, and the knowledge they gain of self and others from being playful, which contributes towards the Drama structure and the creation of ‘alternative possible worlds’.

### *2.2.2 Social-constructivist approach to learning.*

Bruner’s (1966) constructivist learning theory suggests that learners develop new understandings through their interaction with stimuli and linking current experiences with pre-existing knowledge through the construction of meaning. He recommends learners participate actively in the pedagogical process so that knowledge becomes personalised (Bruner, 1966). Catterall (2007) indicates that constructivist theory links well to Drama as teachers and pupils can construct new meanings while developing a greater awareness of one another in the social context. Drama educators often draw upon the seminal work of Vygotsky (1978) who suggests that learners participate in a range of tasks that they can do by themselves leading to more challenging ones which they require help with; this being referred to as the zone of proximal development (ZPD) (Vygotsky, 1978). Walker et al. (2016: 125) explains how ZPD works in Drama,

...drama practices, and the associated scaffolding provided by drama teachers, provide students with contexts in which identities and motivational standards, beliefs and expectations can be transformatively internalized and subsequently externalised. . . Collaborative and co-operative learning activities in the drama classroom are also more likely to lead to greater levels of intersubjectivity amongst those students in the groups and in the classroom as a whole. In turn, higher levels of intersubjectivity are likely to enhance internalisation of both identity and motivational processes. Identities and motivation may be externalised in the context of both collaborative and individual activity. When they are externalised in the context of collaborative activity, then the potential exists for the creation of zones of proximal development and for their subsequent internalisation by other students.

Vygotsky's ZPD, in Drama, is important to this study as the Drama Convention approach adopted requires young people to work collectively, assuming roles, often above their own developmental level to attempt to solve the problem of primary-secondary transition. Warner (2015) indicates that when young people and teachers collaborate together, as co-inquirers, it empowers young people and increases their status in the classroom; they no longer need to seek answers from the teacher and instead can discover for themselves. Using an inquiry-based Drama learning environment empowers young people to change perspectives, question content and discover and question their future (Warner, 2015). This can be achieved by organising and scaffolding problem solving tasks and developing a sequence of lessons that,

Provides the basis for the subsequent development of a variety of highly complex internal processes in children's thinking.

(Vygotsky, 1978: 90)

In relation to this study, three Drama Convention lessons have been structured, based on the problem of a fictional character's primary-secondary transition, to develop our understanding of young people's thinking and emotional response of school transfer. Ferholt (2016) suggests that cognition and emotion are often separated in the study of development and learning. Vygotsky (1987) indicates that the separation of thought and emotion means that the thought process is separated from the entirety of life, from the thinker's interests, needs, inclinations and impulses. Vygotsky developed the concept of 'Perezhivanie' to overcome the dichotomy between cognition and emotion. John-Steiner (2016) suggests that Perezhivanie is lived emotional experience that occurs in a social context and may affect individuals differently based on their: cultural experiences; values and practices; roles in classroom or at work. It is linked to imagination which builds on lived experiences by merging or remerging these experiences as expressed in everyday outcomes (ibid, 2016). Vygotsky (1987: 349) proposes,

No accurate cognition of reality is possible without a certain element of imagination, a certain flight from the immediate concrete, solitary, impression in which this reality is presented.

Vygotsky linked stage Drama and the Drama of everyday life (Smagorinsky, 2011) where thinking and learning is defined by motive and emotional experiences. In *Imagination and Creativity in Childhood*, Vygotsky discussed Drama and the impact it has on children,

...drama, which is based on actions, and, furthermore, actions to be performed by the child himself, is the form of creativity that most closely, actively, and directly corresponds to actual experiences... Thus the dramatic form expresses with greatest clarity the full cycle of imagination.  
(Vygotsky, 1930/2004: 70)

Vygotsky viewed Drama as building on children's play; play is a basic form of Drama (Bowell and Heap, 2013). He suggests that children's involvement in and their creation of an improvised dramatic inquiry are, "more compatible with children's understandings" (Vygotsky, 1930/2004: 72). Bowell and Heap (2013: 2) indicate that Drama supports an interactive learning experience,

In creating a world in a drama and inviting children to invest directly and actively something of themselves in it, the teacher creates the opportunity for understanding to be perceived which is directly transferable to the real world.

Personalised learning is important to this thesis, as Drama Convention approaches might enable young people to develop their understanding of transition in the fiction and transfer this understanding to the real world. Neelands (2009a: 175) likens a collaborative learning model to ensemble learning through the creation of a pro-social classroom. He suggests that pro-social classrooms create,

...a community and a common culture. Young people are beginning to model the conditions for a future society based in the necessity of learning how to live with the grave importance of our interdependence as humans

Suggesting that pro-social classrooms model life,

Working together in the social and egalitarian conditions of ensemble-based drama, young people have the opportunity to struggle with the demands of becoming a self-managing, self-governing, self-regulating social group who co-create artistically and socially and begin to model these...beyond the classrooms.

(Neelands, 2009a: 182)

Neelands and Goode (2015) indicate the ensemble is a guiding principle of Theatre which is based on social relationships and the co-creation of meaning-making in social-circumstances. This study seeks to establish an ensemble based learning environment that develops the participant's shared understanding of Drama Convention approaches and transitions.

### *2.2.3 Pedagogical approaches of Drama.*

Drama is a pedagogical approach which activates learning by developing skills in critical thinking, problem solving, effective communication, collaboration and the translation of ideas into action (O'Neill, 2013). However, O'Neill (2013: xxi) suggests that Drama goes beyond skills tuition by offering young people hope and the capacity to facilitate change,

We see them learn about who they are and how they fit into the society around them, as they gradually begin to think of themselves as people who are able to work together for tolerance and social justice.

Neelands and Goode (2015) indicate that Theatre stimulates a psychological process that harnesses the basic human need to make and respond to stories. This process has the potential to help participants symbolise their world and see and hear from another's perspective. O'Connor (2010: xxiii) states,

All drama learning is about how to act. It would be a very limited view of drama education to suggest this is only about acting on stage. A wider view is that in drama in education students learn how to be actors in the real world.

Neelands and Goode (2015) suggest that the learning potential of Theatre lies in the participants' realisation of the relationships between the content of Drama and the conventions used. They indicate that matching conventions to content enables participants to depict and transform personal and social meaning and challenge pre-existing thinking about the human experience. Working from a source (or experience) the young people can identify an issue to frame the basis of the action through the agreed suspension of disbelief. Focussing the learning through a shared discovery and imagined experience, young people are able to transform their understanding of the issue being explored by projecting themselves into a fictional role. The young people, as the work evolves, reflect on how the, "content grows alongside ideas about how the medium...can be used to shape and communicate meanings" (Neelands and Goode, 2015: 168). Edmiston (2003: 222) suggests,

Teachers and students are not immersed in an imagined world that is separate from the everyday world but rather they interpret their imagined experiences for meaning to connect with their everyday lives and thereby develop more understanding about a facet of life.

Teachers using Teacher-in-Role might enter the Drama when children have accepted the reality of the fiction (Baldwin and Fleming, 2003). McNaughton (1997) found that pupil-teacher rapport positively develops when using Teacher-in-Role; this might be due to young people viewing their teacher as a co-artist (O'Toole and Stinson, 2015). Maclean (2003) indicates that children trust adults who are dependable, respectful and trustworthy. Learners become less anxious when affiliated with an adult that they can depend on and relate to (McIntyre, 1973). Teacher-in-Role might be a suitable strategy to use with young people who are anxious or traumatised as it enables them to model verbal and non-verbal communication (Frost et al., 2007). Creating fiction worlds, with Primary 7 pupils, through Teacher-in-Role, and other Drama Convention approaches, might be beneficial to develop their understanding of transition as this is a time that they can experience feelings of anxiousness and/or trauma (Newman and Blackburn, 2002).

To support pupil engagement in Drama, teachers and pupils should negotiate together to make sense of their shared meanings with the former providing a context

for learning based on concrete, actual and purposeful experiences (Neelands, 1984). Therefore, when the teacher and pupils explore and reflect together they begin to make links between the symbolic and real worlds (Kempe, 1991); reflection helps young people develop their understanding of what it is to be human (Bolton, 1998). Booth and Roswell, (2007) suggest reflection empowers participants to develop an understanding of what it is like to live as someone else by transferring their learning into real life. Boal (1995: 43) describes this process as metaxis,

...the state of belonging completely and simultaneously to two different, autonomous worlds: the image of reality and the reality of the image

Metaxis enables learners to create and perform a character while retaining their own identity at the same time (Walker et al., 2016); the notion of this person behaves in this way; how would I behave in the same situation? O'Neill (1995) suggests that the tension between the real and symbolic worlds created by metaxis is enjoyable for learners. O'Toole (1992) proposes that metaxis develops young people's empathetic engagement in learning Drama. This might be due to the possibility that it helps learners link both worlds together and develop new understandings without suffering any of the long-term effects explored in the fiction (Bowell and Heap, 2013).

Reflection-in-action, through metaxis, happens when the young person draws on their Drama skills while reflecting upon the identity of the role. Metaxis enables young people to critically explore the identities of the 'other' (this could be the role or peer roles) (Walker et al., 2016)). Wright (2011: 113) indicates,

This ability grows out of our own self-awareness as a reference point, that is, our own bodily presence and it is this self-awareness that allows us to infer the mental states of others. In other words, rationality is grounded in bodily experience and the embodied mind is intersubjectivity constituted at its most fundamental levels.

Metaxis is important to the current study as the young people might be able to develop their thinking, emotional, social and creative understanding of primary-secondary transition through their engagement, reflection and distance with Drama Convention approaches. Furthermore, by participating in the symbolic world the

young people might be able to rehearse alternative outcomes thereby alleviating fears and promoting their transitional hopes.

#### *2.2.4 Drama and curricular theoretical approaches.*

Neelands (2012) indicates that Drama in school might fall into one of five genres: small group play making, rehearsal, skills development, living through and the convention approach; practitioners might not always compartmentalise their position and could draw across the five genres as appropriate. Although Neelands (2012) does not offer a genre hierarchy, he does give particular emphasis to the convention approach suggesting this genre is most suited for Key Stage 3 (KS3). Young people working at KS3 are between the ages of 11-14 years; the majority of children in a Scottish Primary 7 class are 11 years old.

According to Neelands (2009b), Drama in school will never be ‘top-of-the-pile’ of curricular subjects and teachers cannot coerce young people to participate. Instead, he suggests that teachers of Drama have created a pedagogy of choice that empowers young people to make positive decisions about their engagement with the subject (Neelands, 2009b). Traditional curricular models, which emphasise scientific over personal and intuitive knowledge, promote a view of learning that values objectivity over those curriculum areas which combine cognition and personal responses (Neelands, 1984). In its place, Neelands (1992) proposes a view of education that connects the teaching of ideas and skills to the human experience; he suggests linking curricular content and fictional contexts to provide learners with the chance to re-create real life experiences - this should achieve a relevance to learning as well as a coherent curriculum. O’Toole and Stinson (2009) suggest that curriculum should be understood not only as a noun, but also as a verb which empowers young people and teachers to collaborate together. Kempe, in the context of history lessons, argues for a curriculum where Drama can, “galvanise perception and imagination in order to inform, enlighten, and enrich” (Kempe, 2015: 200). A connected curriculum based on the human context can deepen young people’s understanding of the discreet curricular areas and make pupils’ educational experience less fragmented (Winston



and Tandy, 2009 and Harland et al., 2005). O'Neill and Lambert (1982: 16) suggest Drama provides opportunities for an integrated curriculum which,

...will give significance to the activity, strengthen the commitment and belief of the pupils and their willingness to work seriously and constructively.

Working seriously and constructively through ensemble based learning is an aspect of Drama work that develops motivational attitudes (Walker, et al, 2016). Ensemble education develops socio-cultural approaches which entrusts the young people to negotiate their learning collaboratively (Anderson, 2012). Anderson (2012) suggests that teachers, in a collaborative learning environment, require the same skills as young people to communicate effectively in groups. O'Toole (1992) explains how the professions of Western Theatre (director, actor, audience and playwright) are subsumed together in the Drama classroom; e.g. the young people are these roles simultaneously. Anderson suggests that an active Drama pedagogy, which is based on 'doing', helps young people to explore ideas through negotiation and collaboration to, "create, explore, challenge and solve." (Anderson, 2012: 70). However, Drama is not without its critics which the next section will now discuss.

### 2.3 Criticism of Drama in schools.

Drama in schools has evolved with different approaches and perspectives and can be summarised by the process versus Theatre (product) debate. Critics of Drama in schools view it as a movement opposed to the traditions of Theatre and an endangerment to Theatre as a subject in the curriculum (Hornbrook, 1991). David Hornbrook, the main critic of Drama in Schools, suggests that it is "Devoid of art, devoid of the practices of theatre, devoid of artistic and critical terminology drama became a method of teaching without *a subject*." (Hornbrook, 1991: ix). Hornbrook (1998) indicates that Drama in schools should provide a cultural induction to Theatre; he later describes this as a separation of 'high' and 'low' art with the former being a traditional view of Theatre and the later Drama (Hornbrook, 1991). Hornbrook (1991: 21) suggests that students are now "dramatically illiterate" indicating that the purpose of classroom Drama should focus on restoring "the

dramatic product to the central position” (1991: 21). Hornbrook (1991) describes the child-centred teacher of Drama as a shaman leading the ignorant astray. He suggests that Heathcote, and her followers, have a disdain for the traditions of Theatre and that, “The dramatic curriculum must accept play scripts as an essential part of the study of drama.” (Hornbrook, 1991: 5). Hornbrook (1991:5) indicates that Drama in schools should incorporate ‘skills acquisition’ in acting, set-design, lighting, costume and sound to craft an end-product staging,

We should not be afraid to acknowledge, therefore, that performing is as important in drama as it is for dance and music.

(Hornbrook, 1991:129)

Barlow (forthcoming) suggests that Hornbrook’s (1991) view now informs the approach adopted in the Scottish Drama National Qualification framework. Rijnbout (2003: 6) also questions the effectiveness of Drama pedagogy due to the, “tenuous modes of assessment” and queries the observational evidence used to assess young people as it often, “attributes success based on perceptions that ‘process drama’ activities fostered enjoyable experiences” (Rijnbout, 2003: 7). He suggests that learning in Drama can often be attributed to non-Drama techniques, such as research projects and writing tasks, which are used alongside, during or after the work. As a result, he questions the validity of Drama classrooms as they do not provide evidence if pupils “learn more, better, differently, or sufficiently by being engaged in process-drama?” (Rijnbout, 2003: 9). In addition, he suggests that Drama participants produce stereotypical roles which hinder their artistic abilities.

Hornbrook and Rijnbout both question the validity of Drama, its ability to support participants in their understanding of self and the perceived transformational qualities of participants acting ‘as if’. However, Neelands (2004) suggests that when participants act ‘as if’ they are encouraged to develop their understanding of self and others. He indicates that ‘transformations’ are likely to happen in artistic pedagogic positions which are intended to create change – where there is an expectation for change to occur. Neelands (2004) suggests that Drama rarely creates ‘miracle’ changes in which a student suddenly transforms from one identity to another.

Instead, he argues for a Drama pedagogy that focuses on supporting learners through a continual journey of transformation that views being human as a project – human ‘becomings’ (Neelands, 2004). In relation to this study, it is not anticipated that the young people will have a ‘miracle transformation’, nor does it aim to develop skills in Theatre Arts when using Drama Convention approaches to investigate primary-secondary transition. The next section outlines the potential benefits for linking Drama Convention approaches with primary-secondary transitional learning.

#### 2.4 Drama’s potential for a positive primary-secondary transition.

This section focuses on Drama and transitional literature. Links between both sets of literatures are presented as the basis for adopting Drama as a pedagogical approach to support pupils’ transition from primary-secondary school.

Many young people are able to negotiate transitions successfully (Jindal-Snape and Foggie, 2008; Lucey and Reay, 2000), whereas others require additional support to cope with the change(s) as they find it to be stressful and challenging (Jindal-Snape and Ingram, 2013). Primary-secondary transition has not been a key feature of UK research (Topping, (2011), Boyd, (2005) and Zeedyk et al. (2003)) and the evidence that has been undertaken is “inconsistent and incomplete” (West et al., 2010: 22). Transitional research that has been undertaken often encompasses curriculum and organisational issues, attainment and pupil experience (West et al. (2010) and Galton et al. (1999). Hammond (2015a) suggests transitional research has relied on qualitative research methods with a minority using play (in its many forms) to elicit young people’s views. This is surprising as play is a human being’s innate mode of communication (Hammond, 2015a). Creative approaches to transition can lead to increased pupil motivation (Bancroft, Fawcett and Hay, (2008) and Martin, et al. (2013)), academic achievement (Schacter, Thum and Zifkin, 2006), self-esteem, resilience, emotional intelligence and agency (Jindal-Snape, 2012).

Using a Drama approach at transition has been shown to develop young people’s emotional wellbeing, social skills and agency (Walsh-Bowers (1992), Jindal-Snape (2012), Hammond (2013 and 2015b)). In addition, Drama has been shown to develop

pupils' engagement in learning while providing opportunities for them to reflect, develop confidence and self-esteem (in a shared, safe and supportive learning environment) while engaging with reality through a fictional context (Walsh-Bowers (1992) and Jindal-Snape et al (2011)). Jindal-Snape et al. (2011) indicate that the Drama function of metaxis (holding the symbolic and real world as one) helps young people's transition by offering a deeper insight into how they interpret situations, develop their understanding of appropriate behaviour choices and learn from the successful results of those situations. In doing so, learners are experimenting with possible unwritten futures, that they have a shape in moulding, to create a better world (Neelands, 1992). This was shown in Hammond's (2015a and b) studies which adopted a Forum-Theatre approach to explore their transition concerns while empowering them to find potential solutions.

The following themes have been identified from reviewing related literature as tensions which young people report during their transition. Links have been made between these tensions and Drama research to justify the context of this study.

- Using Drama to support an understanding of meta-awareness and empathy towards multiple perspectives
- Using Drama to counter bullying at transition through pupil understanding of citizenship
- Using Drama to support peer relationships and solidarity through ensemble-based learning
- Using Drama to develop a greater understanding of curriculum and pedagogical changes between primary and secondary school to support real world learning

#### *2.4.1 Using Drama to support an understanding of meta-awareness and empathy towards multiple perspectives*

Toppling (2011) suggests that young people often view transition as a part of their educational journey. Indeed, primary-secondary transition is not necessarily a

problematic time with some young people finding it positive (Fenzel, 1989; Hirsch and Rapkin, 1987; Ferguson and Fraser, 1998; Wallis and Barrett, 1998). Lohaus et al., (2004) conclude that those pupils who require transitional support are probably the same ones whom display small recovery effects after holidays – whether these breaks are associated with transition or not. However, research also suggests that primary-secondary transition, for many pupils, can cause stress and anxiety (Tobbell, 2003; Sirsch, 2003; Otis, et al., 2005; Jindal-Snape and Foggie, 2008; Deuchar, 2009; Zeedyk et al., 2003) triggering a decline in emotional and psychological wellbeing, which can affect their attainment (Galton et al. (2003); Ashton (2008)) and motivation (Jindal-Snape and Foggie, 2008; Boyd, 2005). Additionally, transition is often a time of mixed emotions for children which can surface as anxiety (West et al., 2010), optimism (Berndt and Mekos, 1995) or a combination of feelings commonly referred to as ‘anxious readiness’ (Giddens, 1991). This combination of positivity and anxiety is not unusual and has been described by Pietarinen (2000), Galton and Morrision (2000), Lucey and Reay (2000), Mizelle and Irvin (2000), Sirsch (2003) Graham and Hill (2003) and Coffey (2013). West et al. (2010) suggest that the majority of pupils display some elements of concern prior to transfer on a range of formal (school procedures/size of the school) and informal issues (making new friends/bullying). Transition causes children to recognise the need to surrender the protection offered by primary school to achieve autonomy in secondary. However, children’s pursuit of autonomy can negatively impact anxiety levels and emotions central to their development (Jindal-Snape and Miller, 2008).

Primary-secondary transition might be viewed as a ‘challenge of living’ (Mruk, 1999). Jindal-Snape and Miller (2008) summarise ‘challenge of living’ as periods where people find themselves in unaccustomed situations having to cope with new and potentially problematic events by developing resilience. Gilligan (2000) defines resilience as a quality which helps people withstand adversity. Mruk (1999) suggests children who have positive self-esteem are capable of a successful primary-secondary transition because of their belief that they will succeed in school. Whereas, those pupils with poor self-esteem may question their worth, confidence and their perceived lack of ability to manage new challenges during primary-

secondary transition (Jindal-Snape and Miller, 2008). Self-esteem is defined as one's judgement of the respect one deserves and one's ability to face challenges (Mruk, 1999). Jindal-Snape et al. (2011) suggest that the relationship between primary-secondary transition, resilience and self-esteem is not widely documented. However, links between young people's social and emotional development is an important factor in managing well-being, resilience (Newman and Blackburn, 2002) and risk (Jindal-Snape and Miller, 2010).

Metacognition can be separated into knowledge and regulation with the former referring to cognitive tasks, strategies and understanding learners have about self and others (Flavell, 1979), and the latter being the monitoring and control of one's cognitive processes during learning (Nelson and Narens, 1990). Motivational metacognition links self-efficacy and the value of learning (Mok et al., 2007). By the age of 11-12 years' young people have lower self-perception of their academic abilities (Nicholls, 1984), which is probably due to changes of schools, peers and increased social comparisons (Pomerantz et al., 1995). The value they place on learning also decreases at transition (Mok et al., 2007). Evanjelu et al., (2008) longitudinal transitional study on pre-school, primary and secondary children's cognitive and social/emotional development in England, suggested the following five aspects to improve children's cognitive and social/emotional development: developing new friendships and improving their self-esteem and confidence; settling well into school life and positive parental relationships; showing an increased interest towards school work and life; getting used to their new environment and routines; experiencing continuity in the curriculum.

Drama has been used in schools to support pupils' social and emotional development (Jindal-Snape and Vettriano, 2007) by helping to instil confidence (Maley and Duff, 2007), celebrating success (Baldwin, 2009), developing citizenship (Neelands, 2012) and self-advocacy (Schnapp and Olsen, 2003). Smilan (2009) indicates that Expressive Art based learning helps children develop their self-expression, perceptual abilities, emotional capabilities and supports understanding of traumatic life events; some young people might view primary-secondary transition as being

traumatic (Rudolph et al., 2001). Moran (2007) and Gilligan (2007) suggests that young people who have experienced trauma should be taught in a curriculum that aims to develop both academic and resilience skills through the Expressive Arts. Jindal-Snape et al. (2011) argue that Drama is an important resilience-promoting factor during primary-secondary transition as it helps learners explore issues or risk factors preventing a successful transition.

Drama helps young people develop their understanding of self (meta-awareness), expand their thinking and comprehend why their new thoughts have been shaped by their social positioning (Gallagher, 2000). This is because Drama is centred on critical thinking and creativity which helps young people to see below the surface of an event and gain a deeper understanding of it (McCaslin, 2006). Peter (2000) suggests that different dramatic contexts provides young people with multiple communication possibilities which develops their self-awareness. Aitken (2013) indicates that Drama provides opportunities for self-reflection which involves meta-learning, an awareness of multiple worlds, which brings the learners' awareness of their learning into consciousness (meta-awareness).

Drama has been proven to develop empathetic skills. Neelands (2001: 44) claims that we are born with an innate sense of empathy for others,

It is hard to be cruel once you permit yourself to enter the mind of the victim. Imagining what it is like to someone other than yourself is at the core of our humanity. It is the essence of compassion and it is the beginning of morality.

This is because Drama requires participants to adopt roles and create 'as if' worlds through a shared negotiation of meaning. The ability to act 'as if' is a social construct that is emotional in nature (Wright, 2006). Drama takes young people 'beyond themselves' into 'the world of others' (Nicholson, 2014: 29). In doing so, Drama provides opportunities for young people to explore ideas through the adoption of multiple perspectives in a fictional context (Chan, 2015; Dunn, Harden and Marino, 2015).

#### *2.4.2 Using Drama to counter bullying at transitions through pupil understanding of citizenship*

Bullying is a universal phenomenon (Joronen et al, 2012) and has been defined as:

A student is being bullied when another student, or group of students, says or does nasty and unpleasant things to him or her. It is also bullying when a student is teased repeatedly in a way he or she does not like, or when he or she is deliberately left out of things (Child poverty in perspective, 2007).

Unicef's child poverty in perspective (2007) report indicates that in OECD countries 17-48% of 11, 13 and 15-year-old pupils were victims of bullying in the previous two months of their research. Glover et al., (2000) discovered that in a school of 1000 students, 70 of them were likely to have experienced some form of bullying. Being bullied in school can increase health problems and poorer emotional and social adjustment (Nansel et al., 2001; Klomek et al., 2008) and can contribute to pupil behavioural problems (Burton, 2012).

Bullying is a recurring theme in transitional literature raised by pupils and parents (Shepherd and Roker, 2005) and is a concern for pupils pre and post transfer (Weetman, 2013). Pellegrini and Long's (2002) longitudinal study on bullying and victimisation found that the two increased during the transition process and then declined, but, did not disappear. Pupils are often fearful of bullying and attempt to reassure themselves that they will be safe (Lucey and Reay, 2000). In order to keep safe, pupils reported that if they transfer with people that they know, or if they have friends in secondary school, it would help with their transition. Lucey and Reay (2000) discovered that a minority of pupils were looking forward to leaving their friends and enemies behind, making new friendships and escaping bullying. However, pupils may start to question their identity as they venture into the unknown world of the secondary school and the myriad of anxieties that can come with that transition (Measor and Woods, 1984).

Burton (1991) and Johnson (2001) suggests Drama enables young people to investigate issues that are pertinent to their lives, such as bullying, by creating



realistic events and characters in a safe and fictional context that empowers learners to discuss and reflect on their emotions. Beale and Scott's (2001) study, investigating the impact Drama could have in reducing bullying in schools, indicated a significant reduction in bullying incidents after Drama work. Drama develops positive social-relationships between pupils while decreasing the number of bully victims (Joronen et al., 2012). O'Toole et al. (2005) used enhanced Forum-Theatre, which involved the devising of a play in three scenes rather than a single scene that is associated with Boal's (1979) work, alongside peer-teaching, to address a range of conflict situations. In a subsequent phase of the enhanced Forum Theatre research, bullying was targeted across primary and secondary schools resulting in young people dealing more effectively with bullying (Burton and O'Toole, 2009). Burton (2012) indicates that further iterations of the study has confirmed the benefits of using an enhanced Forum-Theatre approach to develop school pupils' positive attitudes and behaviours regarding conflict and bullying. However, Hammond (2015b) indicates that if the Forum-Theatre is completed over a short period-of-time, the young people might align with a counter-oppressive solution such as bullying the bully victim.

The CfE lists citizenship as one of the four capacities of the curriculum (Scottish Executive 2004: 3) and suggests young people should: develop respect for others; participate in the social, political, economic and cultural life; develop their understanding of the world and Scotland's place in it – including differing cultures and beliefs; make informed decisions – including the evaluation of the environment, science and technological issues; develop understanding of ethical views and complex issues (Scottish Executive 2004: 12). The concept of citizenship is furthered in *Education for Citizenship in Scotland* (LTS, 2000) which indicates that young people learn about citizenship by being active citizens and that schools should model a culture where active citizenship is encouraged. LTS (2000) suggest that schools should provide opportunities for pupil choice and participation which motivates young people to become active and responsible members of their local, national and global communities.

Drama and citizenship has been written about extensively (Johnson and O'Neill,

1984; Winston, 2007; O'Connor, 2010; Nicholson, 2014) with the purpose of adopting it as a pedagogical approach to create positive changes in the lives of others. Nicholson suggests that Drama and citizenship are creative processes which are concerned with the, “values, needs and aspirations of communities and societies.” (Nicholson, 2014). Role playing helps young people understand the values and needs of others while countering a self-centred perspective. This is because they engage in moral imaginings by thinking and feeling as another would (Winston, 2007). As a result, empathetic young people are more likely than less sympathetic peers to behave altruistically (Hoffman, 2000). Role-taking enables the young people to dialogue with others and self and may also unravel a diverse range of ‘selves’ or multiple subjectivities (O'Connor, 2010) to reflect upon. This reflection happens in a safe and democratic learning environment where the young people and teachers develop their citizenship skills together through the dramatic art-form (McNaughton, 2004 and 2014). Nicholson (2014) suggests active performative citizenship enables young people to inhabit different spaces, narratives and perspectives. She suggests that this requires young people to self-reflect and to become attuned to the world’s differences and juxtapositions while developing their sensory attentiveness. Nicholson (2014: 42) indicates,

The performativity of theatre fits well with this model of citizenship, because the process invites participants to acknowledge their own vulnerabilities and limitations. And recognise that dependency on a network of affective relations is emotionally, culturally and politically productive. In this sense, acting as citizens involves recognising the unpredictability of context, the messiness of emotional relationships, the affective engagement in the material world, and the political significance of dialogue as well as more abstract conceptions of citizenship as a collection of legal rights.

Therefore, Drama is a pedagogical approach that enables young people to work independently and collectively, as democratic citizens, to support those in need (especially during incidents of bullying).

### *2.4.3 Using Drama to support peer relationships and solidarity through ensemble-based learning.*

Relationships are a ‘top-priority’ for most learners and families during transition as young people are concerned about ‘letting go’ of old stable relationships, forming new ones, being bullied and experiencing isolation (Jindal-Snape and Rienties, 2016). Young people often develop a ‘comfort level’ with peers and teachers throughout primary school which they miss upon entering secondary (Bafumo, 2006). This might be because long term primary school friends can become strangers in secondary (Measor and Woods, 1984; Ganeson and Ehrich, 2009; Jindal-Snape and Rienties, 2016); which often happens during a time when pupils feel pressure to achieve an increased social status (Espelage and Holt, 2001). Wigfield et al. (1991) highlight that self-perception and social ability reduces following transition. This might be due to pupils trying to ‘fit in’ to secondary as they are no longer the ‘big fish in the little pond’ (Topping, 2011); however, this often dissipates during the first term of the academic session (Ashton, 2008). Hirsch and DuBois (1992) indicates that developing peer support prior to transition can reduce stressful feelings during the transition process. Therefore, high quality friendship groups are important to a child’s social adjustment (Waldrup, Malcolm and Jensen-Campbell, 2008).

Rousseau et al. (2007), suggests that Drama develops solidarity skills in young people as they are able to share their thoughts and opinions, within the safety of the ensemble, and act these out in the fiction. In relation to primary-secondary transition, Jindal-Snape et al. (2011) and Walsh-Bowers (1992) suggest that Drama supports young people to understand and manage their primary-secondary transition together, as they are able to ‘act out’ themes which reflect their own problems in an ensemble.

Ensemble-based learning shows children how to act in the Drama classroom and supports their social skills in the wider world through the safety of the fictional narrative (Neelands, 2009a and 2009b). The safety net of the artistic ensemble may empower learners to make sense of their situation through a dramatisation of their feelings (Smilan, 2009) by confronting their strengths and areas for development

(Walsh, Richardson and Cardey, 1991). Walsh-Bowers and Basso (1999) indicate that Drama often motivates young people to learn interpersonal problem-solving skills by taking turns. Therefore, ensemble based learning might enable young people to work together solving possible scenarios in preparation for transition to secondary school (Jindal-Snape et al, 2011).

#### *2.4.4 Using Drama to develop a greater understanding of curricular and pedagogical changes between primary and secondary school to support real world learning.*

Curricular continuity between primary and secondary school is not new and has been discussed by academics, practitioners and policy makers for decades (Symonds, 2015). Tobbell (2003) suggests pupils appreciate the flexibility of a primary timetable and the opportunity for group work in the primary school. However, many pupils find secondary school to be impersonal (Daly et al., 2009) due to a focus on examinations and timetabling structures (Boyd, 2008) and a shift from activity based learning in primary to a more didactic outlook in secondary (Midgely and Edelin, 1998). Galton, Gray and Rudduck (2003) indicate that some children starting secondary school find that there is a repetition of the curriculum which the young people suggest is boring. In addition, secondary teachers might underestimate young people's abilities (Galton, Gray and Rudduck, 2003).

The CfE is a child-centred curriculum based on active learning which involves the learner exploring, designing or organising their learning to offer greater control and independence (Scottish Government, 2010). Jindal-Snape and Miller (2008), while accepting the fact that pedagogical approaches are developing, indicate that primary-secondary transition is characterised by a shift from a child-centred focus in primary to a didactic approach in secondary. Drama supports a child-centred curriculum that helps young people understand who we are as a people, how we live, why we live that way, and the possibilities for us to seek alternative realities (Neelands, 2004).

#### *2.4.5 Summary of Drama theory and primary-secondary transition.*

Although there is limited research on using Drama with primary-secondary transition, there has been a significant amount written on it as a teaching methodology. This means that Drama is worthy of the attention of primary teachers and deserves a place in their core professional knowledge. The research outlined above has also aimed to connect Drama research with primary-secondary transition research. The next section discusses primary teachers' knowledge and understanding of Drama.

#### 2.5 Primary teachers' knowledge and experiences of teaching Drama.

This literature review has shown Drama in schools is a disputed pedagogical approach and that it has the potential to benefit young people in primary school, both for general learning and understanding key aspects of their lives; e.g. transitions. The way that primary teachers interpret and understand Drama approaches is crucial in understanding this potential and realising its benefits for young people both in general and specifically at transitions.

McNaughton (2013 and 2016) highlights that the Expressive Arts' Experiences and Outcomes (Es and Os) (Scottish Government, 2009) have benefited the arts in primary schools (Art, Music, Dance and Drama) for their potential to inspire creativity across the curriculum. However, Wilson et al. (2008) indicate that many primary teachers are unconfident in their planning and teaching of the Expressive Arts because of their limited subject knowledge and skill. More specifically to Drama, Lummis et al. (2015) suggest that primary teachers report low self-efficacy with limited dramatic skills and knowledge which makes them hesitant to teach Drama; this feeling is also true of preservice primary teachers (Russell-Bowie, 2013). Russell-Bowie (2013) suggest initial-teacher-education institutes should provide trainee teachers with a 'Process Drama' model of Drama as this might be less threatening to preservice teachers. McNaughton (2013 and 2016) highlights that core modules in the Expressive Arts are taught at every Scottish initial teacher education

course. However, there is limited continuing professional development for teachers in the Expressive Arts.

Wright (1999) suggests the term 'drama anxiety' to describe the negative feelings that trainee teachers might experience when engaging with Drama. To counter this feeling, Sze (2013) suggest teachers' self-efficacy in Drama improves through in-service training. However, Wilson et al. (2008) indicate that there is a dearth of literature, in comparison to other subject areas, to support teachers, parents and pupils in the use of the Expressive Arts in learning and teaching, concluding that teachers suggest arts subjects are beneficial for less-able pupils. This could have a negative effect of describing arts subjects as not appropriate for 'academic' pupils, or aggravating the successive treatment of the arts in secondary school as a place for underachieving young people (Wilson et al., 2008). Furthermore, Wilson et al. (2008) warns that Expressive Arts education is often left to teachers who have an enthusiasm for the discipline or through the deployment of specialist arts teachers in the primary sector. They suggest greater liaison between primary teachers and secondary Expressive Arts specialists is required to develop pedagogic practice in the arts.

Scottish primary schools often timetable Drama as a discreet subject which can lead to a narrow focus of the art form of Drama and performance (McNaughton 2016). McNaughton (2016) suggests that this understanding of Drama in Scottish primary schools has resulted in some teachers considering it as a specialist subject, which requires a specific teacher to be timetabled to teach all of the classes in the school, with little links being made to cross-curricular learning. As a result, primary teachers might not consider the opportunities for using Drama across the curriculum. McNaughton (2016) suggests that a lack of in-service training in the Expressive Arts, and specifically Drama, has contributed to teachers' lack-of-confidence in organising cross-curricular Drama lessons. Davies et al. (2014) suggest that teachers might worry about using Expressive Arts pedagogical approaches with learners as they possibly view themselves as not being creative or 'wasting time' in a pressured school timetable. Additionally, Jindal-Snape et al. (2011) indicate that some teachers,

in relation to Expressive Arts education, are scared of 'letting go of control' as their young people might have more skills than they do.

The following section provides an historical perspective and current policy pertaining to primary-secondary transition in the Scottish context.

### 2.6 Historical overview of primary-secondary transition and Drama in Scotland.

The Education (Scotland) Act 1872 ensured that young people received a primary school education in Scotland. This was updated in 1902 with the Education (Scotland) Act 1901 to raise the compulsory school leaving age from 13 to 14 years. Two years later supplementary courses were introduced for young people aged between 12 to 14 years to 'promote' to secondary school (McIntosh, 1949). It was not until the Education (Scotland) Act 1936 passed that universal education was ensured for secondary pupils; however, the 1936 Act was delayed due to the outbreak of the Second World War. With the introduction of the Education (Scotland) Act 1945, the Advisory Council on Education in Scotland suggested that the term 'promotion' should be replaced by transition (Scottish Education Department, 1946) as the implications of the term was viewed as an upgrade of moving onto something better (Corrigan, 2013).

By the mid-1960s the publication of the Primary Memorandum (1965) began an educational transformation in the Scottish education system as it aimed to adopt a child-centred pedagogy. This child-centred approach, based on the work of Piaget (1936), had a transformational effect on primary education as it bore little resemblance to what learners experienced in the classroom to this point (Boyd, 2008, Corrigan, 2013). In the same year, the UK government passed legislation to establish comprehensive schooling in a phased way across Scotland, England and Wales. However, it became apparent that primary and secondary teachers were developing differing educational stances due to their initial teacher training and educational viewpoints (Boyd, 2005). Boyd (2008) concludes that the differing outlooks and educational aims between primary and secondary school led to difficulties in

primary-secondary transition and, by default, continuity of learning.

In 1983, A Programme Direction Committee was created to investigate learning continuity which resulted in the publication of the Education 10-14 in Scotland report (Consultative Committee on the Curriculum, 1986). The Education 10-14 report argued for a coherent, continuous progressive education for young people transferring between both sectors while suggesting the possibility of a 'middle school teacher' and the principle of 'professional autonomy in guidelines'. In a few years of its publication many strategies outlined were implemented by secondary schools – primary pupils visiting secondary school and the creation of information booklets for parents of perspective pupils. Progress on the more far-reaching ideas like continuity and pupil progression were less successful which Boyd and Simpson (2003) highlight as one of the contributory factors for both sectors failing to agree on key curricular components in the 1980s. In a year of its publication the Education 10-14 report was superseded by the 5-14 Development Programme via the ministerial paper Curriculum and Assessment: A Policy for the 90s (Scottish Education Department, 1987). The Scottish Education Department (1987) documentation placed continuity between the primary and secondary sectors alongside pupil experiences during the P7-S2 years. In the 1990s, the national 5-14 guidelines set national levels for pupils from P1-S2 aiming to provide continuity across both sectors. The assumption was that by bridging primary education from P1-P7 with Secondary 1 and 2 it would smooth curricular progression and coherence. Boyd (2005) suggests one fundamental aspect that was not considered during this process, the differences between the sectors, chiefly - learning and teaching, timetabling and educational paradigms which all factored against a unified methodology. Boyd and Simpson (2003) suggest that this difference was in part caused by the 5-14 curriculum guidelines being arranged in to five major arrears: Expressive Arts, Language, Mathematics, Environmental Studies and Religious and Moral Education. They suggest that the five curricular areas suited the pre-existing primary sector and were not compatible with the secondary S1/2 curriculum which was facilitated by approximately seventeen teachers in different departments across the school - as opposed to the one teacher one class formula in the primary sector. In turn, this led secondary teachers viewing



the S1/2 as a stepping stone for pupils to make choices for their subject option choices.

In 1999-2000 a National Debate on Education raised concerns on the issue of primary-secondary liaison. Four years later a ministerial review group on the curriculum 3-18 was established charged with the task of looking at the curriculum across playschool to primary and then onto secondary school. This led to the publication of A Curriculum for Excellence which resulted in the 5-14 national guidelines being replaced by 'Curriculum for Excellence 3-18' in 2007. The CfE entitles every child in Scotland to a Broad General Education (BGE) which bridges between primary and secondary education up to and including secondary year 3. Upon completion of the BGE, young people enter into the senior phase up to the age of 18. However, Boyd (2009) questions the continuity of Es and Os between sectors as Level 2 stops at the end of Primary 7 and Level 3 begins in Secondary One. He suggests that there is a lack of continuity and progression between the CfE's level framework (Boyd, 2009).

#### *2.6.1 Primary-Secondary transitional policy in the Scottish context.*

Scottish Government (2008) highlights that the 3-18 curriculum requires smooth transitions to ensure pupil entitlement in relation to the Es and Os. To ensure smooth transitions from playschool to primary, the Scottish Government (2008) recommends the adoption of an active and collaborative learning alongside professional dialogue across partnerships. Learning in curricular areas is highlighted as a vital aspect in promoting progression from primary to secondary school. The Scottish Government (2008) suggests that secondary teachers should maintain learners' motivation and build upon their achievements from primary school; thus, ensuring extension of skills and personal development towards the senior phase. In addition, The Scottish Government (2009a) indicates that learners can develop and apply their skills through the Es and Os and senior phase and note that young people may require support to access the curriculum at times of difficulty, challenge or transition. They highlight partnership working between primary and secondary teachers to plan and

facilitate a curriculum which takes into account learners' individual needs and developmental stage. A pupil profile has been established to document learners' progress and achievements at the end of P7 and S3 (Scottish Government, 2009a); these stages are viewed as key transitional times.

Co-ordination between primary and secondary colleagues was highlighted by Scottish Government (2006) to support joint approaches in curricular planning and pedagogy. However, Scottish Government (2009a) highlights that a greater need for progression in learning is required, especially at transitional stages stating that pupils in S1/2 are not sufficiently challenged and recommends that primary-secondary transition as a stage that requires improvement. Education Scotland's (2015) *How good is our School?* publication dedicates Quality Indicator 2.6 to transitions and suggest that young people require support throughout their transitions. It benchmarks schools on effective partnership working, record keeping and continuity of learning at transition. In their 'challenging questions section' it asks,

To what extent are all children and young people supported so that both their learning and social and emotional needs are addressed?

(Education Scotland, 2015: 43)

Therefore, Education Scotland benchmarks procedural aspects of transition between partners, while wishing schools to address young people's social and emotional development.

### *2.6.2 Policy overview of Scottish Drama in schools.*

During the 1960s and early 70s Drama became a discrete specialised subject in the secondary curriculum (Scottish Education Department, 1977). However, a debate commenced regarding the assessment procedures which lead to Drama being excluded in the assessment practices of the national curriculum. Ultimately, it was recommended that examinations would not add value to the subject and pupils could receive a common course in S1/2 with Drama options throughout the remaining

school years. By the 1990s Drama became part of the Expressive Art's 5-14 curriculum (Art, Music, Physical Education and Drama) with the option to select the subject at Standard Grade and Higher; Advanced Higher became a certificate course in the early part of the 21<sup>st</sup> century.

In order to facilitate an Expressive Arts education, the Scottish Executive (2006) recognises the Expressive Arts as a pedagogical method to meet the four capacities of the CfE. They encourage teachers to create original and inspiring arts experiences enabling pupils to work in creative ways and recommend schools engage with artists to, "enliven and enrich young people's learning and experience" (Scottish Executive, 2006: 7). Young people's experiences are central to the CfE with the Scottish Government (2008) asking teachers to create a child-centred curriculum that meets the principals of curricular design: challenge and enjoyment; breadth; progression; depth; personalisation and choice; coherence and relevance. They recommend that learning activities should develop children's thinking, personal, social and emotional growth while working co-operatively and collaboratively. In order to achieve a child-centred curriculum for Drama, the Scottish Government (2009b) published the Expressive Arts Es and Os. Drama has five levels: Early; First; Second (primary); Third; Fourth (secondary). Across all Es and Os there is a common thread focusing on the expression and communication of ideas, thoughts and feelings. In additions, there is another common focus of sharing and presenting of one's own work and an appreciation of the work of others; this can be peers or professional artists. The later might suggest an emphasis on the end product rather than the process of the learning experience. However, the CfE recognises exploration, creativity, communication, self-expression and collaboration as aspects of young people's learning to support "understanding their world" (Scottish Government, 2009b: 8). This view of the curriculum fits alongside Neelands' suggestion, "drama is not simply a subject but also a method...a learning tool. Furthermore, it is one of the key ways in which children gain an understanding of themselves and others." (Neelands' (1992: 3).

### *2.6.3 Summary of Policy.*

Key historical development and policy documentation has been reviewed, highlighting transition as an important aspect in an individual's life. Policy documentation aims to facilitate a smooth transition from primary to secondary through partnership working. Partnership working is viewed as a key aspect of transition to ensure that no child 'slips-through-the-net', developing a coherent curriculum between the stages and ensuring the social and emotional maturity of the child are held as important factors in government policy.

### 2.7 Research Questions.

The research and policy outlined above suggests that greater research is required to be undertaken in using Drama Convention approaches to support primary-secondary transition. This study aims to further the limited research undertaken in this area to discover young people's and teachers' views of using a Drama Convention approaches at transition. Therefore, the following research questions have been generated:

1. How do young people understand and respond to the Drama Convention approaches used in this study to explore primary-secondary transition?
2. How do primary teachers understand and respond to the Drama Convention approaches used in this study to explore primary-secondary transition?
3. How does the evidence from the thesis correlate with literature?

Question one has been generated because a Drama Convention approach supports a child-centred pedagogy and will not function without valuing the perspectives of young people. Moreover, as the literature suggests that Drama Convention approaches might be a suitable approach to use at transition, it is appropriate to ensure their voice is heard in this thesis. Question two has been generated as the literature suggests that primary teachers might be apprehensive about teaching Drama and may lack an understanding of using Drama Convention approaches as a pedagogical approach. Question three has been generated to contribute to the thesis'

findings to current Drama literature and advance our understanding of the field. Therefore, this thesis seeks to develop an understanding of teachers' perspectives of using Drama Convention approaches during primary-secondary transition.

## 2.8 Chapter Summary.

This chapter has outlined the following questions for this thesis:

1. How do young people understand and respond to the Drama Convention approaches used in this study to explore primary-secondary transition?
2. How do primary teachers understand and respond to the Drama Convention approaches used in this study to explore primary-secondary transition?
3. How does the evidence from the thesis correlate with literature?

These questions are important and relevant because the literature review has shown that teachers need to navigate a range of policy documentation, as well as, theoretical, pedagogical and curricular theory when enacting Drama. Drama Convention approaches offers a child-centred pedagogy which strives to bring about change in learners. However, primary teachers often lack knowledge, experience and confidence in using Drama Convention approaches and it is important that this is addressed if they are to be empowered to use this pedagogical approach. In addition, participant understanding and experience of using Drama Convention approaches are under explored in the literature particularly in reference to primary secondary transition. Transitional work that has been undertaken using a Drama based approach is limited which makes this an exciting and relevant context to study. Therefore, this study adds to a limited number of empirical studies undertaken in the field of using Drama Convention approaches and primary-secondary transition. Although challenging, this study creates the possibility to expand our knowledge of Drama and primary-secondary transition by listening to pupil and teacher voice.

## **Chapter Three: Research design and methodology.**

### 3.0 Chapter Overview.

This chapter outlines how the study addresses the research questions: 1. How do young people understand and respond to the Drama Convention approaches used in this study to explore primary-secondary transition? 2. How do primary teachers understand and respond to the Drama Convention approaches used in this study to explore primary-secondary transition? 3. How does the evidence from the thesis correlate with literature? It details and justifies the methodological stance, the qualitative case study approach, the research methodology and the role of the researcher. Research design, methods, research phases and data analysis are explained. It outlines the validity, reliability, trustworthiness and limitations of these and the ethical considerations that were taken into account.

### 3.1 Educational research: paradigms, ontology and epistemology.

Research paradigms attempt to offer a world view that defines the nature of the world, the individual's place in it and the range of possible relationships experienced (Burgess et al., 2006: 54). Cohen et al. (2011) suggest two distinct views of interpreting reality: positivism and interpretivism. Robson and McCartan (2016) indicate that positivist enquiries might start with a theory which enables researchers to test a specific hypothesis. However, interpretivists suggest the social world is understood from the perspective of the individuals being investigated (Cohen et al., 2011). Ritchie et al. (2013) identify three ontological positions concerning the nature of reality: realism, materialism and idealism. Realists view the world as an ordered system where observational events have objective reality. Materialists attempt to understand the world through features such as: economic, social, or physical means. Idealists suggest that reality is dependent on the experiences of individuals (Ritchie et al., 2013). Epistemology is the study of knowledge - what counts as knowledge and how it is gained (Stainton-Rogers, 2006). Positivist epistemology views knowledge as the gathering of facts about the world by testing a hypothesis to

generate and refine a universal law. Conversely, a constructivist epistemological stance views knowledge as a multiple construction rather than being singularly discovered (Stainton-Rogers, 2006).

This study adopts an interpretivist paradigm as it seeks to understand participants' thoughts and opinions concerning Drama Convention approaches in the context of primary-secondary transition; it does not seek to provide a positivist universal truth. An idealist ontological stance has been selected as I recognise that each individual might experience a different reality when working with Drama Convention approaches. A constructivist epistemological perspective has been selected as participants might construct knowledge together to develop their understandings of self and others.

### 3.2 Research Methodologies: Quantitative, mixed methods and qualitative.

Research methodology is the process of the enquiry (Cohen et al., 2004) and commonly takes the following stances: qualitative, quantitative or mixed methods Bryman (2012).

Quantitative methodologies seek to explain phenomena through collection and analysis of numerical data and are generally favoured by positivist researchers (Creswell, 2014). Cohen et al. (2011: 14) criticise the quantitative approach as it attempts to reduce nature by excluding, "...notions of choice, freedom, individuality, and moral responsibility".

Qualitative research involves an interpretivist stance (Denzin and Lincoln, 2011) and often requires researchers to use multiple tools to gather, organise and interpret data, frequently of human experience, in a social setting (Lichtman, 2006). Qualitative methodology has become the dominant approach in arts research as it is concerned with narratives over numbers and provides researchers with the opportunity to deal with the uncertainties and intricacies of the arts experience (Fleming et al., 2004). However, qualitative methodology critics question the reliability of its methods

suggesting that interviews are often inaccurate (Argyle, 1978, cited in Cohen et al., 2011: 21) as participants can mislead/provide incomplete reports, due to the subjectivity of individual interpretations of events, and/or people can impose their own understanding of the world upon others (Bernstein, 1979, cited in Cohen et al., 2011:21).

Mixed methods methodology is a combination of qualitative and quantitative methodologies. This methodology recognises that there may be multiple versions of the truth and seeks to base knowledge claims on realistic grounds through simultaneous or sequential data collection (Creswell, 2014). However, as qualitative and quantitative methodologies have individual strengths and weaknesses researchers should consider this when planning studies (Burgess et al., 2006).

### *3.2.1 Methodological considerations.*

Three methodological approaches were considered when constructing this research: quantitative, mixed-methods and qualitative. A quantitative approach was rejected as this thesis does not seek to reduce participant's experiences of Drama Convention approaches to a singular truth that can be measured (Taylor, 1996). The mixed methods approach was rejected as the practicalities of collecting, sorting and analysing large amounts of both qualitative and quantitative data would have been unmanageable for a lone researcher. Furthermore, I suggest that statistical analysis would provide little quality data on the learning process experienced by the participants as it would provide minimal examples of participant voice. A qualitative approach has been selected, as I wished to facilitate and work alongside the participants exploring the emerging data and provide possible answers to the research questions.

### *3.2.2 Qualitative Case Study – A useful approach.*

A case study is an investigation bound in a specific time and place where the researcher gathers data, from many sources, which are rich in context (Creswell,



2014). Nisbet and Watt (1984) suggest that case studies are: easily understood by a wide range of audiences; immediately intelligible; strong on reality; able to describe unique features which might be lost in quantifiable studies; able to be undertaken by a sole researcher and embrace spontaneous events and uncontrollable variables. However, case studies are not generalisable (Nisbet and Watt, 1984); participant memory may bias interpretation of events (Shaughnessy et al., 2003); they are difficult to cross-check and might be prone to problems of observer bias, despite attempts towards reflexivity (Nisbet and Watt, 1984). Dyer (1995) indicates that readers of case studies should be aware that a process of selection has occurred and that this is only known to the author. As such, case studies combine knowledge and inference that is often difficult to separate.

Winston (2006: 43) suggests that case study methodology strikes a chord, "...with the forms of knowledge created by the art form of drama itself". According to Carroll this is because:

The overall methodology for critical research in drama is grounded in the natural setting of the drama activity. While all drama in education and especially role-based work can be seen on one level as a non-real-life situation, once 'the willing suspension of disbelief' is accomplished it proceeds 'as if' the activity at hand was the setting the drama frame had established. That is, the framing devices of drama allow the participants to respond with authenticity to the dramatic world that has been established. The research methodology that most clearly fits these special conditions of drama is that of the case study.

(Carroll, 1996: 77)

Winston (1998: 93) suggests that a case study approach enables the researcher to work in the confines of the school environment stating:

I wished to work as far as possible under the same constraints of the curriculum, time and pace as faced by the class teachers... This I saw as important if the work is ever to speak directly to primary school teachers.

Case study enables the researcher and participants to work alongside one another, "outside the bounds of socially controlled knowledge... to construct new ways to explore drama and hopefully can empower themselves in the process" (Carroll, 1996:

83). Therefore, case study is useful for Drama research as it supports the examination of social interaction in the creation of knowledge, mirroring the daily realities of classwork, and allows for the researcher to participate alongside participants.

### *3.2.3 Justification for the adoption of case study in this study.*

The research questions seek to understand young people's and teachers' understanding of Drama Convention approaches used to explore primary-secondary transition. As such, a Case study approach has been selected as a suitable framework to discuss participants' experience as it helps to refine and connect the theories (Stake, 2000) surrounding Drama Convention approaches in the context of primary-secondary transition. As Drama is a creative process, with the participants creating the work together, the research design requires flexibility to support creativity. Carrol (1996) suggests that a case study approach works well with Drama research as it provides enough flexibility to document the social nature of the work. He suggests a case study approach is invaluable for Drama research as the participants are creating meaning and influencing the situation of the work (Carroll, 1996).

### 3.3 Researcher role and participation in this study.

In this study, I chose to adopt a participant observer approach (Bryman, 2012) as I wished to work, as closely as possible, under the same constraints of the curriculum, time and pace as faced by the participants (Winston, 1998). To answer research Question 1 – 'How do young people understand and respond to the Drama Convention approaches used in this study to explore primary-secondary transition?' 2 - 'How do primary teachers understand and respond to the Drama Convention approaches used in this study to explore primary-secondary transition?' and 3 – 'How does the evidence from the thesis correlate with literature?' I felt it was important to work alongside the participants to develop a rich picture of the participants' environment and experience. Edminson and Wilhelm (1996) suggest that participant-observer's records participants' actions and words, interprets what seems to be happening from multiple perspectives, and over time construct their own understanding of the social realities. Bryman (2012: 441-444) suggests six roles and

types of participation that a researcher can adopt in qualitative research (see Table One).

Table One – Researcher role and participation with description.

Role and participation	Description
Covert full membership	Full membership with the researcher concealing identity
Overt full membership	Same as covert, however, the researcher's identity is known
Participant observer	Participates in the group, however, not as a full member
Partially participating observer	Similar to participant observer, however, greater use is placed on other data collection methods
Minimally participating observer	Researcher undertakes observation and interacts in a minimal way with the participants
Non-participating observer	Observer does not participate in core activities with group – generally interacts through interviews

(Adapted from Bryman, 2012: 441-444)

I used this categorisation to frame my own role in the study. As a Faculty Head, working in the primaries linked to the secondary school, I was unable to classify myself as a complete outsider. I chose to adopt the role of participant-observer for the following reasons:

- I did not wish to conceal my identity from the participants
- I could not class myself as a full group member as I was not experiencing the same primary-secondary transitional experience (pupils) or the teaching of transition (teachers)
- Systematic observation would be a key data gathering method
- I would interact with the group

I designed and implemented a sequence of three lessons, based on a fictional character called Samantha who was transferring from primary to secondary school, and collected data from the young people to answer Research Question One via pupil exit cards (at the end of lesson one and two), questionnaire and focus group (at the end of lesson three) and I kept a research diary documenting my observations and

thoughts. To answer the second Research Question, I asked each teacher to observe the lessons using an observation protocol sheet (throughout all three lessons) and participate in a semi-structured interview at the end of lesson three. Appendix Three outlines the lesson content, sequence, the pedagogical techniques chosen. Table Two summarises the lesson sequence, the purpose of each lesson in terms of the transition issues being explored and gives an overview of the Drama Convention approaches used in the lessons, as well as the data collection points. (See Appendix Two for a description of Drama Conventions.) Research Question Three, I critically analysed the data in relation to Drama and primary-secondary transitional literature (see chapter's 4 and 5).

Table Two – Overview of lesson and data collection sequence.

<b>Lesson Number/ Title</b>	<b>Drama Conventions adopted</b>	<b>Transition content</b>	<b>Research tools</b>
<b>LESSON 1:</b> individual and group response to transition – introduction to story. 120 minutes	Spectrum-of-Difference	Recognising and articulating hopes and fears about transition.	<p>Research dairy – throughout all three lessons.</p> <p>Observation by the primary class teacher - throughout all three lessons.</p> <p>Pupil focus group &amp; teacher interviews – end of lesson three.</p> <p>Pupil exit card (mini questionnaire) – end of lesson one and two.</p> <p>Pupil questionnaire – end of lesson three.</p>
	Teacher-in-Role	Effects of transition on the individual, ensemble learning,	“

		understanding emotions and change.	
	Role-on-the-Wall	Impact of transition on individuals and understanding of perspective.	“
	Hot-Seating	Mixed emotions, emotional wellbeing, peer relationships, bullying and anxiety.	“
	Still-Image	Contrast of emotions, action vs. consequences, choices, self-esteem and teacher-pupil relationship.	“
	Thought-Tracking	Mixed emotions, bullying, peer relationships and attainment.	“
<b>SESSION 2:</b> individual and group response to transition – development of story. 120 min	The Ripple	Mixed emotions, understanding of self and others, bullying and change of location.	“
	Small-Group Play- Making	Roles and responsibilities – pupils, friends, classmates, parents, teachers and potential threats to learning.	“
	A-Day-in-the-Life	Challenges to overcome, learning through play, problem solving, taking action and supports in place when attending secondary school.	“
	Narration	No easy answers, resilience, listening to advice, support, ensemble, mixed emotions and bullying.	“
<b>Session 3:</b> individual and group response to	Teacher-in- Role	Effects of transition on the individual, ensemble learning, understanding	Research dairy – throughout all three lessons.

transition – conclusion of story. 120 mins		emotions and understanding change.	Observation by the primary class teacher - throughout all three lessons.  Pupil focus group & teacher interviews – end of lesson three.  Pupil questionnaire – end of lesson three.
	Diaries-Letters-Journals-Messages	Understanding of transitional supports and the role of teachers.	“
	Mantle-of-the-Expert	Ensemble support, bullying, school support mechanisms, attainment dip, loss of friendships, new friends and mixed emotions.	“
	Forum-Theatre	Empathy for others in a similar situation, commitment to support peers, bullying, dip in attainment, travelling to school, moving around school and new curriculum/teachers.	“
	Spectrum-of-Difference	Understanding thoughts and feelings, friendships and mixed emotions.	“

### 3.4 Reflective practitioner stance.

Reflective practitioner was promoted by Schön (1983). Taylor (2000) suggests that reflective practitioners are interested in classroom inquiry to inform their praxis. In relation to arts educators, he suggests that, “To be an arts educator is to be a reflective practitioner.” (Taylor, 2000: 85).

Adopting a participant observer stance enabled me to work alongside the young people and teachers, both as a researcher and as a reflective practitioner (Taylor, 1998 and Winston, 1998). Taylor (1998) and Winston (1998) adopted a reflective practitioner stance to research young people’s interactions and learning with/through Drama. Moreover, by participating alongside the young people they were able to explore their own learning through the analysis of and reflection on the data (Taylor, 1998 and Winston, 1998). This conforms to Neelands (2006: 16) recommendation on reflective practitioner research in Drama as “self-orientation towards understanding and improving ones on practice”. Therefore, during the organisation of the three Drama Structures, I would gather data (see 3.4 Data and data collection) and the analysis of this would provide answers to the research questions.

#### *3.4.1 Reflective practitioner and reflexivity*

Neelands (2006) suggests that a reflective practitioner is a professional who brings to their work a praxis defined by their reflection-on-practice and reflexivity-in-practice. The process of reflecting on and modifying practice is itself reflexive, “in terms of the transparency of the process of selection, reflection and modification that underpin it.” (Neelands, 2006: 19). Neelands (2006: 20) indicates that reflective practice,

...becomes embedded in a dialogic pedagogic practice so that every lived classroom encounter resonates with the possibility for renegotiation between teachers and learners, between theory and practice, between the content of the planned curriculum and our own lived and local knowledges.

In this study, reflexive teaching, based on reflective practice, sought to disrupt the stereotypical authority between the teacher and pupil. Neelands (2006) suggests that

this process makes participants aware of knowledge as constructed between learners as opposed to the transfer of un-contestable facts and figures. In addition, Neelands (2006: 21-22) suggests that reflective practice has an emphasis on establishing a praxis in which professional actions are created at a,

...pedagogic, epistemological and ethical level through critical reflection and scrutiny of the assumptions underpinning both normative methods of teaching and the knowledge which constitutes the content or field of instruction...so that there is a constant questioning and testing of the common sense assumptions and other interpretations underpinning the pedagogic and epistemological dimensions of learning. This questioning and testing in turn leads to the shaping of new insights, or 'further conclusions', which inform the on-going development of an evolving and transforming live(d) curriculum...

This study adopts a reflective practitioner reflexive position in order to question the assumptions which young people and teachers have regarding Drama Convention approaches. Through my critical reflections on the participants' interactions with Drama Convention approaches, I will seek to question current Drama theoretical perspectives and assumptions, in order to shape new insights to answer Research Question 3 - How does the evidence from the thesis correlate with literature?

### 3.5 Data and data collection.

To create an approach that allows multiple participant perspectives to be included in the research (Winston, 2006) I adopted the data collection methods outlined below:

- Pupil questionnaire
- Pupil exit cards (a form of focused mini questionnaire)
- Pupil focus group adopting a semi-structured interview structure
- Observations implemented by the primary class teacher
- Teacher semi-structured interviews
- Research diary to record observations and reflections

How these were deployed to address the research questions is summarised in Table Three.



Table Three – Research methods overview.

<b>Research questions</b>	<b>Research tools to gather data</b>
1. How do young people understand and respond to the Drama Convention approaches used in this study to explore primary-secondary transition?	<ul style="list-style-type: none"> <li>• Research diary to record observations and reflections</li> <li>• Pupil questionnaire</li> <li>• Pupil exit cards (a form of focused mini questionnaire)</li> <li>• Pupil focus group adopting a semi-structured interview structure</li> </ul>
2. How do primary teachers understand and respond to the Drama Convention approaches used in this study to explore primary-secondary transition?	<ul style="list-style-type: none"> <li>• Observations implemented by the primary class teacher</li> <li>• Teacher semi-structured interviews</li> </ul>
3. How does the evidence from the thesis correlate with literature?	<ul style="list-style-type: none"> <li>• All data tools used to link with current literature.</li> </ul>

(Appendix Four provides examples of each data-gathering tool.)

### 3.5.1 Questionnaires.

Questionnaires can take different forms with each having strengths and weaknesses (Menter et al., 2011). Structured questionnaires can consist of closed-questions, which require a basic response, whereas unstructured questionnaires often contain open-questions requiring fuller responses. In addition, some questionnaires might combine both open and closed questions (Cohen et al, 2011). Closed questionnaires can be completed quickly and are simple to code. However, closed questions may limit participants’ abilities to provide explanations for their answers resulting in restricted categories (Cohen et al., 2011); are dependent on respondents’ honesty, memory and literacy skills; are difficult to follow-up (Menter et al., 2011). Open questionnaires enable participants to write freely, without the limitations of pre-set answers and allow for detailed responses. However, due to the detail and complexity of answers it can be difficult to code and classify (Cohen et al., 2011).

### 3.5.2 Pupil questionnaires and exit cards adopted in this study.

I used three questionnaires in the form of two exit cards and one full questionnaire to

determine pupil views of the process and activities of the Drama (the questionnaires are found in Appendix Four). (See Table Four for questionnaire/exit card timeline.) The pupil questionnaire and exit cards were designed to allow the young people to write freely about the lessons. The exit card generated a snapshot of how the young people were engaging with the Drama in lessons one and two and the questionnaire gave an overview for all three lessons. Before completing the questionnaires, participants were reminded of their purpose, to complete them honestly and that they could opt-out of the research at any point. The questionnaires used appropriate language to create clear and unambiguous questions that were based on participant knowledge (Munn and Drever, 1990).

### *3.5.3 Teacher Interviews and pupil focus groups (incorporating semi-structured interviews).*

Interviews may be structured, semi-structured or unstructured. I gathered data from semi-structured interviews and focus groups. Advantages of interviews include: participants use their own language; questions are adaptable; participants can provide contextual answers and seek clarification of questions. Disadvantages include: they are time-consuming and challenging to conduct due to the social dynamics between the interviewer and interviewee; sensitive issues can be difficult to discuss; interviewers could influence interviewees through verbal and non-verbal means (Menter et al., 2011).

Structured interviews require the interviewer to ask predetermined questions. Advantages include: participants answer identical questions helping the researcher compare responses; data is compared against the topics in the literature review; limited interviewer bias. Disadvantages include: inflexibility in relating the interview to individuals or circumstances; question wording limits the naturalness and relevance of the questions and answers (Cohen et al., 2011). Semi-structured interviews centre on the research objectives while being flexible to explore interviewees' responses. Advantages include: comprehensive data collection; data gaps are anticipated and closed; interviews are conversational and situational.

Disadvantages include a range of responses due to the interviewer's flexibility in sequencing the questions; reduction in the comparability of responses (Menter et al., 2011). Unstructured interviews are conversational in tone allowing the interviewee to develop a story or narrative. Advantages include: relevant questions based on observations matched to specific circumstances; conversational tone can make it easier for participants to discuss their thoughts. Disadvantages include: non-standard questions can result in a collection of differing information; difficult to organise, sort and analyse data (Menter et al., 2011).

Focus groups involve a small group of people convened to discuss their views, attitudes and experiences relating to the research (Menter et al., 2011). Advantages include: researchers can adopt the 'natural language' of the group to increase their credibility; promote detailed understanding of research topics from the participants. Disadvantages include: difficulty recording what is being said; monopoly of the conversation by individuals; some participants, who have alternative views from group members might be reticent about speaking (Menter et al., 2011). Menter et al. (2011) recommends: adopting a preamble outlining the interview purpose; linking questions to the research aims which are language appropriate; a mixture of gender, age and status in the group. In addition, the interview location should make the participant feel at ease allowing the researcher to observe the participant's non-verbal communication (Lichtman, 2006).

#### *3.5.4 Pupil focus group adopted in this study.*

Focus groups were conducted after the third lesson and consisted of six pupils (3 boys and 3 girls) who were chosen by the teacher to limit researcher bias. They were facilitated in a breakout area helping the participants feel at ease and lasted approximately 30 minutes. A preamble was given thanking participants for their time and reminding them: of the interview purpose; their right of confidentiality and withdrawal; asked them to answer honestly; made clear the interview was being recorded – which they were welcome to control. Appendix Five outlines the questions with sub-questions/prompts (indented) and justification for the pupil focus

group. I was aware that some participants might be apprehensive and my presence may bias their answers. To counter this, I initially asked general questions, to help the participants speak freely, and then leading to more focused questions based on the fictional character's (Samantha) transition and the use of Drama Convention approaches. Next, I questioned how they related the Drama to their transition to encourage group discussion rather than individual responses to my questions. I asked the participants to speak one-at-a-time to ensure everyone's voice was heard while attempting to minimise any individual dominance in the group. Thereafter, I invited participants to control the audio device and continued to engage with them during note taking. Finally, I summarised my notes, thanked the participants and transcribed the recordings.

### *3.5.5 Teacher semi-structured interviews in the present study.*

The interviews with teachers presented a distinct set of challenges. As the associated secondary Faculty Head of Expressive Arts, I was unable to classify myself as a complete outsider. This meant when interviewing teachers, I had to take into account any potential tensions because of my promoted post. To counter this, I emphasised the ethical safeguards that were in place ensuring their rights to confidentiality and anonymity. In addition, I asked the teachers to answer honestly and reminded them that they could terminate the interview at any time. During the preamble, I highlighted this was a process of gathering insights on the research topics and I was not attempting to assess their teaching. To prevent vague responses, I encouraged the teachers to give specific examples of their experiences of the Drama. When answers were vague, I asked additional probing questions. If the teacher found a question too difficult, I attempted to rephrase the question and did not provide an answer or finish their sentence. Finally, I read my notes to the interviewee to ensure I had written a fair reflection of the meeting. The interviews were conducted after the pupil focus group, giving the teacher time to gather her thoughts on the research. (See Appendix Six for interview question guide with justification; sub-questions/prompts are indented.)

### 3.5.6 Observation

Observations enable researchers to view an event rather than relying on second-hand accounts which potentially yield a greater amount of data than inferential methods (Cohen et al., 2011). They are useful in qualitative studies when there is a need to investigate why people behave in certain ways, their values and how they perceive their situation (Menter et al., 2011). I was aware that,

Observation is a flexible research method that can be used to gather quantitative or qualitative information in various contexts and settings. Visual and aural information are used to describe a particular context, detail what is happening and who is involved.

(Menter et al, 2011)

Observations complement and strengthen the interpretations of findings, as underlying behaviours can be different from what is outwardly inferred. In addition, observations can be difficult to replicate or verify due to their transient nature and should aim to provide detailed analytical accounts of observed events. Quantitative observation schedules can chart the frequency of particular occurrences/behaviours (e.g. the number of pupils using Information Computer Technology in class). However, as quantitative observation attempts to record numerous activities it can be impractical, overwhelming and requires the researcher to follow the time intervals without deviation. Non-numeric, qualitative observations can assist researchers in observing behaviours that would be undetectable using other methods, or raised in interviews due to their sensitive nature (Menter et al., 2011).

If the researcher is a participant in the study, observation provides him/her with an awareness of the issues assisting with their interpretation and analysis of events. Limitations of this approach include the researcher's ability to distance him/herself as a participant and to overcome assumptions. If the researcher is part of the organisation being investigated, it could raise issues around conflict of role, confidentiality and power dynamics. The researcher's presence can influence the participants to behave in an unnatural way. Finally, if the research is conducted over a short period there is a danger that it may only provide a snapshot of the activities

being studied (Menter et al., 2011).

Cohen et al. (2011) indicate that all observations should be written up in full, as soon as possible by the observer to limit memory loss over a sustained period of time. Creswell (2014) suggest qualitative observations are logged via a protocol sheet that includes specific headings (relating directly to the aims of the study) to record information. However, it might be difficult for the researcher to make full notes and another observer may be required to observe the events. McNaughton (2008) created an observation protocol sheet enabling the class teacher to record observations when McNaughton was teaching the lessons in her PhD study. This protocol sheet was separated into sections that corresponded with the episodes of the Drama. McNaughton (2008) used these notes, alongside her research dairy, to discover emerging themes. Cohen et al. (2011) suggests that researchers must think where to locate themselves and what to focus on during observation; they must be aware of how to observe without those being observed becoming too conscious of the observation taking place. It is important to acknowledge critical single events as these can illuminate underlying behaviours. Many qualitative observations take place in natural settings and the researcher should be aware of the selective attention of the observer. If the observer's attention is distracted, they could miss a critical event and be selective in their data entry and memory recall.

### *3.5.7 Observations in the present study.*

This study adopted a qualitative observation approach because the research questions sought to understand the participants' views of Drama Convention approaches through the context of primary-secondary transition. Moreover, as the research required me to work as a participant-observer, it was important that I was able to record participants' voices and unique actions in the Drama. In doing so, I could describe the research using descriptions explaining the transitional experience from the participants' perspective. Therefore, I devised an observation sheet for the primary teacher to comment on her perceptions of the work including the interaction of the pupils, the depth of learning and lesson aims (see Appendix Seven).

The protocol sheet used headings corresponding to the episodes outlined in the lesson plans. I asked the primary 7 teachers to complete this observation schedule as I was unable to fully observe every child at all times due to my role as participant-observer; this was in-line with previous Drama research (McNaughton, 2008). The teacher and I discussed the protocol sheet before the lessons, allowing her time to reflect on how she might complete the task. The protocol sheet had sections for the teacher to make descriptions and reflections as described by Creswell (2014) and McNaughton (2008). The teacher and I decided that she should vary her location throughout the lesson; so as to make the young people feel at ease as their teacher would not usually sit and observe them for such long periods. I also took observational notes in my research diary (see section 3.4.8 for an overview of research diaries).

The strengths of using observation in this study was that it allowed direct access to the social interactions of the participants in the Drama; it helped the teacher to focus on pupil interactions while I was facilitating each episode of the Drama and I was able to note my observations while the participants were working on their Drama. A disadvantage of this approach was that neither the teacher nor I could be completely sure as to what each other were observing, due to the multiple groupings in the classroom. Both the teacher and I had to be aware of our physical position in the group work to ensure that neither party was invading the young people's personal space.

### *3.5.8 Research diary.*

A term that in the context of social research methods can mean different things. Three types of diary can be distinguished: diaries written or completed at the behest of a researcher; personal diaries that can be analysed as a personal document, but that were produced spontaneously; and diaries written by social researchers as a log of their activities and reflections.

(Bryman, 2012: 690)

Bryman (2012) describes the first two diaries as a source of research data and the third as a researcher's tool to document the stages for planning and reflection.

Menter et al. (2011) explain that there are two types of research-driven diaries:

structured diaries and free-text diaries. Advantages of structured diaries include; they provide guidance for participants to complete their thoughts; they generate data with minimal effort; they serve as a proxy for observations. Disadvantages include: they place responsibility on the participant to complete; they can take a participant's personal time to complete; they produce data that is prone to bias. Advantages of an unstructured approach are that participants can use their own vocabulary without the limits of predefined questions. Disadvantages include: participants may find it difficult to write without the guidance of predefined questions; their responses might be subject to personal bias; researchers must ensure participants understand what they have to do, why, and where (Robson and McCartan, 2016). The final diary is a mode for the researcher to write their thoughts on the activities undertaken in the study.

Taylor (1996) suggests diaries have a long-established tradition in artistic processes, and that they are crucial for teachers to record and explore participants' voices (Taylor, 1998). He indicates that the teacher-researcher's own perceptions and observations drive the Drama due to his/her analyses of the process (Taylor, 1998). An advantage of this type of diary is: the researcher can document the work as it is experienced; he or she can dialogue with themselves about issues and questions raised; they can ascertain emerging themes of the research. Disadvantages include: that as the researcher is a participant all findings could be tainted with researcher bias; and the process can be time consuming (Menter et al., 2011).

### *3.5.9 Researcher diary used in this study.*

The diary approach opted in this study was to log the activities and reflect on them as described by Bryman (2012). I rejected the first two diary forms described by Bryman (2012) as I did not think the participants would have time to spend on their completion. Moreover, I felt that the questionnaires, interviews and observations would provide me with enough data to analyse and answer the research questions. I noted Taylor's (1996) suggestion to write quickly write-up field notes after the sessions. At all times, as far as I was able, my reflections were truthful to the events



which I observed. (See Appendix Four for an example of the research diary.)

### 3.6 Risks & Risk Mitigation.

Recruiting primary seven pupils and teachers as participants was fundamental to the research design as the questions attempt to understand their thoughts and experiences of using Drama Convention approaches in the context of primary-secondary transition. As such, three primary seven classes from my associated schools were chosen; this provided seventy-eight young people and three teachers as participants. Three associated primary schools were chosen, as I was aware that the time-sensitive nature of this study meant that I needed insurance against drop out; if one class was subjected to illness, or another withdrew, I would then have two sets of data to work from – ensuring the study would not be postponed until the following academic year. Working with three primary teachers ensured multiple perspectives on the Drama to be used for data gathering and analysis. I required the goodwill and active co-operation of the primary seven teachers to become involved in the research as a partial participant observer working, completing an observation protocol sheet for each lesson and participating in a semi-structured interview.

### 3.7 Negotiating the context for the research: Time, space and resource allocation in each school.

I wished to respect the cultural and organisational context of the respective schools where the research was implemented (Winston, 1998). As such, I acknowledged that the Drama must comply with CfE's Drama Es and Os at Second Level. However, my absence from teaching my secondary Drama classes would cause significant staffing issues and have implications for pupil learning in my own school. Therefore, I asked each primary school if the lessons could be facilitated for one and a half hours a week over three weeks; this was agreed by each school. Each school suggested that they would not normally use Drama to explore primary-secondary transition.

### 3.8 Data collection and analyses.

The research study was carried out over two phases, and data was gathered in the second phase. During phase one I met with the participants, discussed the research and issued the participant research pack (see Appendix Eight (young people) & Nine (teachers) respectively). The research pack outlined the research, what the participants were expected to do and consent form(s). During phase two I worked with three Primary seven classes for an hour and a half one afternoon a week – Class L, P and G. Exit cards were issued at the end of lessons one and two. The questionnaire was issued at the end of lesson three. After the third lesson a teacher semi-structured interview and pupil focus groups were facilitated and later transcribed. (See Table Four for the research design overview and chronology of events.)

Table Four research design overview and chronology of events:

<b>Week number</b>	<b>Action</b>	<b>Dates</b>
<b>Phase 1</b>	<b>School Term 2013-2014 (Pre-field study)</b>	
Pre-field study	Met with participants to discuss lesson content.  Issue: ethics materials – Participant research pack	L - 20/04/14 P - 21/04/14 G - 22/04/14
<b>Phase 2</b>	<b>Primary School Term 2013-2014</b>	
Field study	Participant observation	05/05/14 – 10/06/14
	Research dairy	On-going throughout the study
	Lesson 1 Issue: exit card (1) Teacher Observation	L - 05/05/14 P - 06/05/14 G - 07/05/14
	Lesson 2 Issue :exit card (2) Teacher Observation	L - 20/05/14 P - 21/05/14 G - 26/05/14
	Lesson 3 Issue: pupil questionnaire 1 Teacher Observation Semi-structured interview teachers and pupil focus group	L - 01/06/14 P - 02/06/14 G - 03/06/14

### 3.9 Data Analysis.

Qualitative data analysis requires researchers to make sense of data by, “noting patterns, themes, categories and regularities” (Cohen et al., 2011). Through the process of progressive focussing the researcher takes a wide-angle lens to gather the data and begins to sift, sort, review and reflect on it which enables the main features to emerge (Parlett and Hamilton, 1976). This iterative process enables researchers to become an important collection instrument (Wellington, 2000). Miles and Huberman (1984) suggest that when analysing interview and observational data, the researcher should: review and code the data densely; keep track of the data over time; verify intuition with data; identify themes and patterns; look for clusters; use metaphors to catch the essence of the features and put codes into hierarchies.

As a part-time researcher and full-time practitioner, there were limitations regarding the time I spent interpreting the data at the time of collection. Therefore, an in-depth analysis of the data occurred after the data had been collected and transcribed. I adopted Creswell’s (2014) six steps in data analysis described below:

- 1) *Organise and preparing*: This involved getting a sense of data. I transcribed interviews, scanned all materials, typed up questionnaire answers, transcribed semi-structured interviews and focus groups, field observations, research diary and sorted/arranged the data into different types depending on the source of information.
- 2) *General sense*: This involved reading the data and reflecting on its meaning. I asked myself the following questions when reflecting – what general ideas are the participants saying/ impressions of the overall depth, credibility and use of the information? I wrote notes in the margins and recorded my general thoughts about the data.
- 3) *Coding*: This involved organising the data into chunks by taking text, segmenting sentences (or paragraphs) into categories and labelling them with a term based in the language of the participant.
- 4) *Description*: This stage used codes to generate a description of the setting,

events and people as well as categories and themes for analysis. Initially, I made a list of topics and clustered similar ones together. I then reviewed and reduced the list by grouping codes relating to one another together. Next, I assembled the data belonging to each category into one place, performed a preliminary analysis and recoded if necessary.

- 5) *Represented*: This involved organising how the description of themes would be represented in the thesis.
- 6) *Interpretation*: This involved asking myself what lessons were learned by undertaking the research by providing a full picture of the findings through contrasting and comparing them with existing literature.

### *3.9.1 A detailed overview of the data analysis.*

#### *Step one - Data Processing and preparation*

Miles, Huberman and Saldaña (2014) suggest that all data should be prepared in advance of analysis. I achieved this by transcribing all of the data; this included typing all: questionnaires; exit cards; teacher observation schedules; research diary and transcribing the pupil focus group and teacher semi-structured interviews. Thereafter, I re-read all of the data and I then labelled each the participants' responses in relation to the individual Drama Convention approaches. Next, I then created a separate sheet for the 13 Drama Convention approaches and sub headed it into the data sources for Research Question 1 – e.g. questionnaires, exit card 1 and 2, focus group, research diary (see chapter four). This process repeated for Research Question 2 – e.g. a separate sheet was created for each Drama Convention approach and sub headed into the following data sources – teacher observation and semi-structured interview (see chapter 5).

#### *Step two - First cycle codes and coding*

The data was subjected to coding (Miles, Huberman and Saldaña, 2014) to enable categories and subsequent themes to emerge (See chapter four and five). The codes were attached to data chunks in the form of a descriptive label. This process was inductive which Miles, Huberman and Saldaña, (2014: 81) suggests,

These are better grounded empirically and are especially satisfying to the researcher who has uncovered an important local factor. They also satisfy other readers, who can see that the researcher is open to what the site has to say rather than determined to force-fit the data into pre-existing codes.

During the inductive coding process, several codes changed and developed while others decayed.

*Step three – second cycle coding: pattern codes*

After I established codes for the data, I then used pattern coding to analyse the data. Pattern codes are a second cycle coding method which enables a researcher to group first cycle codes together (Miles, Huberman and Saldaña, 2014). To achieve this, I reviewed the first cycle codes and sought to establish ‘threads that tied’ them together (Miles, Huberman and Saldaña, 2014: 86). Miles, Huberman and Saldaña (2014: 87) suggests,

The trick here is to work with loosely held chunks of meaning, to be ready to unfreeze and reconfigure them as the data shape up otherwise, to subject the most compelling themes to merciless cross-checking, and to lay aside the more tenuous ones until other participants and observations give them better empirical grounding.

Therefore, during this process I was flexible to the emerging patterns and sought common threads on the participants’ accounts and/or differences that were noted.

*Step four – utilising pattern codes in analysis*

I created a map of the pattern codes, for each Drama Convention approach, by laying out the component codes alongside segments from the corresponding data methods (see chapter four and five). Thereafter, I wrote up the most promising codes to expand on their significance.

*Step five – Theme labelling via code unification*

I reviewed the map of pattern codes to discover what the codes had in common. This led to the emergence of a theme that unified the codes (See chapter four and five). This process was an interpretive act based on my reflections of the data codes.

### *Step six – Displaying the data*

For each Drama Convention approach, I created a table displaying the theme, corresponding code and participant response to each of the data methods. Extracts of this process has been displayed in chapter four and five.

#### 3.10 Validity and reliability.

Validity is a requirement for qualitative and quantitative research (Cohen et al., 2011). Validity in quantitative research can be achieved through sampling; the use of instrumentation and statistical interpretation. Validity in qualitative research can be achieved through the honesty, depth, richness and scope of the data, the participants approached (teachers and pupils), the use of triangulation and researcher's objectivity (Cohen et al., 2011).

Reliability is an alternative expression for consistency and replicability and is a precondition of validity (Cohen et al., 2011). However, there are limits to reliability in quantitative and qualitative research. In quantitative research, concerns are raised regarding the consistency of measures adopted. In qualitative research, replication cannot be achieved due to the idiosyncrasy of situations (LeCompte and Preissle, 1993). Denzin and Lincoln (2011) offer three suggestions to support reliability in qualitative research. Firstly, through the stability of observation – would the researcher make similar observations/interpretations at different times/places? Secondly, parallel forms – would the researcher have made similar observations/interpretations he/she had focussed on different events during the observation? Thirdly, inter-rater reliability – describes whether another observer, who is working in the same theoretical framework, observing similar events, would interpret them in a comparable way?

##### *3.10.1 Validity and reliability in case studies.*

Cohen et al. (2011) suggest case studies do not have the external checks and balances like other forms of research have. However, case studies must be valid and reliable.

To achieve validity and reliability in case studies Yin (1984) suggests several considerations. Table Five indicates what these considerations are and how they were addressed in this study.

Table Five Yin's (1984) considerations of validity and construction in relation to this study.

Yin (1984) considerations	This study
<i>Construct validity:</i> This involves using accepted definitions, concepts and terms when organising the data.	In this study construct validity was sought by defining the main concepts and terms being investigated, while organising the data in a suitable manner for the reader.
<i>Internal validity:</i> This involves ensuring that findings and interpretations are derived from the data and that casual interpretations are supported through the evidence.	This study aimed to explore the relationship between Drama Convention approaches and primary-secondary transition and not the casual relationship between the two. I believe internal validity was achieved through my interpretations of the gathered data between Drama Convention approaches and primary-secondary transition.
<i>External validity:</i> This involves establishing the contexts, theory and domain to which the study's findings can be generalised.	This study was unique to the participants involved. Therefore, it would be difficult to offer generalisations. However, I will conclude with my research findings that may support future research.
<i>Reliability:</i> This involves showing that the study could be replicated with similar results.	I aimed to present my discussion and analysis in an orderly fashion to enable others to follow my thinking. However, as researchers bring their unique perspective and interpretation to a study full reliability is difficult to achieve. Inter-rater reliability was partly achieved through the use of the teacher

	observing the Drama and when I showed the participants my writing via the research diary and interview/focus group notes.
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### 3.11 Trustworthiness in qualitative research.

Creswell (2014) suggests validity is strength of qualitative research to determine if the findings are accurate from the standpoint of the researcher, participant, or the readers of an account; he indicates that this idea is sometimes termed trustworthiness. He suggests eight strategies to check the accuracy of findings as follows – this is linked to the present study in Table Six.

Table Six Creswell’s (2014) strategies for trustworthiness in relation to this study.

Creswell’s (2014) strategies for trustworthiness	Implemented in this research context
Triangulate: Examining different data sources to construct a coherent justification of themes.	Achieved through the multiple sources of data and discussions with participants.
Member-checking: Checking the accuracy of findings by sharing the final report/descriptions with participants.	At the end of the interviews, I asked participants if my notes were correct. At the end of each lesson, I factored in time for reflection sharing of thoughts the Drama.
Rich, thick description: Using thick description to convey findings by sharing the experiences encountered during the research.	When writing-up this thesis I have aimed to provide readers with sufficient explanations and descriptions of the events.
Bias: Clarifying research bias to create an honest narrative that resonates with readers.	To limit bias findings have been contrasted and compared against existing literature.
Presentation of negative or discrepant information: Discuss information that runs counter to the research themes.	I acknowledge negative or discrepant information counters the research themes.



Spend prolonged time in the field: Researchers develop an in-depth understanding of the phenomenon by conveying details, via a narrative account, about the site and its people.	I spent an equal amount of time in each school enabling me to develop an understanding of the phenomenon. As a part-time researcher, I was unable to spend longer than the allocated time in each school due to work commitments.
Peer debriefing: Enhances the accuracy of the account by debriefing to a peer who receives and asks questions about the study.	As a part-time researcher who worked away from the university, my two supervisors continually challenged my thinking helping to advance my research skills. Furthermore, I was fortunate enough to have two critical friends in the Drama practitioner Tony Goode and my academic mentor Professor Douglas Weir.

### 3.12 Ethical considerations.

The educational well-being of learners, parents, teachers and other educational workers is a priority for educational researchers (Menter et al., 2011). As a teacher in Scotland, the General Teaching Council for Scotland's (GTCS) *Code of Professionalism and Conduct* (2012) binds me to protect children and young people, their educational wellbeing along with the reputation and public's trust in the teaching profession. Furthermore, I am bound by the ethical guidelines defined by the Scottish Educational Research Association (SERA) representing a responsibility to research participants; sponsors and other stakeholders; to the field of education research; to the community of educational researchers (SERA, 2005). Finally, this research was granted ethical approval via the University of Strathclyde's Ethic Committee.

#### *3.12.1 Access to and participant acceptance.*

I received consent from my Head Teacher and the three primary Head Teachers. As the research was implemented during my duties as a Faculty Head undertaking primary-secondary links, the Head Teachers and I did not believe access was required at Local Authority level. The next step was to gain acceptance from the

participants – the pupils and teachers.

### *3.12.2 Informed consent.*

Menter et al. (2011) suggests that an outline of one side of A4 paper written in easily understandable language, setting out the purposes of the study and a description of data gathering methods should be issued before the research begins. With this in mind, I created a separate research pack for pupils and teachers and presented a session outlining the intended study (see Appendix Eight (pupils) & Nine (teachers) respectively). I encouraged them to think carefully about their participation and understanding. Pupils' parents were also issued with a research letter outlining the study and were invited to discuss the research with me (see Appendix Ten). Participants were given the right of refusal and to leave the research at any time (Silverman, 2013). All participants gave their consent to participate in the study and no parent contacted me declining their child's involvement in the research.

### *3.12.3 Privacy, anonymity and confidentiality.*

Le Compte and Preissle (1993) suggest the prevention of risk and harm for the participants is paramount. I was aware if a child disclosed issues of neglect or abuse then I was duty bound as a teacher-researcher to inform an appropriate person (Thomas and O'Kane, 1998). Furthermore, participants' confidentiality and anonymity has been maintained throughout this thesis. The three schools and teachers were labelled as School L, P and G and T(L), T(P) and T(G) respectively.

### *3.12.4 Other issues.*

I was aware that my absence from teaching my own secondary classes would cause significant implications for my pupils and put additional strain on my colleagues to cover my lessons. To counter this, I successfully negotiated with other colleagues to cover my classes (which was kept to a minimum) and prepared materials for them to complete.

### 3.13 Limitations of this study.

This study is not without its limitations. Questions can be raised regarding the sample size of the participants as it only has three classes and teachers. These limited numbers, it could be argued, limit the generalisability of the study and does not provide any definitive answers. The gathering of methods could also be questioned as I did not issue a questionnaire to the teachers at the end of the intervention and opted for an interview instead. The pupil focus group was randomly selected by the teachers and was limited to 6 pupils; this excluded the majority of pupils. The study did not research the young people's thoughts upon entry to secondary school. I understand that there are multiple ways to interpret data and my interpretation might not be the same as other researchers and my role as a participant-observer could have biased the participants' responses. In addition, as a qualitative researcher, I recognise that my interpretation of the data and subsequent description can also be questioned due to potential researcher bias. Therefore, this study acknowledges researcher bias due to its interpretivist stance.

### 3.14 Chapter Summary.

This chapter has provided an overview of the research paradigms, methodology and methods chosen to investigate the following research questions:

1. How do young people understand and respond to the Drama Convention approaches used in this study to explore primary-secondary transition?
2. How do primary teachers understand and respond to the Drama Convention approaches used in this study to explore primary-secondary transition?
3. How does the evidence from the thesis correlate with literature?

This study is a case study of three implementation contexts – schools L, P and G. It was based on a lessons sequence that targeted particular Drama Convention approaches to explore primary-secondary transition. Qualitative data was drawn from

my research diary, pupil exit cards and questionnaires, pupil focus groups, observations implemented by the class teacher and teacher semi-structured interviews. The researcher role is a participant-observer with a reflective practitioner stance. The research diary was designed to enable me to log and reflect the group activities and my reflections. Pupil exit cards and questionnaires were designed to enable the young people to write freely, using appropriate language based on participant knowledge. Pupil focus groups were designed to consist of 6 pupils (3 males and 3 females), with pre-arranged questions/ prompts (with the flexibility to adapt to the discussions generated by the young people) and lasting approximately 30 minutes. Teacher observations were designed using an observation protocol sheet which used headings relating to the corresponding episodes outlined in the lesson plans. The teacher semi-structured interviews were designed to enable them to discuss their views, attitudes and experiences relating to Drama Convention approaches and primary-secondary transition.

The analysis is based on an iterative process of reviewing and coding the data by identifying themes. Trustworthiness in this study is achieved through: member checking of notes; description of the episodes linked to individual Drama Convention approaches; engagement with relevant literature; acknowledgement of information that runs counter to the research themes; equal time was spent in each school conducting the lessons and data gathering.

The ethical considerations of the study have been checked via the University of Strathclyde's ethic committee and ethical approval was granted. All ethical requirements set by the university ethic committee were met during the implementation of this research.

The next chapter will outline the data results.

## **Chapter Four: Results and discussion pertaining to Research Questions 1 -and 3**

### 4.0 Chapter Overview.

This chapter is in three sections.

Section One outlines the results pertaining to Research question 1 (How do young people understand and respond to the Drama Convention approaches used in this study to explore primary-secondary transition?) through an analysis of the 78 pupil responses to each Drama Convention approach, via samples, of: pupil Exit Cards; pupil Questionnaire; pupil Focus Groups; Research Diary demonstrating the iterative thematic coding undertaken.

Section Two provides a discussion of section one results. For the sake of clarity, each theme is discussed in relation to individual Drama Convention approaches and theory. However, in practice the Drama Convention approaches were integrated to enable a dramatic experience to emerge and accumulate (see Appendix Three for lesson overview). Neelands and Goode (2015: 7) suggest that the responses used at a particular moment should be, “taken within the context of the responses generated by the previous convention and the responses offered by the convention that follows”. The interrelationship of each Drama Convention develops ideas and adds rhythm to the dramatic structure, to establish “its own internal coherence” (ibid, 2015: 7). The Drama Convention approaches selected attempted to create opportunities for learning by taking into account the young people’s needs and experience of primary-secondary transition.

Section Three provides a summary of the discussion in relation to the emergent research themes from the pupil perspective.

Sections two and three seek to correlate the evidence from section one with literature (Research Question 3 - How does the evidence from the thesis correlate with literature?).

The chapter has been written to reflect the teachers' voices and their involvement in the study and concludes with a summary.

#### 4.1 Character of the participant cohort in this study.

This cohort of the study was derived from three associated primary schools linked to my employment in a Glasgow City Council secondary. The three primary schools were in areas of deprivation and the class sizes were: School P 23; School L 28; School G 27; 78 young people participated in the study.

#### 4.2 Section 1: Young people's views on how Drama Convention approaches supported their transitional learning.

Young people identified several ways that specific Drama Convention approaches impacted on their cognitive, social and emotional learning. This was evident in the iterative coding process and themes that produced an analysis of their responses to the questionnaire, exit cards and focus group discussion. My research diary was used alongside the data to provide a reflective lens. The results are reported for 13 Drama Convention approaches. The columns indicate (going from left to right): theme; code; example data; number of responses. The pupil examples are delineated by their school (L, P, G) and anonymised pupil number. (See a description of Drama Conventions in Appendix Two.)

The young people indicated, within the Pupil questionnaire, that their favourite Drama Convention approaches were Still Image and Small-Group Play-Making. They highlighted that adopting a Drama Convention approach helped them to discuss their transitional thoughts and feelings particularly around the theme of bullying. The young people indicated that the Drama Conventions approach developed their empathetic skills and transitional preparation. Pedagogically, the young people suggested that the Drama Convention approach developed learner engagement, reduced transitional concerns and created opportunities for real world learning.

#### 4.2.1 Spectrum-of-Difference (SoD).

##### Exit Card 1 (EC1)

Theme	Code	Examples	Number
Empathy	UoF	G21 “I have learnt that some people are not that confident but some are confident in the line. They have mixed feelings.”	6
Multiple perspectives	Understanding others’ – thinking (UoT)	L6 “I have learnt that people have different views going to high school on the line.”	5
Solidarity	S	G16 “That everyone has mixed feelings about going to high school and you are not feeling different than everyone else, like in the ruler.” (sic)	1

##### Questionnaire (Q)

Theme	Code	Examples	Number
Empathy	UoF	P22 “Knowing that others have different feelings about going to high school.”	2
Meta-awareness	MA	P7 “Doing the scale – because you could see if you wanted to go to secondary.”	1
Solidarity	S	P8 “Makes you more confident as people feel the same as me.”	1
Multiple perspectives	UoT	G3 “I learned that not everyone has the same thoughts about going to secondary school.”	1

##### Focus Group (FG)

Theme	Code	Examples	Number
Multiple perspective	UoT	P2 “Yeah, like when we were standing on the line for the spectrum of difference some thought they were confident about going to secondary and others thought they weren’t confident.”	9
Citizenship	HO	P4 “Support them.” WB “How are you going to support them?” P4 “Get your other friends not to say anything bad to them.”	4



Research Diary (RD)

Theme	Code	Examples
Meta-awareness	MA	The young people liked SoD as it allowed them to think about how their transitional feelings. Interestingly, some of the young people attempted to circumvent SoD by standing at a point that did not bear a true reflection of their feelings. When asked to justify this, the young people indicated that they did not wish to upset other members of the class who might not be as excited about going to secondary. This suggested the SoD helped the young people recognise their own feelings.
Empathy	UoF	SoD appeared to help the young people to understand how others' transitional feelings; the visual and auditory elements of the SoD helped them empathise with peers.
Citizenship	HO	The young people suggested that they would be supportive of one another and help people who were anxious about transition.

In the exit card the young people indicated that Spectrum-of-Difference developed their empathetic skills and multiple perspectives. A minority indicated that it developed their understanding of dissonance and solidarity at transition. Spectrum-of-Difference developed empathetic skills by recognising others' transitional feelings. The responses from the questionnaire indicated that young people developed an understanding of empathy, meta-awareness, solidarity and multiple perspectives. In the focus group, the majority of responses suggest that Spectrum-of-Difference developed their understanding of other people's thinking and offer of support; this was reflected in where the young people placed themselves on the spectrum and associated statements. The research diary highlighted that Spectrum-of-Difference developed the young people's meta-awareness and empathetic skills. However, some pupils indicated that they placed themselves at a lower point on the scale to prevent the expression of their true feelings (they did not wish to appear too excited about going to secondary school in case they upset peers). Spectrum-of-Difference helped the young people to recognise and declare their support for others who were anxious about transition.

#### 4.2.2 Summary of results: Spectrum-of-Difference.

Spectrum-of-Difference supported young people in recognising multiple perspectives (EC1, Q and FG) and developing their empathetic skills (EC1, Q ND RD). Meta-awareness appeared in two data gathering tools (Q and RD). Solidarity (EC1 ND Q), and citizenship (FG and RD) were smaller themes surrounding Spectrum-of-Difference. Some young people attempted to support their peers by standing at a point on the Spectrum-of-Difference which was not a true reflection of their feelings.

#### 4.2.3 Teacher-in-Role (TiR).

##### EC1

Theme	Code	Examples	Number
Empathy	UoF	P15 “The part where we were listening to Mr Barlow acting...Mr Barlow was acting as Samantha and he was expressing Samantha’s feelings.”	7
Real world learning	RWL	G10 “I have learned about when you go to secondary school that some people can be nasty to you and some children are scared and can’t tell there (sic) parents if they are worried like Samantha when Mr Barlow played her.”	3

##### Q

Theme	Code	Examples	Number
Pedagogy	LE	L1 “Listening to the story with Mr Barlow. It was interesting.”	2
Real world learning	RWL	G5 “Listening to Mr Barlow acting. I understand what could happen at secondary.”	1

##### FG

Theme	Code	Examples
Meta-awareness	MA	L3 “She reminds me of what I used to be like. I used to be really shy and I used to hide behind everyone.”
Pedagogy	LE	L4 “Yea. Because it helps the people think about the transition.”
Empathy	UoF	L5 “The reason she is feeling like this is because she doesn’t have anyone by her side, she doesn’t have anyone to stick up for her, she doesn’t have anyone to help her out”

RD

Theme	Code	Examples
Pedagogy	LE	The young people understood that I was playing Samantha and enjoyed the process with one saying, <i>“Sir, it was good as I could relate to her story.”</i>
Citizenship	HO	The young people understood that some might be worried about transition and couldn’t cope with their feelings. One girl said, <i>“She really needs help sir, we should try and help her.”</i> I asked her what she thought she could do to help her and she said, <i>“I would give her a hug and tell her that everything was going to be alright.”</i>
Meta-awareness	MA	I asked the young people how they were able to recognise Samantha’s feeling and one boy said, <i>“...because we can all relate to her sir as we are feeling the same way...”</i> one girl quickly said, <i>“...but not to the same level...”</i> . It appears that TiR helped them understand their transition by listening to Samantha.
Potential Pedagogic limitations	Potential Pedagogic limitations (PL)	However, one or two of the pupils weren’t settling as an audience member and became giggly - they were becoming disruptive.

The young people indicated, in the exit card, that Teacher-in-Role developed empathetic skills through understanding others’ emotions and prepared them for secondary school; a similar response was concluded from the questionnaire. The focus group indicated that Teacher-in-Role was a supportive pedagogy to develop an understanding of their and others’ feelings and the transition process. In the research diary, it was noted that the young people suggested Teacher-in-Role engaged them in their learning. However, there was disagreement among the young people about their feelings towards Samantha. A minority, across all three schools, found it difficult to initially engage with Teacher-in-Role with some indicating that they had no experience of working with a teacher in this manner. Citizenship was a strong theme for the young people with their expressed wish to help Samantha and others’ struggling with transition.

#### 4.2.4 Summary of results: Teacher-in-Role.

Teacher-in-Role, for the majority, appears to be an appropriate pedagogical approach to discuss transition (Q, RD and FG). However, a minority of young people initially found it challenging to accept the fiction of Teacher-in-Role. Teacher-in-Role supported the young people's meta-awareness, (RD and FG) and empathetic development (EC1 and FG). The young people demonstrated citizenship skills by wishing to support peers who were struggling with transition (RD).

#### 4.2.5 Role-on-the-Wall (RoW).

##### EC1

Theme	Code	Examples	Number
Multiple perspectives	UoT	G4 "Role wall helped me to understand Samantha." (sic)	3
Empathy	UoF	L17 "It's really important to know that everyone feels different. The role on the paper showed that."	2
Pedagogy	LE	L12 "The wall thing was good as it taught me stuff."	1

##### Q

Theme	Code	Examples	Number
Pedagogy	LE	L25 "I liked all describing her. It was fun." (sic)	1

##### RD

Theme	Code	Examples
Pedagogy	LE	They wrote all of their facts and indicated that it was good to think of questions to ask Samantha.
Empathy	UoF	I asked if they thought we should ask Samantha these questions and they said that we would. However, one girl said, " <i>Sir we need to be nice to her when we ask her as she could get upset and that would be bad...I think we should agree to be nice to her and not make her sad.</i> ". I asked the class if this was something that they would like to do and they all agreed that they would be nice to her, welcome her to the school and the classroom. This showed that they were able to empathise with Samantha.
Solidarity	S	It appeared that they recognised that some peers were experiencing similar transition thoughts and feelings. RoW appeared to help them understand that people can share similar transitional thoughts and feelings.

Potential pedagogic limitations	PL	Some edited what their pals were saying and did not give a full account of what was stated. It is almost as if some were apprehensive to write down their thoughts and waited for the ‘loudest voice’ to state the ‘right’ answer. In addition, it appeared as if some were waiting to see what my response was to their answers before writing.
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The exit card suggests that Role-on-the-Wall developed multiple perspectives and empathy; one person indicated that they enjoyed the convention in the questionnaire. The research diary highlights that the young people were engaged in their learning and developed empathetic skills. In addition, Role-on-the-Wall helped the young people recognise that others’ might have similar transitional feelings through the theme of solidarity. However, some young people were apprehensive to write their thoughts. In addition, some young people edited their peers’ comments.

*4.2.6 Summary of results: Role-on-the-Wall.*

Role-on-the-Wall was an enjoyable pedagogical device (EC1, Q and RD) and developed young people’s empathetic skills (EC1 and RD). Two minor responses of multiple perspectives and solidarity were mentioned (EC1 and RD respectively). A concern was raised regarding a minority of young people not fully participating during Role-on-the-Wall with dominant group members editing others’ responses. Furthermore, the young people did not mention Role-on-the-Wall during the focus group; this might be due to the convention being a paper convention compared to the other more ‘active’ conventions.

#### 4.2.7 Hot-seating (HS) with Teacher-in-Role (TiR).

##### EC1

Theme	Code	Examples	Number
Meta-awareness	MA	P12 “The part when we were asking questions...Mr Barlow was Samantha and was acting shy which was funny but it made me feel sad.”	5
Multiple perspectives	UoT	L26 “I learned how Sam thought about high school during the hot seat.”	3
Empathy	UoF	G 22 “I have learnt about how Samantha feels (sic) on the hot seat.”	3
Pedagogy	LE	P10 “I like asking Samantha questions in the hot-seat because I found out more about her.”	1

##### Q

Theme	Code	Examples	Number
Pedagogy	LE	P5 “The interview because it was fun creating a play.”	1

##### FG

Theme	Code	Examples
Meta-awareness	MA	L1 “I think so, like at one part when you first came you were answering some questions. I felt I could relate to Samantha because I felt like her.”

##### RD

Theme	Code	Examples
Pedagogy	LE	One pupil stopped the questioning and asked if I was OK, “ <i>Samantha is everything OK, do you need to take a break or anything?</i> ” This showed that the young people were engaging with the story and were interested Samantha’s situation.
Citizenship	HO	During the HS, instead of asking questions some began giving her advice. For example, one girl said, “You know that you can bring your problems into school and this might be causing you to behave differently from others. I think you should tell your teacher how you are feeling as she might be able to help you.” One boy said, “You need to tell your mum and dad as they love you and want you to do well.” This showed their willingness to help peers through transition.
Potential pedagogic limitations	PL	Some more dominant pupils kept asking questions which might have put off the less able pupils. I noted that some of the questions were irrelevant to the story. For example, some pupils asked if Samantha liked pizza.

The young people indicated in the exit card that Hot-Seating was an enjoyable learning experience as it enabled them to ask Samantha questions and developed their understanding of (self and others') emotions and thinking. In the focus group, the young people indicated that Hot-Seating helped them to recognise their own feelings through listening to Samantha's story. The young people were observed, as noted in the research diary, to accept the fictional context of the convention. In addition, the young people's citizenship developed through their participation with Hot-Seating as they provided advice for the character demonstrating social engagement. It was noted that some young people asked irrelevant questions and dominated group dynamics.

#### 4.2.8 Summary of results: Hot-Seating.

Hot-Seating was a suitable pedagogical device as it enabled the young people to formulate questions, engage with the issues surrounding secondary school and created an enjoyable learning environment (EC1, Q, RD and FG). Furthermore, it developed empathetic skills (EC1 and FG) and to a lesser extent their meta-cognition (EC1) and citizenship (RD) skills.

#### 4.2.9 Still-Image (SI).

##### EC1

Theme	Code	Example	Number
Empathy	UoF	L9 "We learned about Samantha and how she was feeling about secondary. We learned about how to make a tablo (sic)with her feelings."	5
Meta - awareness	MA	G12 "How to make a tablau. (sic) Imagining Samantha's feelins (sic) pooting (sic) your feet in her shoe. Helps me no my fellin (sic) about (sic) secandry. (sic)"	5
Pedagogy	LE	P17 "The tablo (sic). It was a lot of fun making and setting the scene."	3
Solidarity	S	G11 "We learned not to worry as people all feel the same in the tablo (sic)."	1

Q

Theme	Code	Example	Number
Pedagogy	LE	G8 “Making the tableau – I liked it because it was fun and useful.”	11
Meta - awareness	MA	P17 “Doing tableaux – because you tell how you feel about going to secondary.”	2
Real world learning	RWL	G20 “Making the tablo (sic)...because it helped me imagine how high school will be like.”	2

FG

Theme	Code	Examples
Pedagogy	LE	P 1 The tableaux were really good cos (sic) we went stage to stage what was happening.

RD

Theme	Code	Example
Bullying	B	They were all of a bullying nature - verbal and emotional. I asked the young people if they thought this was an issue and they indicated that it was. I was surprised by this, as they didn't indicate this during the SoD. On reflection, it was probably because they were emotionally engaged with SI that they could reflect on their transitional feelings.
Pedagogy	LE	The young people cooperated and listened to one another's ideas. When I asked the class what they thought about all of the SIs they said were proud of their work.
Empathy	UoF	They said that they discovered Samantha was lonely and scared; she didn't have a great relationship with her family and that she wouldn't tell them what caused her shyness. The last point was hard for them to accept and they wanted to know why this was the case.
Potential pedagogic limitations	PL	I let the young people choose their own groups instead of allocating them. In doing so, it was obvious that certain groups were made up of friendship circles and not mixed ability.

The young people indicated, in the exit card, that Still-Image developed their empathetic skills and an understanding of self. In addition, they suggest Still-Image engaged them with their work while a minority indicated that it developed their solidarity. Still-Image was mentioned 45 times, in the questionnaire as the young people's favourite convention. The majority response in the questionnaire, indicated



that Still-Image was an enjoyable convention. A minority of the responses indicated that Still-Image supported their understanding of self and prepared them for the real world. In the focus group, the young people thought Still-Image was an engaging pedagogical approach as it enabled them to develop their understanding of Samantha’s transitional experience. The research diary highlights that Still-Image engages the young people in group work, empathised with Samantha and understand their hopes and fears surrounding transition – namely bullying. However, some young people worked in friendship groups which did not bear a true reflection of the mixture of abilities in the classroom.

#### 4.2.10 Summary of results: Still-Image.

The young people suggested that Still-Image was an enjoyable convention that supported group-working skills (EC1, Q, RD and FG) while developing their empathetic skills (EC1 and RD.) Still-Image supported the young people’s discussions of bullying via the fictional narrative (RD) and their understanding of meta-awareness (Q and EC1). A minority of young people indicated that Still-Image assisted in their developing sense of solidarity (EC1) and real world learning (Q).

#### 4.2.11 Thought Tracking (TT).

##### EC1

Theme	Code	Examples	Number
Empathy	UoF	P23 “I know that people are scared and happy about going to high school. I know more about feelings and emotions. I know more about thought tracking. I know more about it because of thought tracking.”	10
Pedagogy	LE	G20 “I have learned about what a thought track means and I liked it.”	4
Meta-awareness	MA	L14 “I learned that you can have different feelings through the thought track.”	3

Q

Theme	Code	Examples	Number
Pedagogy	LE	L14 “Doing the Drama, hearing the thoughts because it was interesting and fun.”	2
Empathy	UoF	P4 “My favourite part was the thought tracking because it was fun and you had to know what it was like for Samantha to make the tableaux and thoughts.”	1

FG

Theme	Code	Examples
Multiple perspective	UoT	WB Was that good? P3 You could hear about what they were thinking inside. WB Did any of that surprise you? P1 I knew that Samantha wasn’t confident but then we found out she had no supporters and no one to help her.
Empathy	UoF	P4 We found out that Samantha was always being bullied and not everyone is up for going to high school and would rather stay back in primary. Not everyone feels the same.

RD

Theme	Code	Examples
Multiple perspectives	UoT	Moreover, the audience were surprised by how the TT changed their initial perceptions of the SI. For example, one girl said, “ <i>We found out what was going on in the character’s head – it made me think that sometimes people may think something different from what I thought they were thinking.</i> ” I asked her how this helps her in terms of understanding primary secondary transition and she said, “ <i>Well, it sort of helps as someone might say that they are happy and everything is OK, but really they might not be.</i> ” I asked a boy what he thought about this, “ <i>Yeah, it is good to understand that people might behave in ways because of what has happened to them and we need to think about that...</i> ” Therefore, TT appeared to support their ability to interpret multiple perspectives.
Empathy	UoF	I asked the group why they had changed their feelings about Samantha. One girl said, “ <i>I still feel sorry for her, but I think she might have caused some of her own issues.</i> ” I thought this was interesting as the group had clearly understood how Samantha felt and could empathise with her feelings.

Potential pedagogic limitations	PL	I noticed that some found it difficult to create a deep understanding of the character while others seemed to embody the role. This was shown through corpsing (nervous laughter) and repeating what their peers' thought.
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The young people highlighted, in the exit card and questionnaire, that Thought-Tracking developed their empathetic skills. The minority of responses indicated that it was a suitable pedagogic device and developed their understanding of self. The young people indicated, in the focus group, that Thought-Tracking assisted their understanding of multiple perspectives and empathy. The research diary indicates that the young people developed their understanding of multiple perspectives and empathy. However, some young people found it difficult stay in character.

#### 4.2.12 Summary of results: Thought-Tracking.

The main theme from *Thought-Tracking* was empathy (EC1, Q, RD and FG). There was some agreement between the young people that Thought-Tracking developed their understanding of multiple perspectives (RD and FG), meta-awareness (EC1) and that it was an enjoyable pedagogical approach (Q).

#### 4.2.13 The Ripple (R).

##### Exit Card 2 (EC2)

Theme	Code	Examples	Number
Empathy	UoF	L20 "I learnt about different acts. Today I learnt about the ripple and how people feel."	9
Meta-awareness	MA	G10 "I learned how to act a ripple and how I feel about school."	6

##### Q

Theme	Code	Examples	Number
Meta-awareness	MA	P15 "Knowing that others have different feelings about going to high school. It makes me more confident in the ripple."	3
Pedagogy	LE	G10 "When we made the ripple. I liked it because it was one picture and you could see anything that was going on when they spoke and moved."	2

FG

Theme	Code	Examples
Empathy	UoF	P1 When we were doing the ripple effect, we felt what Samantha felt, and how other people felt and what she was going through.
Real world learning	RWL	G4 Yeah, the ripple helped me see that things aren't that bad.

RD

Theme	Code	Examples
Pedagogy	LE	The class worked in groups and resolved conflicts in a mature and sensitive manner – they shared their opinions and suggestions.
Multiple perspectives	UoT	I asked the boys if they felt the R had helped them and they said that it had as it made them think about other people's thinking. When pushed further they said, " <i>It made us realise that some people can just do stuff without thinking while others think a lot about what they are doing.</i> " Therefore, the R helped them recognise the differing transitional thoughts people have.
Empathy	UoF	The young people commented on one another's facial expressions. It was clear that the R developed alternative interpretations of the situation helping them find a truth in the scene – they were empathising with the characters' verbal and non-verbal communication.
Meta-awareness	MA	They felt that it was important to share their thoughts and feelings with their parents as they will always want to help them; the R helped them understand their own thoughts and feelings.
Potential pedagogic limitations	PL	Another group had difficulty sticking to one word and action and kept trying to expand this into a scene. They became frustrated as they wanted to explore their ideas further to create a realistic scene– they appeared to be fighting against the symbolic nature of the convention.

The young people indicated, in the exit card 2, that The Ripple developed their empathetic skills and understanding of self. Similarly, in the questionnaire they suggested that The Ripple developed their understanding of self and was an engaging pedagogical device. In the focus group the young people suggested that The Ripple helped to them to recognise and understand others' feelings with some now viewing transition positively. The research diary suggested that the young people found The Ripple to be a suitable pedagogical device as it was enjoyable and promoted group work. In addition, they suggested that The Ripple developed their understanding of

multiple perspectives and empathetic skills. Meta-awareness was discussed to a lesser extent in *The Ripple* in comparison to the previous aforementioned themes. A minority of young people experienced difficulty in creating the one word and sequence.

#### 4.2.14 Summary of results: *The Ripple*.

The main theme from *The Ripple* was empathy (EC2, RD and FG). There was some agreement between the young people that *The Ripple* developed their understanding of meta-awareness (EC2, Q and RD). *The Ripple* supported learning and teaching of transition through group work. However, some young people initially found it difficult to engage with the one word and sequence (RD). There was a minority of voices surrounding the themes of multiple-perspectives (RD), real world learning (FG) and pedagogy (Q).

#### 4.2.15 Small-Group Play-Making (SGPM).

##### EC2

Theme	Code	Example	Number
Real world learning	RWL	P20 “I have learned that people have different opinions about high school and you need to make friends on the induction days or else it could become difficult to make friends so just try and talk to the person next to you and act friendly also smile. I liked learning it when we were playing.”	15
Multiple perspectives	UoT	L4 “That people need to express their thinking in role plays.”	7
Meta-awareness	MA	G26 “I have learned that you need to share what problems you have to someone you trust and people can influence how you feel. Like when we were doing the role plays.”	4

Q

Theme	Code	Examples	Number
Pedagogy	LE	G24 “Playing the 30 second advertisement. It was very fun and it got me active in the lesson.”	7
Bullying	B	G13 “Learning that everyone has different emotions about going to secondary and some of us have the same feelings in the play. Because it really helped me and now I know what to do if I am being bullied because we all put ourselves in her shoes.”	3
Empathy	UoF	P18 “Role play because I got to know how Samantha felt.”	2
Meta-awareness	MA	G1 “My favourite part of the Drama work was working in groups to make a 30 second advert. I liked this because it worked really well to make the advert and acting it out helped me understand more about my feelings.”	2

FG

Theme	Code	Examples
Pedagogy	LE	P1 “When you are acting it you are experiencing it and then when the teacher tells you it just sounds like a bunch of words, but when you are experiencing it you feel it.”
Solidarity	S	L1 “If you understand their feelings when you feel that way you will understand. You are not the only person. Yeah. Even if it is just a made up character you are not the only person. There are other people in the world feeling like that, some people don’t want to tell their mum and dads like Samantha. Some parents out there think that you are just making this up because this can’t happen. This happens and that’s why they become insecure and shy.”
Citizenship	HO	G2 “Yea and to support others too.”
Bullying	B	G1 “The acting - When we had to think who could be the bully and why they were bullying and we had to think about it.”

RD

Theme	Code	Examples
Empathy	UoF	One group had Samantha seeking help from her classmates who were mocking her. The teacher in the scene reprimanded the other pupils and then informed Samantha that she would, “... <i>look out for her</i> ...” in front of her peers. Thereafter, the class became unsettled as they believed the teacher had caused Samantha greater discomfort by highlighting that she wasn’t coping with school – especially as this was done in front of her peers.

Bullying	B	...it was clear that the children let the bullies win – not a single group stood up to the bullies. I asked the group why this was the case and they said, <i>“It is hard to stand up to a gang of people when you are on your own...It is hard to stand up to the bullies as they would gang up on us for helping Samantha.”</i> It appears that they were expressing their own feelings towards bullying in this scenario.
Citizenship	HO	One group indicated that they wanted to show what Samantha was going through in order to help her - one boy said, <i>“We are OK about going to secondary school, so we should try to help people who aren’t as confident as us.”</i>
Potential pedagogic limitations	PL	I noted that one group took slightly longer than the others to settle and get into role – slight giggling etc. When I spoke with the group it appeared that they were finding some aspects of stage fighting humorous. I suggested they use slow motion during the fighting as this might help them believe in the situation. However, it appeared that some of the performances were stereotypical, almost exaggerated bullying.

The dominant view in exit card 2 was that Small-Group Play-Making helped the young people prepare for secondary school. Some indicated that it developed their understanding of others and self. In the questionnaire, the young people indicated that Small-Group Play-Making was enjoyable. The minority responses suggested that it developed an understanding of bullying and supported their empathetic and meta-awareness. In the focus group, the young people indicated that Small-Group Play-Making supported learning and teaching as they could act out scenarios. For many children, Small-Group Play-Making helped them recognise that they shared similar transitional feelings with peers. A minority suggested that it helped them to offer and receive help from peers. Small-Group Play-Making developed their understanding of bullying. The research diary highlighted that the young people developed empathy towards Samantha, mainly due to the bullying nature of the scenes and were engaging with the story as a pedagogical process. Some young people indicated that Small-Group Play-Making developed their citizenship skills. There were elements of pupil non-engagement and stereotypical acting.

#### 4.2.16 Summary of results: Small-Group Play-Making.

Small-Group Play-Making supported an active enquiry model of pedagogy by helping the young people prepare for transition through acting out scenarios, in a fun and supportive manner (EC2, Q, RD & FG). Empathetic skills were developed (Q & RD) as was the ability to express their fears surrounding bullying at transition (Q, FG & RD). Some young people indicated that Small-Group Play-Making supported their meta-awareness (EC2 & Q), ability to offer support to others (RD) and solidarity towards their peers (RD).

#### 4.2.17 A-Day-in-the-Life (AL).

##### EC2

Theme	Code	Examples	Number
Bullying	B	L8 "I learned about how Samantha was feeling during a 24 hour time. There were people bullying. Now I learned if I get/see bullying I should tell a teacher."	9
Real world learning	RWL	L25 "In today's lesson I learned if the teachers are busy I could tell all my problems to the patrol (sic) care teacher."	5
Meta-awareness	MA	L16 "People have different emotions but we don't recognise our feelings because they don't want us to ask and tell miss then make it worth. I liked to act out my ideas in the school play with everyonrs (sic) plays."	4
Empathy	UoF	P20 "I learnt how to create a tableau and how to put it to life. And that some people feel happy and some feel bad about secondary like a day in the life."	4
Citizenship	HO	G6 "I learnt for order to help someone you should put yourself in their shoes because then you know how they feel and then you can help them in every possible way. Like in the 24 hour day."	2



Q

Theme	Code	Examples	Number
Pedagogy	LE	L9 “My favourite part was when we were laughing at Samantha in the day play.”	4
Real world learning	RWL	G6 “Acting the day. Acting helped me because it could happen at secondary school.”	3
Empathy	UoF	G14 “When we got to choose our own group and we had to make a problem in the nightmare scene – because it was fun and interesting and we can feel the way Samantha feels.”	3

FG

Theme	Code	Examples
Meta-awareness	MA	<p>P4 We have learned about a girl called Samantha, how to behave around people, there’s always going to be people there to help you, not everyone feels the same about going to secondary, there are clubs, some people are more confident than others, you are mixing with 15-16 year olds while in primary we are mixing with younger children. 5-11 year olds. In secondary we go from 11-18. In primary you are one of the older children but when we go to high school you are going to be the youngest and we need to climb the ladder again.</p> <p>WB How does that make you feel?</p> <p>P 4 Scared, restarting your life again. We were the smallest, and then the biggest now we are the smallest again.</p>
Real world learning	RWL	<p>WB What other things did the Drama help you learn about primary/secondary transition?</p> <p>L5 Subjects, getting them, the day 24 hours.</p> <p>WB Is that a good thing to do?</p> <p>L5 It made you think about how you were going to get to school.</p> <p>WB Why was that a good thing to do for you for primary/secondary transition?</p> <p>L3 Because when it is your first day you think where are we supposed to go, we are lost.</p> <p>WB It is stressful enough, isn’t it?</p> <p>L2 And get to school and you’ve forgot your homework, you’ve lost your timetable, you get detention, sent to the head teacher’s office and you think this has been a bad enough day.</p>
Empathy	UoE	<p>P2 If someone is not feeling confident you can give them more time and you can tell them what to do sometimes and if someone is more confident you can ask them what to do.</p> <p>P3 You can put yourself in their shoes.</p> <p>WB Is that a good thing to do?</p>

		<p>P3 Yeah, it lets you feel how they feel like and they can feel what you feel like.</p> <p>WB For primary/secondary transition, is that an important thing to do to put yourself in their shoes?</p> <p>P4 Yeah.</p> <p>WB Yeah, why?</p> <p>P4 You put yourself in their shoes and they feel really sad about going, if someone is going to a different school from where you are going you must put yourself in their shoes and feel how they are feeling.</p>
Citizenship	HO	L1 We know how to behave around them. If they are not that confident you help people.

RD

Theme	Code	Example
Empathy	UoF	They put Samantha in bed and the other characters (her thoughts) came in one-by-one tormenting her then exited. Samantha sat-up and screamed, <i>"I don't want to go to school."</i> I asked the class what they observed, <i>"She is really upset about school and is worried so much she is having bad dreams."</i> One boy said, <i>"...sometimes dreams show you what you are feeling...they are your brains way of working things out."</i> A girl expanded this saying, <i>"Samantha is probably dreaming because she is trying to work out what to do, but she is so upset she can't manage."</i> The group were empathising with Samantha.
Citizenship	HO	Samantha was walking home by herself and then the other characters started to taunt her. Samantha stopped and screamed as if she couldn't take any more and the other characters ran away. I asked the group what they thought about this and they said, <i>"She is not coping and we need to help her."</i>
Pedagogy	LE	They organised themselves in an efficient manner with the groups working to sort the transitions between the scenes.
Real world learning	RWL	They suggested AL prepared them for secondary saying, <i>"I understand what secondary school is going to be like."</i>
Meta-awareness	MA	When asked to reflect on their learning in AL they stated that it helped them to understand how to ignore people who annoy them and that you need to understand yourself before you can understand others.
Potential pedagogic limitations	PL	The girls shouted L. O. S. E. R at Samantha and exited the stage leaving her crying. I asked the class who was missing from this scene and one boy said, <i>"teacher"</i> . On reflection, I was concerned that the group was worrying about transferring to secondary school. However, one boy said, <i>"Yeah, if that happens to any of us we would do that"</i>

	<i>sir.</i> ” This reassured me that the young people were reflecting on the fiction – they knew it wasn’t a reality.
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The Exit Card 2 highlighted that A-Day-in-the-Life, develops the young people’s understanding of bullying and prepared them for secondary school. A minority suggested that A-Day-in-the-Life developed their understanding of self/others and the need to support peers at transition. In the questionnaire, the young people indicated that A-Day-in-the-Life was an enjoyable convention which developed their empathy and learning to the real world. The young people indicated, in the focus group, A-Day-in-the-Life developed their meta-awareness as they were able to express their feelings regarding transition and prepared them for secondary school. In addition, A-Day-in-the-Life developed their empathetic skills by ‘putting themselves in other people’s shoes’. A minority view was that A-Day-in-the-Life developed citizenship skills. It was noted in the research diary, the young people developed their empathetic and citizenship skills and they enjoyed learning in fictional time frames. Furthermore, A-Day-in-the-Life prepared the young people for transition and developed their understanding of self. However, a minority of young people appeared to become too involved in the fiction; this was alleviated through reflection.

#### *4.2.18 Summary of results: A-Day-in-the-Life.*

A-Day-in-the-Life developed empathy and was a suitable pedagogic device (EC2, Q, RD and FG) with some young people indicating that it developed their meta-awareness (EC2, RD and FG) Furthermore, A-Day-in-the-Life assisted the young people in their preparation for real life while working as an ensemble (EC2, Q, RD and FG). Citizenship skills developed as the young people expressed their support towards peers who were experiencing transitional difficulty (EC2 and FG).

4.2.19 Narration (N).

EC2

Theme	Code	Examples	Number
Real world learning	RWL	G14 "I learned that you should not always keep things to yourself like Samantha did in the narration."	11
Meta-awareness	MA	L4 "I learnt that by understanding your feelings it may help you understand and help other people. Like when I heard the narrator I understood how I felt."	5
Pedagogy	LE	P9 "I have learned how Samantha feels and how she is treated in the narrator thing. It was good and fun to do."	1

Q

Theme	Code	Examples	Number
Pedagogy	LE	L7 "Narrating because you get involved."	3
Empathy	UoF	L2 "The narrating because it helped me with feelings."	1

FG

Theme	Code	Examples
Pedagogy	LE	G6 I like the narrating bit... When adults are doing it, it was quite fun and telling the story about what is happening and it's not the actual characters. It is like telling a story to kids; children love to hear stories, so you are the adult and they are the children.
Empathy	UO	WB So, you got a bit of maturity out of it? G6 Probably just the experiencing like the way that Samantha felt or something. Or the way it felt like getting bullied and not having anyone to talk to and to turn around to tell you don't worry about them about being so shy and if your friends don't help you.

RD

Theme	Code	Examples
Multiple perspectives	UoT	One group performed the breakfast scene with the sister narrating her upset about Samantha's behaviour. The young people were developing their understanding of the multiple characters' perspectives.

Citizenship	HO	<i>“Well if someone is upset, you need to help them because of their feelings. Like if they are anxious about going to secondary school, you need to think why they are feeling this way – has someone said something to them, or has something happened at home? Either way, I think it would be good if I could help them.”</i> The young people understood that they had a responsibility to help others - clear responsibility for self and others - this might be the CfE (responsible citizens) in action?
Empathy	UoF	They were engaged and started to empathise with Samantha and the other characters in her life.
Pedagogy	LE	They played with different characters’ perspectives and suggested that they didn’t think they could use narration in this way.

The young people indicated, in the exit card, that Narration developed their meta-awareness. The less dominant view was that Narration supported learner engagement and preparation for real life. In the questionnaire, it was reported that Narration engaged the young people in their learning and developed empathetic skills. One pupil mentioned Narration during the interviews across all three schools and suggested that it was enjoyable because of its story telling qualities. In addition, the pupil reported Narration developed an understanding of others’ emotions. The research diary suggests Narration helped the young people understand others’ thinking while developing their empathetic skills. Narration taught the young people to support peers who were struggling with transition. The young people expressed their enjoyment in using Narration.

#### *4.2.20 Summary of results: Narration.*

The young people indicated that Narration engaged them in their learning and preparation for secondary (EC2, Q, RD and FG). The young people indicated that Narration helped them understand others’ thinking (Multiple perspectives – RD) and meta-awareness (EC2). There was some agreement that Narration developed empathetic skills (EC2, Q RD and FG). A minority of pupils indicated that Narration developed citizenship skills (RD).

4.2.21 Diaries-Letters-Journals-Messages (DLJM).

FG

Theme	Code	Examples
Real world learning	RWL	<p>WB How does that make you feel to know that teachers support you?</p> <p>P2 It is good because they know all about you, they know what you are good at and what you are bad at and then they can prepare for it.</p> <p>P1 Clubs, teachers, different classes and teachers talking about you.</p> <p>WB Did you realise teachers spoke about you all beforehand?</p> <p>P1 No.</p> <p>WB You didn't realise that?</p> <p>P2 No.</p> <p>WB So, the Drama taught you that the teachers all came together and spoke about everyone beforehand?</p> <p>P4 Normally you feel that the teachers don't care about you they just want you to do your work and that's it. But, they actually do think about you. They look after you from 9-3 to make you feel confident. If you are in class and you are upset you would speak to your teacher and they would speak to you and tell you that they would sort it.</p>

RD

Theme	Code	Example
Real world learning	RWL	I explained their primary head teacher, in conjunction with their teacher, would write a report on them for secondary school. The young people were unaware of this and one young person indicated, <i>"I like the idea that my teacher is helping me going to secondary school as miss can tell the secondary teachers what I'm like."</i>
Pedagogy	LE	I was pleased with their ability to adopt the role of teacher and discuss what should be included in the school report. The standard of the report writing was good as the young people were concise about Samantha and her needs. The young people identified what supports should be implemented for Samantha in secondary school. This showed their engagement with the task – they wanted her to succeed – and developing knowledge of transitional supports.

The research diary indicates that the young people found Diaries-Letters-Journals-Messages developed their understanding of the transition process – writing the Primary 7 reports for secondary school; the young people found Diaries-Letters-

Journals-Messages to be an engaging pedagogical approach. In the focus group the young people concluded that Diaries-Letters-Journals-Messages helped them to understand the transition procedures and supports between primary and secondary.

#### 4.2.22 Summary of results: Diaries-Letters-Journals-Messages.

*Diaries-Letters-Journals-Messages* developed the young people's understanding of the support procedures at transition (RD and PI). They engaged with the writing task and demonstrated their knowledge of transition (RD).

#### 4.2.23 Mantle-of-the-Expert (MoE) with Teacher-in-Role (TiR) and Meetings (M).

### Q

Theme	Code	Examples	Number
Pedagogy	LE	L28 "I liked being a teacher. Working in groups."	2
Real world learning	RWL	L23 "My favourite part was when we did the teachers because it was fun and it helped me understand what to do in secondary."	2
Meta-awareness	MA	L15 "My favourite part was being a teacher and doing an act about Samantha's first day in secondary. Because it was really exciting and fun and I got to learn more about how I fell." (sic)	1
Empathy	UoF	G25 "I liked the teachers. I liked it because it helped me understand how Samantha was feeling."	1

### FG

Theme	Code	Examples
Real world learning	RWL	<p>P1 It would help us understand how it is going to be and how we are going to react. Not everyone is confident about going, if I am not confident I can go to a teacher or a buddy. There are all different clubs.</p> <p>P3 There are lots of different clubs.</p> <p>P4 You can meet all different people at clubs.</p> <p>WB Did you know about all that stuff in the depth that you now know since we started?</p> <p>P4 Just a wee bit.</p> <p>WB So, the Drama has helped you understand more about the buddy system?</p> <p>P4 Yes.</p>

		P2 It helps you understand what teachers do in secondary, they find out things about you, who you work well with, what classes they should put you in. All the children don't know about Samantha and lacking confidence. If you do this class you will know how it feels and you will know how to solve the problem.
Meta-awareness	MA	WB How does that make you feel that teachers feel like that towards you? G2 It makes me feel confident and happy that if you were having problems you could go to them for help. WB Did you realise that the teachers thought about this before we did the Drama? G1 I didn't think they would have time to.
Citizenship	HO	L4 When we doing the role as the teachers we were discussing what we could do to help Samantha. We came up with a few thoughts and like we could take her to clubs and all that and like show her around the school. If she would have one or two friends then that would be OK she can get into a group with a couple of people.
Pedagogy	LE	WB Why did you enjoy that? P3 It taught us how we would feel if we were a teacher, how teachers prepare for it, how the teachers react and how the teachers communicate with other teachers like the shy student and how to help Samantha.
Empathy	UoF	WB Then we found out what the teachers had done. How did that make you feel? P5 A lot better, it tells you how some people feel, not everyone is confident about going to secondary, some people are more nervous than others.

#### RD

Theme	Code	Examples
Pedagogy	LE	The young people changed their body language and posture to that of a professional. They introduced themselves to one another as Mr or Mrs (Surname) stating their teaching subject. The young people were actively engaging with the story and their role in the Drama.
Meta-awareness	MA	MoE helped their confidence about transition as they understood that the teachers would help them.
Real world learning	RWL	They developed their understanding about primary-secondary transition in a positive light. MoE helped them view secondary as a supportive environment that was fun. Furthermore, it seems that the young people thought MoE developed their understanding about making new friends and keeping old ones.
Citizenship	HO	They indicated that the MoE helped them to think about the help that they could provide to their peers. They



		suggested that MoE-helped them to do/see what teachers do to help them through transitions.
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The young people highlight in the questionnaire, that Mantle-of-the-Expert was an appropriate pedagogical approach in preparation for secondary school. The minority responses were that it developed the young people's meta-awareness and empathetic skills. In the focus group, the young people suggested Mantle-of-the-Expert prepared them for secondary school while developing their understanding of transitional supports. In addition, the young people indicated Mantle-of-the-Expert developed their sense of citizenship, the role of the teacher and empathetic skills. The research diary indicates that the Mantle-of-the-Expert was an appropriate pedagogical device to engage young people in learning. In addition, it appeared to develop their understanding of their meta-awareness and prepare them for secondary school. A minority of young people indicated that Mantle-of-the-Expert developed their citizenships skills.

#### *4.2.24 Summary of results: Mantle-of-the-Expert with Teacher-in-Role and Meetings.*

Mantle-of-the-Expert was a suitable pedagogical approach for learning about primary-secondary transition (Q, RD and FG). The young people indicated that Mantle-of-the-Expert developed their meta-awareness (Q, RD and FG), understanding of the role of the teacher while evolving a positive view of transition (RD and FG). Mantle-of-the-Expert developed some young people's understanding of the transitional supports (Q, RD and FG). Mantle-of-the-Expert developed young people's empathetic skills (Q and FG).

4.2.25 Forum-Theatre (FT).

Q

Theme	Code	Example	Number
Pedagogy	LE	G4 “Selecting a part about Samantha and then doing it in front of everyone and they could say stop or do a character themselves – I liked it because it was interesting to hear what people were saying so it can change the play a little bit.”	6
Real world learning	RWL	L13 “Creating scenarios about Samantha about how she goes on in school and changing them. I liked this because it’s teaching us how to overcome similar phases like this and how to relate.”	3

FG

Theme	Code	Examples
Empathy	UoF	WB What did we find out about Samantha, how was she feeling about buddying? G1 She was scared and upset because she didn’t think she would get any. G2 She didn’t think she would have any. But then we found out actually if she had spoken she could meet new friends.
Real world learning	RWL	WB What do you think helped you more the Drama work or going to the secondary school for transition? P 3 The Drama work. (...) P3 Yea it gave us a feel for the high school. The Drama helped us, it explained what it would be like going to the high school, it gave us a feel for it and explained what we were to do. (...) P4 It helped us understand the building and how it was going to be bigger than this and to meet the teachers and there are more teachers and children than in primary school. WB So the Drama really helped. What about yourself? P6 The same because the Drama helped you understand that if you have any troubles you can go to a teacher. And like if when we went to the school we got to find out where to go and stuff. P1 Going to school helped you with the physical layout of the building. The Drama helped you understand the social and mental stuff.
Pedagogy	LE	L3 I like when we did the Forum theatre. (...)

		<p>WB How did that work for you guys, the forum theatre?  L1 Good it actually went very good.  WB Good tell me, why?  L1 We were acting out how like as kids and like just doing a role play about how we felt and how the role play people were.  L2 And just like you said earlier on by acting out, it was making you understand it.  L4 You are not the only person even. If it is just made you are still not the only person who feels it?</p>
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RD

Theme	Code	Examples
Citizenship	HO	The group presented their improvisation and the boy playing Samantha decided to stay. I asked him why he chose not to run away this time and he said, " <i>People heard me.</i> " I asked the group if it was important to feel included and one boy said, " <i>Yeah, because you become a team. Everyone wants to be in a team with nice people helping one another.</i> " It was clear that the young people enjoyed FT as it enabled them to express their support for Samantha by altering the outcome of the scene.
Multiple perspectives	UoT	The class asked the actors to sit down with the teacher and discuss why they were behaving poorly towards Samantha. A lengthy discussion took place and all parties agreed to be friendly. It was clear that the young people were playing out their different roles with conviction and understood the multiple perspectives of the characters.
Empathy	UoF	When Samantha walked out of the classroom the pupil confronted her and said, " <i>...I heard what miss said to you and I just want to say that I am sorry for upsetting you. I know we haven't got off to a good start, but if you want, I would like to try and be friends – you never know we might just like one another.</i> " The class all applauded this and seemed happy about this outcome. It appeared that they were happy with the empathy shown by the pupil towards Samantha.
Pedagogy	LE	The class worked on one scene where Samantha was Stage Right and the rest of the group was Stage Left: clearly having fun and isolating Samantha. Samantha then proceeded to walk over to the group of pupils and asked them if she could play. The group all symbolically turned their backs on her and one at a time shouted, " <i>NO!</i> " Samantha then turned to the audience and proceeded to

		say the following, <i>“I’m so sad. Why won’t they play with me?”</i> The quality of the scenes performed indicated that the young people were engaged with their learning.
Meta-awareness	MA	The class indicated that FT helped them to understand that they shouldn’t be scared about going to secondary because of the supports and friendships that they will have. They suggested that the convention helped them realise their own feelings about transition.

The questionnaire suggested that the young people thought Forum-Theatre engaged them in their primary-secondary transition learning and prepared them for secondary school. In the focus group the young people indicated that Forum-Theatre was fun and developed their empathetic skills and prepared them for secondary school. The research diary noted that the young people indicated that Forum-Theatre developed: their citizenship skills; understanding of self (meta-awareness); multiple perspectives; empathy while expressing their concerns surrounding bullying.

#### *4.2.26 Summary of results: Forum-Theatre.*

Forum-Theatre is a suitable pedagogical technique to support pupil engagement and preparation for secondary school (Q, RD and FG). Meta-awareness, empathic skills developed (RD and FG). Forum-Theatre developed the young people’s understanding of their and others’ thinking (RD) around bullying (Q) and real world learning (Q and FG).

The next section (Section 2) discusses the themes outlined in this section.

#### 4.3 Section 2 – Discussion of pupil response to a Drama Convention approach within the context of primary-secondary transition.

This section discusses the themes as outlined in Section 1 of this chapter.

##### *4.3.1 Pupils' understanding of Drama Convention approaches as a pedagogical approach.*

The young people highlighted that the Drama Conventions approach created an ensemble based pedagogy which developed their collaborative, motivational and problem-solving skills; this was highlighted by the young people throughout several Drama Convention approaches and the pupil questionnaire. In addition, they indicated that Teacher-in-Role motivated the majority of young people to remain on task; this might be because of the positive relationship that formed between the young people and me. Instead of the formal traditional relationship between teacher and pupil, Teacher-in-Role enabled the young people and me to work together and become 'co-authors'. Neelands (1984) suggests that 'co-authorship' enables the teacher to commence 'writing' the Drama for the young people to 'read' and subsequently 'write' themselves into it. Neelands (1984) and O'Neill (1995) indicate that groups successfully engage in the Drama world (Neelands refers to this as Drama time) when the teacher adopts a role. Using Teacher-in-Role enabled me to model a fictional role and showed the young people how seriously I was taking the fiction. In addition, Teacher-in-Role developed the young people's confidence in participating alongside me by entering into an 'as if' world. O'Toole and Stinson (2015: 174) suggest,

Working in role with the students allows the teacher to model language and..., puts the teacher on the same level as the students thus diminishing the 'teacher as authority' relationship evident in so many classrooms.

Working in role developed the young people's questioning and thinking skills. In particular, they indicated that Teacher-in-Role motivated them to develop their understanding of primary-secondary transition. Prendiville and Toye (2007) suggest when participants are involved in defining Teacher-in-Role it develops their

understanding of a character's behaviour (verbal or non-verbal). This concurs with the young people's suggestion that they recognised and understood Samantha's non-verbal and verbal communication. The young people used their understanding of Samantha's transitional experience, via Role-on-the-Wall, to prepare questions for her during Teacher-in-Role and Hot-Seating. Furthermore, as the young people were able to prepare their questions in advance, I was able to formulate answers to maintain their engagement with the fiction; this concurs with Winston and Tandy's (2009) suggestion that answers must be provocative enough to engage participants emotionally and sustain their interest. Structuring Role-on-the-Wall and Hot-Seating together provided the young people with answers which motivated collaborative working (Anderson, 2012).

The young people indicated that group collaboration through Still-Image engaged them with their transitional learning. They suggested that Still-Image was one of their most enjoyable conventions via the pupil questionnaire. The young people's response to Still-Image concurs with Winston and Tandy's (2009) suggestion that it is a popular strategy to use. Participants were invited to work in groups to establish a key moment from Samantha's story. As noted in the research diary, the young people suggested that Still-Image enabled them to explore and question the narrative generated from the previous conventions; this developed a shared understanding of the themes and issues of the story and problem-solved Samantha's transitional concerns. Hertzberg (2001) indicates that Still-Image promotes young people's understanding as they are able to enact ideas and visualise thinking.

Visualising thinking was developed in Thought-Tracking as the young people heard the thoughts of the characters and compared these to their understanding of individual roles. This concurs with Goode's (2014: 26) suggestion that Drama is,

...*enacted fiction*. This fictional aspect gives us control over the everyday elements of time, space and human presence in ways not available to us in daily living. In drama we can stand up any event, from any place and from any time. We can become the people driving that event and using drama conventions we can stop it, repeat it, slow it down or speed it up in any way that we wish. Indeed, drama conventions such as *Thought-tracking* allow us

to hear aloud the thoughts inside a character's head. Something I have wished for in real-life on many occasions.

Additionally, the young people enjoyed using Thought-Tracking to develop their understanding of character and self. Neelands and Goode (2015: 148) suggest,

An imaginative and tuned awareness of the possibility of the conventions and the demands made by them allows participants to isolate and stimulate aspects of human experience for themselves. Increasingly, abstract and complex concepts can be made concrete, communicable and open to examination through the participant's discovery and experience of different matches of convention and content.

The young people suggested that The Ripple enabled them to 'play' with the notions of time, presence and place. They indicated that bringing the Still-Images to life, developed a personal rhythm and pace to their work. Through the suspension of reality, via the manipulation of time, space and behaviour, the young people altered the, "unalterable rhythm and pace of reality." (Neelands and Goode, 2015: 156). In doing so, the young people reflected on the action to establish a pace for work which suited their needs. Additionally, collaborative working supported the young people to share ideas and resolve disagreements in a sensitive manner (O'Toole and Stinston, 2009). John-Steiner (2006) indicates that creative collaborations thrive on diversity of perspectives, constructive dialogues, negotiating individual differences while creating a shared voice and vision. Neelands (2009a: 4) suggests ensemble learning is,

A way of modelling how through collective artistry, negotiation, contracting of behaviour and skilful leading, the ensemble in the classroom might become a model of how to live in the world.

The young people indicated that Small-Group Play-Making, A-Day-in-the-Life and Forum-Theatre activated their transitional learning while developing acting skills. Bowell and Heap (2013) suggest that young people develop skills in acting during role play. Forum-Theatre, in particular, enabled the young people to participate inside of the story, stopping and starting the action to create multiple outcomes and solutions. Clark et al. (1997) suggests that young people's learning should resonate

with them to develop a 'felt knowledge'. The authors suggest that exploring the problematic issues through a Drama pedagogy will be, "genuinely serving the needs and interests of students in the transition years" (Clark et al., 1997: 19).

Narration motivated the young people to collaborate and they were surprised at how it was organised to accompany the action; as opposed to its traditional storytelling function (Neelands and Goode, 2015). The young people suggested that Narration helped them to understand character and storyline as the normal rules of time, space and identity were suspended. In doing so, the young people worked together to create, structure and enact the unfolding narrative (Winston and Tandy, 2009).

Anderson (2012) encourages teachers and young people to collaborate in the creation of a Drama structure. Anderson's (2012) suggestion was observed during Diaries-Letters-Journals-Messages as the young people 'co-authored' Samantha's primary school report with me in role as a fellow teacher. As the young people had experienced Samantha's story, they included information regarding her primary school experience and demonstrated their understanding of transitional supports. Marino (2012) suggests that 'Writing-in-Role' motivates young people to write, as they understand the relevance for writing, and develops an emotional involvement with the characters while reinforcing their expert roles.

Working in role as expert teachers, through Mantle-of-the-Expert, the young people developed their understanding of transitional supports. Bolton (1998: 244) suggests that Mantle-of-the-Expert enables young people to get "inside the skin of the expert". The young people suggest that they developed 'expert' knowledge due to their learning in the Drama and through discussions about transferring to secondary school. Furthermore, as they selected their secondary subject expertise this empowered them to speak, with authority, on what transitional support they could provide as a teacher. This concurs with Heathcote's (1984b) suggestion that Mantle-of-the-Expert commits young people to learn appropriate or relevant information and develop skills to succeed in the task.

As a result of the young people's involvement with Drama Convention approaches, they indicated that they were motivated and engaged in their learning. They



suggested that the ensemble nature of Drama Convention approaches developed group work and problem-solving skills. The young people's interactions with theatre support Neelands and Goode's (2015: 5) observation that, "curiosity about the storyline and a sense of imminent action act as motivation for those acting or spectating in the dramatic event." (Neelands and Goode, 2015: 5).

#### *4.3.2 Pupils' understanding of Drama Convention approaches through the theme of empathy.*

Walking in someone else's shoes is a core element of Drama (Ewing, 2015), as it enables young people to 'pause' their world to act 'as if', solve problems (Ewing and Simmons, 2004) and develop their empathetic and collaborative skills (Ewing, 2015). The theme of empathy was linked, to a number of Drama Convention approaches in the pupil questionnaire, and the young people considered this as their favourite aspect of the Drama. Moreover, the majority of the young people, in the questionnaire, highlighted that they developed an awareness of others' transitional perceptions through their understanding of verbal and non-verbal communication.

Neelands and Goode (2015) indicate that Spectrum-of-Difference enables participants to discover the range of opinions in a group. Neelands and Goode's (2015) suggestion is confirmed in the theme of empathy as the young people recognised the mixed primary-secondary transition emotions that their peers were experiencing – mixed emotions being a theme of transitional research (Symonds, 2015). When introducing a source to a group, O'Neill et al. (1976) highlights the importance of establishing the intended pace and tone of the lesson. The young people indicated that they enjoyed the manner in which I introduced Teacher-in-Role and understood Samantha's low-status, relative to their own, provided them opportunities for decision making. Prendiville and Toye (2007) indicate that a consequence of a teacher adopting a low status role during Teacher-in-Role helps to develop empathy and raises pupil status. The young people's developing empathy towards Samantha continued during Role-on-the-Wall. Although, Role-on-the-Wall was not discussed in great detail by the young people, in comparison to other Drama

Convention approaches, those who did mention it indicated that it helped develop a greater understanding of others' thoughts and feelings. Neelands and Goode (2015) suggests that Role-on-the-Wall highlights the varying interpretations of the context held by a group. In addition, the young people reported that they developed their understanding of Samantha's feelings when participating in Hot-Seating and Still-Image.

The young people indicated that they developed their empathetic skills during Thought-Tracking. The development of empathetic skills might have occurred because the young people generated meaning through their engagement in the Theatre structure, which led to new understandings and experiences (Neelands and Goode, 2015). The atmosphere generated during Thought-Tracking helped the participants to build credibility, arouse feelings and moods that were contextually appropriate. This was indicated by the young people who stated that the Thought-Tracks enabled them to hear the range of feelings people have about transition. Furthermore, some young people suggested that they were able to create their Thought-Tracks because they understood what the character was feeling thus empathising with their emotions. Prendiville and Toye (2007) suggests that Thought-Tracking helps pupils empathise with a role.

Empathising with a role was discussed by the young people, in The Ripple, as they experienced Samantha's, and the other characters', transition. The young people suggested developing empathetic skills was important as they developed an awareness of self and others. Akos (2000: 217) suggests that Drama is,

...one of the more effective and fun ways for students to examine emotions and perspectives of others...

and

Regardless of the activity, the procedure of discussing and processing the activities provides the curriculum for teaching empathy. Small-Group Play-Making and A-Day-in-the-Life developed the young people's empathetic skills as they were able to put themselves into others' shoes. Baldwin

(2008) suggests role-play develops empathy and understanding of others' point-of-view. In particular, the young people suggested that creating scenarios, leading up to Samantha's first day in school, helped develop their understanding of her feelings. When describing the impact of a dream sequence one young person indicated that dreams help you to understand feelings. Swartz and Nyman (2010) suggests that dreams are the subconscious way of making sense of the world. When dream images are created, from a character's perspective, the young people are experiencing the poetic and symbolic potential of Drama. In doing so, they are experimenting with language, gesture and developing an understanding of the character's inner thoughts and feelings. Similarly, the young people, when discussing Narration, indicated that it developed a greater understanding of characters' emotions. Moreover, as the narration was facilitated from the perspective of individual characters, the young people developed their understanding of private and public life (Neelands, 2012).

Understanding behaviour and emotions was discussed in the conventions of Mantle-of-the-Expert and Forum-Theatre. The young people indicated that playing the expert role of a teacher helped them to understand pupils' and teachers' feelings at transition. In doing so, the young people highlighted that an expert role formed a greater awareness of the responsibilities of teaching staff during transition. Toye and Penderville (2000) suggests Mantle-of-the-Expert helps young people think from the view point of their expert role. This might explain why the young people expressed empathy towards Samantha and their teachers. The young people's new appreciation for their teachers, through the development of empathetic skills, supported their problem-solving abilities in Forum-Theatre. In turn, the young people indicated that resolving Samantha's problems supported them to address their own transitional concerns. This concurs with Hammond's (2015a & b) suggestion that Forum-Theatre helps young people to raise their awareness of issues and lead to new insights and solutions.

The Drama Convention approaches, outlined above, advanced the young people's understanding and recognition of others' emotional welfare and behaviour; this supports Neelands and Goode's suggestion, "Theatre provides a 'mirror' in which

actors and spectactors can consider themselves and their relationship to others.”  
(Neelands and Goode’s (2015: 6).

#### *4.3.3 Pupils’ understanding of Drama Convention approaches through the theme of meta-awareness.*

The young people indicated that participating in a Drama Conventions approach developed their understanding of their transitional feelings (which are often mixed). In response to the pupil questionnaire, the young people indicated that the Drama work developed a greater understanding of self and promoted their confidence. Walker et al. (2016) suggests that Drama, even for those pupils who dislike performing, can build self-confidence through participation. Developing self-confidence, and an understanding of personal feelings, was discussed by the young people in Spectrum-of-Difference. The young people suggested that standing on the spectrum, in relation to their peers, helped them to understand their transitional feelings. Similarly, the young people indicated that hearing Samantha’s transitional experience helped them reflect on their own emotions; some young people compared their emotion against those of Samantha’s and concluded that they were not to the same intensity. Hot-Seating helped the young people develop their understanding of their transitional thoughts and feelings as they were able to reference Samantha’s answers. In particular, the young people described their understanding of pathos, wherein they recognised that their initial response, for example humour, was coupled with a feeling of sadness.

Still-Image is a quick way to draw young people into the fiction and help them make sense of their thoughts and feelings (Woolland, 1993). When one group were ‘performing’ their Still-Images the remainder of the class became an audience. Neelands and Goode (2015) suggest that the interchange or fusion between the roles of actor and spectator develop an understanding of the human experience and Theatre itself. This is because the audience are ‘active’ and recognise/reflect on the symbolic dimension of the work. The young people indicated that they recognised, through observation and discussion, other people’s emotions and linked this to their

own transitional perspectives. Bolton (1979) suggests that young people are able to draw upon the dialectical learning process to develop a greater understanding of self. He indicates that Drama creates a metaphor with its meanings found in the dialectical set-up between the symbolic and real worlds. The dialectical set-up incorporates the Personal (understanding of self), Universal (generalisation of abstract notions) and Analogous (the ability to connect situations in the Drama world to real situation which seem to be similar) (Bolton, 1984). The young people participated in the dialectical set-up as they were able to ‘experience’ what it felt like to be Samantha. Moreover, they indicated that this helped them understand their transitional thoughts/feelings and gave them confidence to discuss this with their peers. Therefore, Still-Image appears to enable individuals to explore how meaning is made in Drama other than through dialogue.

Thought-Tracking and The Ripple supported young people’s understanding of their transitional perspectives, as they listened to the characters’ thoughts and recognised the importance of sharing feelings with family. Understanding and sharing feelings was discussed by the young people in Small-Group Play-Making. The young people indicated that working collaboratively in Small-Group Play-Making, inside and outside of the fiction, helped them understand their transitional feelings. Bowell and Heap (2013) indicate that Drama provides opportunities for investigation and reflection, celebration and challenge. Collaboration can help change the way people feel, think and behave while developing their personal expression and growth of intellectual and emotional literacy. They suggest,

It provides a framework for the exploration of ideas and feelings and the making of meaning. Drama is embedded in culture and provides a means by which children can understand themselves and relate to those around them.  
(Bowell and Heap, 2013: 4)

The young people recognised that by collaborating with others and acting out scenarios, which are close to their experience, can develop their understanding of personal feelings. Developing an understanding of self, via working in role, was discussed in A-Day-in-the-Life. Clark et al., (1997) suggest that role-playing develops young people’s imagination to re-play or pre-live experiences, supports

reflection on past experiences and anticipates future events (ibid, 1997); this improves self-knowledge, in relation to the real world, and offers new, “dynamic perceptions of self” (ibid, 1997: 24). A-Day-in-the-Life and Narration helped some young people develop a positive transitional outlook by reducing feelings of anxiousness; understanding their changing social status from being the ‘biggest’ in primary to the ‘smallest’ in secondary.

Mantle-of-the-Expert and Forum-Theatre also supported the young people in their evolving understanding of self. The young people indicated that participating alongside other ‘experts’ in Mantle-of-the-Expert, helped them to understand school transitional supports; this develops young people’s transitional experience. Furthermore, the young people indicated that Mantle-of-the-Expert helped them feel safe about their transition as they knew that they would have their friends (old and new) for support. Forum-Theatre supported the young people’s understanding of self and transitional confidence through the use of stories. This addresses Barton and Booth’s (1990: 13) suggestion,

Story gives children ways of dealing constructively with inner experiences, communicating an intuitive, subconscious understanding of their own nature. Being a human being in this world means having to accept difficult challenges, but it also means encouraging wonderful adventures. One task of childhood is to test oneself in imaginary situations...

The young people might have been testing themselves in the fiction to develop an understanding of self and others. Samantha’s story offered an imaginative framework for the young people, validated their feelings, promoted insights, provided hope, reduced fears and supported a rich fantasy life (Barton and Booth, 1990). Therefore, Mantle-of-the-Expert and Forum-Theatre provided hope and reduced transitional fears.

The young people indicated that their participation within a Drama Convention approach, developed their understanding of self. They recognised the challenges that they faced and the adventures that lay ahead of them through their participation in a structured symbolic world. The above-mentioned Drama Convention approaches

support Neelands and Goode's suggestion that, "participants are provided with the opportunity and climate in which to articulate and make sense of their own felt responses" (Neelands and Goode, 2015: 6).

#### *4.3.4 Pupils' understanding of Drama Convention approaches through the theme of real-world learning.*

In creating a world in a drama and inviting children to invest directly and actively something of themselves in it, the teacher creates the opportunity for understanding to be perceived which is directly transferable to the real world.

(Bowell & Heap, 2013: 2)

Bowell and Heap (2013) indicate that young people are able to link and transfer their learning in the fiction to the real world. This concurs with the majority of the young people's responses to the pupil questionnaire who indicated that their participation in the study prepared them for primary-secondary transition. Teacher-in-Role supported the young people's preparation for secondary school as they compared their (real) and Samantha's (symbolic) transitional experiences.

Still-Image, The Ripple and Small-Group Play-Making prepared the young people for transition as they were able to imagine what secondary school might be like. This might be due to the young people playing out their ideas in the safety of the symbolic world. Somers (1994) suggests that Small-Group Play-Making enables young people to enter into a role 'as if' they were someone else; when entering into role the young people are able to do so without the fear of consequences that one might assume in real life. He suggests that this sense of 'outness' or detachment empowers participants to be critical and return to the real world having changed some internal variables (Somers, 1994). This state of metaxis (Boal, 1995), helped the young people to speak from a first-hand experience as they 'lived' 'as if' they were the role. Neelands' (1992:5) suggests,

Encouraging students to work through dramatic situation, in fictitious roles, enables them to view their own behaviour, and other people's, from

unfamiliar perspectives. The emotional experience is real for the students even although the activity is fictional.

The young people indicated that Forum-Theatre (and other conventions) prepared them for secondary school as they were able to project their own worries and fears onto the characters. They indicate that by ‘acting out’ they could externalize their feelings. Hammond’s (2015b) suggestion that Forum-Theatre supports young people to externalize their feelings (White and Epston, 1990) about transition, in a safe place, onto the characters. The young people indicated that Forum-Theatre helped them to understand their transitional perceptions by generating solutions to overcome transitional challenges by experimenting with past successes and new ideas in a safe rehearsal space. Hammond (2015b) suggests that Forum-Theatre helps young people during transition, through a solution focused rehearsal (De Shazer and Dolan, 2007), to collectively share experiences, create ideas and possible solutions for transition. Boal (2002) indicates that Forum-Theatre enables a rehearsal for reality. The young people indicated that Forum-Theatre empowered them to rehearse for their transition, as they created strategies for potential incidents that they might experience, to a greater extent than their secondary transition days. This was because Forum-Theatre helped them to explain how they might feel, experience scenarios and problem solve their concerns in a safe-environment.

Jindal-Snape et al. (2011: 392) suggests that Drama enables young people to,

...have a sense of ownership in their learning, facilitating an understanding of the emotional aspect of transition and ways of dealing with any emotional issues, providing realistic scenarios but with a degree of distance to enable pupils to deal with them in front of a group of people with the benefit of anonymity, and providing a safe space to rehearse for real life transitional contexts.

Rehearsing for real life was discussed, by the young people, in the Drama Convention approaches of Narration and A-Day-in-the-Life. Narration helped the young people recognise the emotional impact of transition and the need to share their worries with their support network – either family, friends or teachers. In A-Day-in-the-Life the young people suggested they developed an understanding of



the secondary subjects and experienced what their first day of secondary school might be like. They suggested that this helped them to understand what to do if they got lost in secondary school or forgot their homework. One young person indicated that the convention became a taste of what school was going to be like. Baldwin (2008) suggests that Drama enables young people to safely rehearse past or future issues that are disturbing or exciting them in real life. Freire (1970) indicates that learning is a process that begins with unknowns, which the teacher helps young people move beyond, into known areas by developing hypotheses about issues and concerns that intrigue them, testing those hypotheses through problem solving activities and reflecting on the consequences of their actions. The young people were able to rehearse their issues and concerns based on their understanding of the social context of secondary school. This helped them to think about adapting their behaviour to suit the requirements of the social situations that they might encounter in secondary school.

The young people developed a greater awareness of the role of a teacher in Diaries-Letters-Journals-Messages and Mantle-of-the Expert. The young people were surprised that their primary teacher wrote a report and met with secondary colleagues to support their transition. One child indicated that Diaries- Letters-Journals-Messages helped them change their view of the teacher as someone who appeared to not care about them to someone that had their best interests at heart. Cremin et al. (2015) suggest that extended Drama activities (such as writing in role) develop participants' understanding of other people's motivations. By participating in Diaries- Letters-Journals-Messages and Mantle-of-the Expert, the young people were thinking, feeling and projecting/making alternative possibilities in their writing. Therefore, when reflecting out-of-role, the young people felt confident that the primary and secondary schools were communicating with one another regarding their transition.

The Drama Convention approaches outlined above supported young people in their readiness for secondary school. This is because, through their participation in the symbolic world, they rehearsed for real life and their transition to secondary school.

The young people indicate that their participation in these conventions was of a greater emotional benefit to their learning about secondary transition than participating in school induction days. Furthermore, the Drama Convention approaches appeared to meet Neelands and Goode's (2015: 155) suggestion of social metaphor,

Symbolic action in theatre is understood to be representative of actions associated with actual experience. The purpose of metaphor in theatre, as in other art forms, is to invite comparisons between what is being symbolically represented and the real area of experience that is referred to. Part of the learning experience of theatre is in recognising and constructing connections between the fiction of the drama and the real events and experiences the fiction draws on. *As the theatrical activity unfolds, the fictional situation and characters become more and more recognisable to the creators of the drama, and relationships begin to form between what is happening in the drama and what happens in the outside world.*

#### *4.3.5 Pupils' understanding of Drama Convention approaches through the theme of citizenship skills.*

The young people indicated that their participation in the Drama Convention approaches developed their understanding of citizenship. Anderson (2012: 73) suggests,

By encouraging the dynamic between thinking and feeling, teachers can create changes in understanding, increased self-awareness, reflection, imagination, enthusiasm, intelligent caring and a commitment to the well being (sic) of self and others.

In the Drama Convention approach of Spectrum-of-Difference, the young people suggested that they wished to help one another feel safe and confident during transition. Neelands (2012) explains that the ensemble nature of Drama Conventions develops citizenship in young people. As the young people were able to see, feel and think alongside their peers it fostered an obligation, in some, to help those less fortunate than themselves. In relation to a fictional character, Neelands (2012) highlights that young people are drawn to a low status role. This concurs with my playing of Samantha as it raised the young people's status to a position of

responsibility. In doing so, the young people were engaged in their learning, expressed concern for Samantha and recognised that she required their support to help her. Heathcote (1972) described this as a 'Man in a Mess Drama' which engages young people on an emotional level to solve problems. The concern that the young people displayed towards Samantha might have been due to me slowly leading them into the Drama and building their belief in the fiction (Heathcote, 1968).

The young people demonstrated their belief in the fiction, and as a result developed their citizenship, by expressing their wish to help Samantha. After a short time of questioning Samantha, in the Hot-Seat, the young people began to offer her advice. Winston and Tandy (2009) indicate that when children offer advice they draw upon their own experience of school and friendships. This might be due to the young people understanding the reality of the fiction and their wish to find solutions for Samantha. The young people indicated that Small-Group Play-Making developed citizenship as they wished to support Samantha, and those who were struggling with transition, by instructing friends to be nice to her. Similarly, the young people indicated that A-Day-in-the-Life and Narration developed their citizenship skills by declaring support for Samantha. Neelands (2012) suggests that Drama requires active involvement of citizens who put the common good before private interests and take actions to protect these democratic virtues. Putting the common good before individual interests was noted in the Mantle-of-Expert and Forum-Theatre, as the young people saw the supports that are in place and responsibilities that teachers (and pupils) have towards one another. During the Forum-Theatre one young person indicated that being 'heard' enabled him to feel supported. Smith and Herring (2001) suggest that an awareness of self brings one closer to the social group.

Therefore, the theme of citizenship was generated through the young people's engagement with the conventions as they understood what it felt to be in need of support. This understanding enabled them to help those in need at transition and supports Neelands and Goode's (2015: 6) suggestion,

Theatre provides a means of looking beyond the immediate story or plot through the symbols, ambiguities and imagery that are capable of crystallising, projecting and holding the essence of an experience.

The young people were able to ‘crystallise’ their thoughts regarding transition, project themselves into a future self and potentially hold the ‘essence’ of the Drama for their primary-secondary transition.

#### *4.3.6 Pupils’ understanding of Drama Convention approaches through the theme of multiple perspectives.*

The young people encountered and dialogued with multiple perspectives in the classroom in and outside the fiction. Edminson (2016: 85) suggests,

...because a person’s consciousness arises from their unique prior experiences, values, beliefs and assumptions, each person sees, speaks, acts and evaluates their own and other people’s situations, words and deeds differently when they dialogue.

Spectrum-of-Difference helped the young people understand multiple perspectives as they listened to and discussed others’ transitional views and compared these to their own. Dialoguing helped the young people understand the multiple perspectives in the spectrum and appreciate different points of view (Fleming, 1997 & 2011). The young people highlighted that Role-on-the-Wall enabled them to relate to Samantha, by discussing their transitional thoughts with peers. This suggests that Role-on-the-Wall helped the young people to understand Samantha’s transitional thoughts and were able to move into the ‘psychological processes phase’. Neelands and Goode (2015) indicate the ‘psychological processes phase’, helps participants to relate to the stimulus. This was achieved through collaboration with the young people, “pool(*ing*) their individual responses and work from an enhanced group response to the stimulus” ((Neelands and Goode, 2015: 152), *my italics*). Working together, to develop their understanding of Samantha’s perspective, helped the young people to discuss their transitional experience in relation to Samantha’s and one another.

When participating in the Role-on-the-Wall the young people wrote ‘facts’ and questions about Samantha’s transition; these questions were used in the Hot-Seat. Prendiville and Toyne (2007) highlight that using Teacher-in-Role in Hot-Seating, helps participants understand the parallels and differences between the character’s reality and their own. This concurs with the young people, as they report that Hot-Seating enabled them to understand other people’s perspectives. Thought-Tracking developed the young people’s understanding of the inner thoughts and feelings of the character. Fleming (2011) suggests that Drama allows direct access to the character’s inner thoughts by penetrating their private world. This is achieved by the character expressing their internal thoughts and feelings externally, both in word and symbolic form (Fleming, 2011). Baldwin (2012) indicates that Thought-Tracking helps young people understand multiple perspectives and the potential disparity of thoughts or feelings between the character’s private and public lives. This might explain why some young people stated that Thought-Tracking helped them understand the disconnect between what some people stated and actually felt about their transition. Understanding others’ thinking was also commented on by the young people in The Ripple. The young people indicated that The Ripple helped them to challenge their preconceived notions by understanding that some people can act impulsively. Gallagher and Ntelioglou (2015) suggest that Drama classrooms support young people’s ability to listen and challenge preconceived notions of peers.

Small-Group Play-Making, Forum-Theatre and Narration developed the young people’s understanding of multiple perspectives. The young people indicated that playing different characters required them to think from their role’s perspective. Adopting a role in Small-Group Play-Making enabled the young people to adopt the thought process of a particular character. Johnson (2001) suggests that discussions in and out of role develops young people’s understanding of different perspectives. Similarly, in Forum-Theatre the young people noted that they were able to ‘act out’ their character’s perspectives and then, under the instruction of the audience (spect-actors), alter their character’s actions to change the outcome of the forum. In doing so, the actors listened to and implemented new perspectives offered by the audience. The young people suggested that this process of reflection and action developed their

understanding of the multiple perspectives in situations and that people can have multiple thoughts. Multiple perspectives were shown through narration (the stories of parents, siblings, friends and teachers) as it provided a contrast between viewpoints and highlighted the different character perspectives and actions observed.

Therefore, the theme of multiple perspectives developed through the young people's participation in the aforementioned conventions. The young people suggested that 'acting out', and observing different characters, developed their understanding of others' perspectives and supported their understanding of self. Neelands and Goode suggest that reflective action enables participants to,

...articulate what the characters are thinking or to give a 'psychological commentary' affording insight into the physical action.  
(Neelands and Goode, 2015: 110)

#### *4.3.7 Pupils' understanding of Drama Convention approaches through the theme of solidarity.*

Spectrum-of-Difference helped the young people recognise that they might share similar transitional perspectives with their peers. Some of the young people, when standing on the spectrum, indicated that they had multiple feelings regarding transition and they recognised this in their peers. However, out of solidarity with their peers, some young people positioned themselves at a lower point on the spectrum to minimise their transitional confidence. Whereas, others stood at positions which made them appear confident when they were anxious about their transition. Neelands (2012) refers to this as the negotiation between public and private lives suggesting that public life refers to our social lives and behaviour (often controlled by a set of cultural agreements which we abide to), whereas private life focuses on the intimacies of our family, solitude and inner speech.

Role-on-the-Wall and Still-Image developed the young people's solidarity as they connected their transitional experiences to Samantha and peers; connecting personal experience to classroom Drama enhances young people's reflective and evaluative

skills (Cremin et al, 2015). The young people indicated that group discussions provided opportunities for solidarity amongst the group; some young people enjoyed learning that they shared similar thoughts and feelings while others learned that they disagreed with their peers. Gallagher and Ntelioglou (2015: 107) suggest that Drama classrooms are,

...places where differences and disagreements sit alongside fleeting moments of solidarity.

A minority of young people, in *The Ripple*, indicated that they had feelings of solidarity when they learned that other people were experiencing similar transitional emotions. This might be due to *The Ripple* being a context building convention which requires little personal risk for the young people.

During Small-Group Play-Making the young people indicated that they were able to dialogue their understanding of transition and develop feelings of solidarity towards one another. This confirms Neelands and Goode's (2015) indication that Small-Group Play-Making enables young people to express their understanding of a situation or experience. The young people understood that by listening and sharing their thoughts in Small-Group Play-Making they were developing a Drama community, which Garcia (1998: 155) suggests are,

...advanced by a willingness to recognise individual identity and interconnectedness among group members and that 'finding common ground' is associated with preserving a compact of affirmation, solidarity and critique.

The 'Drama community' that the young people encountered in Small-Group Play-Making developed their understanding of others and the commonality of their transitional perspectives. This partnership between the young people might achieve Neelands' (2009a) suggestion that Drama classrooms are a model for civic harmony and citizenship.

Therefore, the young people indicated that the Drama Convention approaches helped them negotiated their private and public lives and develop their transitional solidarity. As such, this concurs with Neelands and Goode's (2015: 148) suggestion,

The learning potential of theatre, as an arts-process, lies in the participants' conscious and critical realisation of the relationships created between the content-area of a drama (some aspect of human experience) and the conventions used to engage with that content.

#### *4.3.8 Pupils' understanding of Drama Convention approaches through the theme of bullying.*

The young people indicated that their participation with the conventions develops an understanding of bullying at transition. Burton (2015: 64) suggests,

...where appears to be strong evidence that drama in the classroom has the power to address complex issues of cultural difference, conflict and bullying among students of all ages...

Burton (1991) indicates that Drama empowers young people to enact realistic scenarios and roles, in a safe environment, which are relevant to young people's lives. Learning about real world issues such as bullying through Drama is preferred by young people (Crothers et al., 2005). The young people used Still-Image to create images of Samantha's story; the majority of groups, across all three schools, chose to create images based on bullying. Woolland (1993) suggests that Still-Image develops participants' understanding of narrative by focusing and reflecting on a particular moment. The young people used Still-Image to reflect and dialogue with peers on Samantha's feelings and investigate their transitional bullying concerns. Small-Group Play-Making helped the young people discuss their concerns about bullying and indicated that they felt sorry for Samantha being subjected to physical and verbal bullying. Baldwin (2009) suggests Drama helps young people to develop empathetic skills when dealing with the issue of bullying and they are less likely to bully or support bullying. The young people indicated



that Small-Group Play-Making developed their ability to effectively deal with potential incidents of bullying (Burton, 2012; Burton and O'Toole, 2009).

A-Day-in-the-Life enabled the young people to develop an understanding of the consequences of bullying. Joronen et al. (2012) suggest that Drama helps participants understand the nature, causes and dynamics of bullying thus empowering them to control conflicts. The young people demonstrated their knowledge of bullying in Mantle-of-the-Expert and expressed their wish to counter this injustice in school (Toye and Penderville, 2000). The young people's behaviour in Mantle-of-the-Expert concurs with Neelands' (1992: 6) suggestion,

Often students will take a strong stand in relation to their feelings about justice and fairness in the 'stories' they engage with.

Forum-Theatre also developed the young people's understanding of bullying and the skills to support them, and their peers, with potential incidents of bullying. The young people suggested that collaborating in a group helped them feel that their voices were heard. Collaborative working, in a fictional context, enables young people to behave in different ways allowing them to be mutually supportive of one another around issues of common social concern (Baldwin, 2012). Baldwin's (2012) suggestion concurs with Burton and O'Toole's (2009) and Burton's (2012) indication that the combination of Forum-Theatre and peer teaching enables students to effectively deal with bullying and transforms their attitudes and behaviours. Therefore, the young people's participation with the Drama Convention approaches supported their learning and understanding of the theme of bullying at transition. The young people used the conventions to rehearse and develop their knowledge and potential supports to prevent bullying. This concurs with Neelands and Goode's (2015: 167) suggestion,

As the work progresses, the participant's awareness of the content-area will develop and change as a result of her responses to the 'here-and-now' experienced provided through the action of the convention.

#### *4.3.9 Pupils' unexpected interactions with Drama Convention approaches.*

Some young people reacted to and worked in the conventions in unexpected ways. When participating in Spectrum-of-Difference, a minority of young people disguised their true transitional opinions by standing at a point that was contrary to their real thoughts. It appears that the young people understood the perceived dangers of disclosing their true thoughts and feelings (in large part in solidarity to one another) to protect their private and public worlds. To help young people negotiate the private and public worlds, Neelands and Goode (2015) suggest teachers should question/sample the group and establish why they positioned themselves on the Spectrum-of-Difference. From the data relating to Spectrum-of-Difference, it would appear that it might be appropriate to question participants and support them in expressing their thoughts – this might counter aspects of dissonance and encourage engagement. If a teacher does not do this, they might get a false reading of the young people's true thoughts/feelings. Furthermore, if the organiser does question the young people while standing on the Spectrum-of-Difference, they might be able to challenge pre-conceived notions about peers and attitudes towards transition.

During the conventions of Teacher-in-Role and Hot-Seating some of the young people initially found it difficult to engage with the work and were giggling. The young people indicated that they had never 'played' alongside a teacher in this manner and it was odd for them to do so. During Thought-Tracking some young people appeared to disbelieve what they were saying by giggling and repeating previously stated Thought-Tracks. During the Hot-Seat some young people asked irrelevant questions and a minority sought to 'control' the convention by dominating the asking of questions and preventing others from doing so. Neelands (2012: 46) indicates that some young people fall under the label of 'negative spectator' and attempt to make undesirable contributions to the work. He suggests teachers should support and challenge young people by accentuating positive behaviours (Neelands, 2012).

Some of the young people deliberately edited the thoughts of their peers, a minority conceded to the 'loudest voice' and some were apprehensive to write during Role-on-the-Wall. Moreover, some of the young people waited for a 'correct answer' to be written before they would commit to writing on the Role-on-the-Wall. This might have been due to the group dynamics with some young people feeling less secure around certain peers. During Still-Image some young people formed friendship circles and left more vulnerable young people out. Neelands (2012) suggests that this could have been countered by controlling the group work with the organiser considering group size and inter-personal dynamics. Baldwin (2012) indicates that Drama requires young people to work in mutually supportive groupings; it would appear that some young people understood this to be their friends.

The Ripple caused some of the young people difficulty as they were instructed to use one sound and movement (Neelands and Goode, 2015) and not produce a real-time improvisation. Kitson and Spiby (1997) indicate that Drama Convention approaches can slow time down and enable participants to develop a deeper understanding of the issues and characters in the Drama. It would appear that some of the young people did not wish to slow the Drama and instead wished to progress from the 'here and now' into an 'implied future' (Neelands, 2012). For this group of pupils, the structure of the Drama work might have created a 'rhythm' to bring about an immediate change in Samantha's circumstances.

In Small-Group Play-Making some of the young people found it difficult to agree on the content resulting in a minority 'opting out' and disagreeing with the artistic decisions of the group. As noted in the research diary, I was unsure if I should have intervened in this discussion or waited for the group to resolve their issues. However, one girl asked peers to consider if their ideas could be combined which resulted in the young people working together as they felt that their ideas were being respected. Throughout Small-Group Play-Making some young people reproduced stereotypical acting. Neelands (1984: 61) suggests that group play can lead to young people, "showing what they already know...tends to be stereotypical and clichéd" and

acknowledges that it can be difficult for the organiser to intervene and shape ideas while the group is working.

A-Day-in-the-Life caused a minority of participants to become overtly involved in a bullying scene. Dunn and O'Toole (2011) suggest that being involved in Drama lies on a continuum between empathy and distance (the gap between the participants and their characters and the degree which they view their roles from outside of the action). To support the young people, create distance, and recognise the potential transitional supports available, I intervened in by asking who was missing from the scene (the teacher). Baldwin (2012) indicates that young people should be reminded that they are working in an 'as if' world to help them feel safe. This concurs with the young people's responses as they stated that a teacher was missing and they would speak to one if a similar incident happens to them or anyone that they knew.

Prendiville and Toye indicate that Drama can, "'feel real' even though it is not" (Prendiville and Toye, 2007: 11). Although, the young people were able to recognise their symbolic playing was not 'real', my questioning supported their reflection. If reflection is not undertaken then it is difficult for the young people to internalise the meaning-making process (O'Neill and Lambert, 1982). Consequently, had I not provided opportunities for reflection then the young people might have been unable to develop their understanding of self and others at transition. Therefore, the Drama Convention approaches, while supporting the majority of learners, might require teachers to differentiate learning and be cognisant of the issues raised in this section.

The next section (Section 3) provides a summary of the above discussion.

4.4 Section 3: Summary of the research themes pertaining to Research Question 1 – ‘How do young people understand and respond to the Drama Convention approaches used in this study to explore primary-secondary transition?’

Question 1 is answered through the data attributed to the young people and my Research Diary.

The young people indicated that the Drama Convention approaches developed their transitional learning. The majority of the young people’s responses indicated that the Drama Convention approaches helped to support group learning which they found enjoyable and engaging (Forum-Theatre, Mantle-of-the-Expert, Narration, A-Day-in-the-Life & Role-on-the-Wall). They suggest that the Drama Convention approaches motivated them to learn while supporting their commitment to the Drama (Mantle-of-the-Expert). The young people indicated that working in groups helped them to discuss their thoughts and opinions in a respectful manner, often resolving any disagreements (The Ripple). Through dialoguing and observation, the young people indicated that this was just as important as ‘acting’ as they were able to remain participating in the lesson. The young people indicated that it encouraged them to create questions (Hot-Seating) and develop their relationship with the teacher by acting alongside them (Teacher-in-Role & Diaries-Letters-Journals-Messages). They indicated that their participation with Drama Convention approaches diminished fears and increased their confidence regarding transition. This was because they were able to rehearse and understand the issues about transition by contextualizing them through the fiction (Forum-Theatre, Mantle-of-the-Expert, Diaries-Letters-Journals-Messages, A-Day-in-the-Life, Small-Group Play-Making and Thought-Tracking).

The young people indicated that the Spectrum-of-Difference, Role-on-the-Wall, Thought-Tracking, Still-Image, The Ripple, A-Day-in-the-Life, Small-Group Play-Making, Hot-seating (with Teacher-in-Role), Narration, Mantle-of-the-Expert and Forum-Theatre developed empathetic skills. For example, Spectrum-of-Difference enabled the young people to see and hear the thoughts and feelings of their peers, helping them understand how they and others’ felt. Role-on-the-Wall and Thought-

Tracking helped them understand how they felt about transition by relating their thoughts to those of the characters. The young people indicated that Still-Image enabled them to empathise with the characters as they could see their emotional reactions surrounding transition; this understanding was developed during The Ripple. A-Day-in-the-Life and Small-Group Play-Making developed empathetic skills as 'being in someone's shoes' enabled the young people to emotionally connect with the characters. Teacher-in-Role and Hot-Seating helped the young people to listen to Samantha's thoughts and feelings and relate these to their own. Narration enabled the young people to hear the memories/thoughts of the characters over the action which helped the young people to empathise with the multiple perspectives of individual characters. Adopting an expert role in Mantle-of-the-Expert helped the young people to empathise with their teachers and develop an understanding of the transitional supports that they implement. Forum-Theatre developed the young people's empathy as they were able to think from the character's perspective to change the outcome of the forum.

The young people indicated that the Drama Convention approaches of Spectrum-of-Difference, Hot-Seating (with Teacher-in-Role), Still-Image, Thought-Tracking, The Ripple, Small-Group Play-Making, A-Day-in-the-Life, Narration, Mantle-of-the-Expert and Forum-Theatre developed their understanding of their meta-awareness. Hot-Seating (with Teacher-in-Role), Still-Image and Thought-Tracking enabled the young people to hear and see Samantha's transition and compare/reflect on their transitional experience and emotions. Listening and observing during The Ripple, Small-Group Play-Making, A-Day-in-the-Life and Narration enabled the young people to contextualise their emotions against that of the characters. Mantle-of-the-Expert and Forum-Theatre, developed an understanding of transitional supports which developed their confidence about transition.

Developing skills in real world learning was achieved in the Drama Convention approaches of: A-Day-in-the-Life, Mantle-of-the-Expert, Forum-Theatre, Small-Group Play-Making and to a lesser extent in Teacher-in-Role, Narration, Still-Image, The Ripple and Diaries, Letters, Journals, Messages. The young people suggested

that A-Day-in-the-Life and Small-Group Play-Making enabled them to rehearse possible future scenarios in secondary school. Whereas, Mantle-of-the-Expert helped them understand the supports that might be implemented during their transition. They suggested that Forum-Theatre helped them to act ‘as if’ in a particular situation and to find solutions which externalized their feelings, and reduced their transitional fears. Teacher-in-Role, Narration, Still-Image and The Ripple helped the young people link the actions and thoughts of the character to their own transition; this supported a ‘rehearsal-for-real-life’.

Citizenship skills were developed during the Drama Convention approaches of: Spectrum-of-Difference, Small-Group Play-Making, A-Day-in-the-Life, Mantle-of-the-Expert and Forum-Theatre. The young people indicated that these conventions helped them understand how other people felt and thought about transition. Understanding others’ thoughts and feelings led the young people to empathise with peers, who were struggling with transition, and their wish to support them. Spectrum-of-Difference enabled the young people to hear the thoughts of their peers and when asked what they thought about this, the young people indicated that they wanted to help. Small-Group Play-Making and A-Day-in-the-Life enabled the young people to express their support towards one another through the characters and via reflective dialogue. Mantle-of-the-Expert and Forum Theatre enabled the young people to discuss the supports that they could initiate for peers struggling with transition – either in role or out-of-role. To a lesser extent, the Drama Convention approaches of Teacher-in-Role, Hot-Seating, Still-Image and Narration were shown to support citizenship.

The Drama Convention approaches of Spectrum-of-Difference, Role-on-the-Wall, Hot-Seating (with Teacher-in-Role), Thought-Tracking, the Ripple, Small-Group Play-Making, Narration and Forum-Theatre developed the young people’s understanding of multiple perspectives. Spectrum-of-Difference was indicated to be particularly good for this as the young people were able to hear the differing transitional opinions of their peers. Role-on-the-Wall and Hot-Seating (with Teacher-in-Role) enabled the young people to hear their peers’ thoughts regarding

Samantha's transition and their reasoning for stating 'facts' (in Role-on-the-Wall) and the construction of questions in Hot-Seating. The young people indicated that Thought-Tracking developed their understanding of others' thinking, which might have been different from their expected interpretation of peers' thoughts. The Ripple, Small-Group Play-Making, Narration and Forum-Theatre developed the young people's understanding of others' perspectives as they had to negotiate their individual scenarios and collaborate inside and outside of the fiction. Furthermore, by playing multiple characters the young people were required to adapt their thinking to suit the motivations of the role.

Solidarity developed through the Drama Convention approaches of Spectrum-of-Difference, Role-on-the-Wall, Still-Image, The Ripple and Small-Group Play-Making. These conventions enabled the young people to hear others' transitional thoughts and feelings which helped them recognise their shared perspectives. Role-on-the-Wall, Still-Image, The Ripple and Small-Group Play-Making developed a shared understanding of one another's perspectives, both in and outside of the fiction, by enabling the young people to dialogue and enact similar transitional hopes and concerns.

The young people developed their understanding of bullying at transitions through the Drama Convention approaches Still-Image, Small-Group Play-Making, A-Day-in-the-Life, Mantle-of-the-Expert and Forum-Theatre. They suggested that the aforementioned Drama Convention approaches developed their thinking on the causes and impact of bullying at transition. Still-Image and Forum-Theatre developed the young people's reflections on the consequences of their bullying for the bully-victim and bully. Small-Group Play-Making and A-Day-in-the-Life enabled the young people to role-play their bullying concerns through the action of the story. Mantle-of-the-Expert developed their understanding of the supports that are available for young people who are experiencing or concerned about bullying during transition.



Some young people found it initially challenging to settle into the fiction when working with the Drama Convention approaches of: Spectrum-of-Difference, Teacher-in-Role/ Hot-Seating, Role-on-the-Wall, Still-Image, Thought-Tracking, The Ripple, Small-Group Play-Making and A-Day-in-the-Life. Overall, a minority of young people initially found it challenging to except the symbolic pretense which resulted in some corpsing and disengaging with the work. During Still-Image some young people would only work in friendship groups while in Small-Group Play-Making a minority of participants argued over the task and produced stereotypical responses. A minority of participants found it challenging to limit themselves to one word and action in The Ripple. Some of the young people repeated their friends Thought-Tracks and during the Hot-Seat asked irrelevant questions or reworded/repetition of questions. During Role-on-the-Wall a minority of young people were apprehensive to write and others repeated what had been written. A minority of young people during Spectrum-of-Difference were circumventing the convention by standing at a point which did not represent their true transitional perspective. During A-Day-in-the-Life some young people had to be reminded that they were working in a symbolic world.

#### 4.5 Chapter Summary.

This chapter has shown the data analysis process undertaken in relation to Research Question 1 (How do young people understand and respond to the Drama Convention approaches used in this study to explore primary-secondary transition?) and has attempted to discuss the data with current literature to address Research Question 3 (How does the evidence from the thesis correlate with literature?).

The key points that this chapter has made are that Drama Conventions pedagogy is child centred, motivational and engages young people in transitional learning; the majority of pupils expressed their positivity about transferring to secondary school. Drama Convention approaches developed themes of: citizenship, solidarity, empathy, meta-awareness, multiple perspectives, understanding of bullying at transition and real-world learning. Pupil appreciation of teacher support during transition developed

throughout this research. The data suggests that Drama Convention approaches linked the teaching of ideas and skills to the human experience of primary-secondary transition. In addition, the artistry of Drama Convention approaches empowers participants to work collectively, through an ensemble, to problem-solve primary-secondary transitions. Artistically, the participants appear to act ‘as if’ and adopt the guise of a character. This seems to empower the young people to have a greater sense of ownership regarding their transitional learning, facilitating an understanding of their and others’ emotional learning by devising and enacting realistic scenarios relating to their own lives. Participants suggest that Drama Convention approaches created an emotional safety-net which empowered them to problem-solve their transitional concerns through the guise of a character. The symbolic world provided participants with a degree of anonymity to rehearse their real world transitional concerns. Participants did not respond to the Drama Convention approaches in a uniformed manner. Therefore, their individual experiences and engagement with each Drama Convention approaches was unique. As such, some Drama Convention approaches appeared to have a greater impact on pupil learning than others.

The next chapter (Chapter 5) outlines the results pertaining to Research Question two, ‘How do primary teachers understand and respond to the Drama Convention approaches used in this study too explore primary-secondary transition?’ and Three ‘How does the evidence from the thesis correlate with literature?’

## **Chapter Five: Results and discussion pertaining to Research Questions Two and Three**

### 5.0 Chapter Overview.

This chapter is in three sections.

Section one outlines the results pertaining to Research question two (How do primary teachers understand and respond to the Drama Convention approaches used in this study to explore primary-secondary transition?) through an analysis of the three Primary 7 teachers' responses to each Drama Convention, via samples, of: the teacher observation schedule; the teacher semi-structured interviews.

Section two provides a discussion of section one results. As with Chapter Four's second section, Chapter Five's section discusses each theme in relation to the individual Drama Convention approaches. However, as previously noted in Chapter Four, the author is aware of the interrelationship of the Drama Convention approaches discussed by Neelands and Goode (2015).

Section three provides a summary of the discussion in relation to the emergent research themes from the teacher perspective.

Sections two and three seek to correlate the evidence from section one with literature (Research Question Three - How does the evidence from the thesis correlate with literature?).

The chapter has been written to reflect the teachers' voices and their involvement in the study and concludes with a summary.

## 5.1 Character of the teacher cohort in this study.

The three teacher participants in this study were at different stages in their careers. School L's teacher intended to retire at the end of the academic session; school P's teacher was applying for promotion at the time of the study; School G's teacher had taught for approximately 11 years. Teacher L's class size was 28, teacher P's class size was 28 and teacher G's class size was 27.

## 5.2 Section One.

Section 1 focuses on the research question 'How do young people understand and respond to the Drama Convention approaches used in this study to explore primary-secondary transition?' The data sources included: Teacher Observation and Semi-Structured Interviews. Semi-structured interviews were devised to enable the teachers to discuss the convention approaches that had most impact on them. The iterative analysis produced several emergent themes that relate to teacher understanding and values. (See a description of Drama Conventions in Appendix Two.)

### *5.2.1 Spectrum-of-Difference (SoD).*

#### Teacher Observation (TO)

Theme	Code	Examples	Number
Pedagogy	LE	T (G) "Asking children how they felt."	1
Unexpectedness of pupils' realities	Unexpectedness of pupils' realities (UPR)	T (P) "I was surprised at who was standing where on the line."	1
Meta-awareness	MA	T (L) "Children are able to identify that they can feel more than one emotion at a time. They are aware how emotions are displayed – e.g. body language, eye contact."	1

### Teacher Interview (TI)

Theme	Code	Examples
Unexpectedness of pupils' realities	UPR	T (P) "It was more the line about who was going to be sad to go and who wanted to go as there were quite a few boys who wanted to stay that surprised me - how honest they were about their feelings."
Multiple perspectives	UoT	T (L) "I think it made them more aware that other people didn't think the move up was a good one."
Solidarity	S	T (L) "It was also good for the ones who had negative things. That there were other people who felt the same as them. It was a good way of showing them that."
Empathy	UoF	T (L) "I think it was ***** that said making them think about other people's feelings in the line. I remember when he said that I thought 'ohh' cos it made me think they are thinking about what we have been talking about like feelings - some things have actually sunk in."

The teachers suggest that Spectrum-of-Difference established a child centred pedagogy, developed the young people's meta-awareness and non-verbal communication and helped them understand their pupils' transitional needs. In the teacher interview, Spectrum-of-Difference helped teacher L readdress her thinking regarding the pupil's transitional perspectives. Teacher L indicated that Spectrum-of-Difference developed the pupils' empathetic skills, multiple perspectives and solidarity towards one another.

#### *5.2.2 Summary of results: Spectrum-of-Difference.*

The dominant theme from the teacher response was their surprise at the pupils' responses (unexpectedness of pupil realities – TO and TI). All three teachers indicated that Spectrum-of-Difference engaged the young people (TO). Spectrum-of-Difference assisted teachers in their understanding of pupils' transitional needs and that the young people developed their meta-awareness, solidarity, empathetic skills (TI) and multiple-perspectives (TO).

### 5.2.3 Teacher-in-Role (TiR).

#### TO

Theme	Code	Examples
Pedagogy	LE	T (G) “Respectful children mainly listening all on board and ‘believing’ character. Believed teacher and teacher in role.” T (P) “It was good to use a role signifier as it helped them to understand the story.”
Potential pedagogic limitations	PL	T (G) “At beginning unconvinced but quickly came on board.”

#### TI

Theme	Code	Examples
Pedagogy	LE	T (P) “I think at first they found that quite odd as I haven’t done that part of it and a few boys were giggling, but very quickly they just accepted that’s what happens. Also, when they saw that you were serious about it and it wasn’t a giggle and that you weren’t embarrassed by it that you had just totally gone into that role it made them stop in their shoes and think OK this is what we have to do now.”

The teachers indicate that Teacher-in-Role engaged the young people in their transitional learning. However, they observed that a minority of young people initially found it difficult to engage with the convention.

### 5.2.4 Summary of Teacher-in-Role.

Teacher-in-Role supported learner engagement in the symbolic world and the topic of primary-secondary transition (TO and TI). However, a minority of young people initially found it difficult to engage with the convention.

### 5.2.5 Role-on-the-Wall (RoW).

#### TO

Theme	Code	Examples
Pedagogy	LE	T (P) “Lots of good ideas, focussed on tasks.”

### 5.2.6 Summary of Role-on-the-Wall.

All three teachers indicated that Role-on-the-Wall supported learner engagement with the young people on task, listening and offering ideas to peers. No further data emerged from the teacher interview.

### 5.2.7 Hot-seating (HS).

#### TO

Theme	Code	Examples
Pedagogy	LE	T (G) “Very good – responding really well to the Qs - responses – body language and not sitting on her chair – still referring to her.”
Citizenship	HO	T (L) “Children begin to offer advice rather than ask questions. Identify that problems can be brought into school.”

#### TI

Theme	Code	Examples
Citizenship	HO	T (L) I am sure they are all very good at giving advice, but I think it is even better when it is someone they don't know, it is a character they don't know, because they can say things and they know that this person isn't really real... There is always something at the back of their minds that because they are not real what you do isn't really hurting them. I think that might be the imaginary character probably as they are more likely to say things or do things that they might hold back if they knew the person. So, I think that was good.”

The teachers indicate that Hot-Seating is a suitable pedagogical technique to engage young people in the symbolic world and to help in developing questioning skills.

### 5.2.8 Summary of Hot-Seating.

Hot-Seating developed questioning skills (TO) and the young people's citizenship (TO and TI).

### 5.2.9 Still Image (SI)

#### TO

Theme	Code	Examples
Pedagogy	LE	T (P) "Every tableau showed great recognition of the issue."
Empathy	UoF	T (L) "Discussions and tableau clearly demonstrated empathy with Samantha."

#### TI

Theme	Code	Examples
Unexpectedness of pupil realities	UPR	T (G) "There were individual children who surprised me, one wee girl who said, "...so, why isn't she sticking up for herself, why isn't she standing up for and saying don't do that..." and if I had been asked to identify children in the class that I thought would be likely to stand up for herself it would not have been her. And I don't know whether that was just something I had never known about her or whether through exploring the issues she was able to say why doesn't she just stand up which I think it was..."

Still-Image supports young people's pedagogical engagement on transitional learning in a cooperative and empathetic manner. During the interview, the teachers indicated that Still-Image further developed their understanding of the young people.

### 5.2.10 Summary of Still-Image.

Still-Image engages young people with their transitional learning (TO). The young people developed their empathetic skills and the teachers have a greater understanding of their pupils (TO and TI respectively).



### 5.2.11 Thought Tracking (TT).

#### TO

Theme	Code	Examples
Pedagogy	LE	T (L) “Identifying clues to feelings from facial expressions and body language. Use of space. Sub-texting. Promoting deeper understanding of situation in with others.”
Empathy	UoF	T (G) “Recognising feelings that Samantha has in us. OK to feel different emotions.”

#### TI

Theme	Code	Examples
Pedagogy	LE	T (G) “I thought Thought Tracking is useful for them because they can explore it from both sides. Sometimes when we are doing an argument in discussion you do give them a side they don’t particularly want to take, but I think even in Drama they might be more willing rather than just stating an opinion just by feeding off one another they might react better.”
Empathy	UoF	T (P) “I think when you touched them on their shoulders they were able to speak in role you could see the thought tracking. You could see they were very in tune with the character and you could see the empathy.

The teachers indicate that Thought-Tracking supported the young people’s primary-secondary transitional learning by helping to clarify their transitional thinking and develop their cooperative and empathetic skills.

### 5.2.12 Summary of Thought-Tracking.

Thought-Tracking is an engaging technique to use with young people (TO and TI) which develops empathetic skills (TO and TI).

5.2.13 *The Ripple (R)*.

TO

Theme	Code	Examples
Pedagogy	LE	T (G) “Working on ripples in tableaux. All engaged and taking active part – practising plays a few times. All actions have a reaction – linked well to ripple effect.”
Empathy	UoF	T (L) “Samantha’s story – can show empathy with Samantha.”
Bullying	B	T (L) “Able to explain how bullying can impact on those bullying - not just the person being bullied.”
Potential pedagogic limitations	PL	T (P) “Some wanted to explain their roles – more than one word/action for ripple effect. Had difficulty cutting things down. Nervous laughing”

TI

Theme	Code	Examples
Real world learning	RWL	WB “They did well in the ripple effect because they could actually see the consequences of their actions?” T (G) “I think that is really useful to understand because again this is quite a protected environment and quite often. If they did something naughty or “bad” they will get a bit of a row but there won’t be massive consequences beyond this if they have done something really terrible then their mum or dad will be called in.

The teacher observations suggest that *The Ripple* engaged the young people in their learning by working in groups and developed empathetic skills. In addition, *The Ripple* increased the young people’s awareness of the impact of bullying on the bully victim and the bully. However, *The Ripple* appears to have challenged some young people by limiting their words and actions. In the teacher interviews, the teachers suggest that *The Ripple* supported learning and teaching on actions and consequences.

### 5.2.14 Summary of Ripple.

The Ripple engaged young people in their learning (TO), developed empathy skills (TO), understanding of bullying (TO) and their thinking around actions and consequences (TI). However, a minority of young people found it difficult to fully engage with the convention (TO).

### 5.2.15 Small-Group Play-Making (SGPM).

#### TO

Theme	Code	Examples
Pedagogy	LE	T (P) “Seemed to understand the situation. They seemed to enjoy this, interesting to see how they interpreted the story and link back to their own lives.”
Empathy	UoF	T (G) “Facial expressions good in children playing Samantha – said they can understand how she feels.”
Citizenship	HO	T (G) “One child in improvisation started to stick up for her. Some supporting her in plays.”
Potential pedagogic limitations	PL	T (G) “Some children reacting by laughing.”

#### TI

Theme	Code	Examples
Empathy	UoF	T (L) “That is ....., empathising with different people and trying to put yourself in someone else’s position and that people all see things from different perspectives.”
Pedagogy	LE	T (L) “It made it more personal for them as well. And you do that when you do role plays and we are reading a class novel just now and we are going to be doing a bit of it through that and you are thinking how can I enhance their learning by bringing it in.”
Real world learning	RWL	T (G) “Well you would hope if they were to witness things like that for real that they would then react in a way that would show understanding. The Drama is acting as a preparation for it. That is what he said that the Drama has helped him to prepare. Yes, I think that is far better than us just saying if you see bullying go and tell an adult.”
Potential pedagogic limitations	PL	T (G) “I think one or two of them didn’t take it seriously as you would have hoped. I mean when they were observing each other’s performances, or when they

		themselves were acting, it was quite infuriating cos you just thought I hope that's not the way you would really react 'cos if you saw someone getting their bag dragged off them, that of course you might not have the courage to go over and ask them to stop that, you certainly wouldn't be finding it amusing. (sic)
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The teacher observations suggest that Small-Group Play-Making developed learner engagement and understanding by connecting the symbolic and real worlds together. A majority of young people developed their empathetic and citizenship skills, however, a minority were unable to remain focussed. In the teacher interviews, the teachers suggest that Small-Group Play-Making developed the young people's empathetic skills and prepared them for their transition. However, a minority found it difficult to remain focussed.

#### 5.2.16 Summary of Small-Group Play-Making.

The main themes of empathy and pedagogy – learner engagement (TO and TI) emerged from the data. Small-Group Play-Making helped the young people prepare for secondary school (TO and TI) and develop their citizenship skills (TO). However, some young people found it difficult to remain focused.

#### 5.2.17 A- Day-in-the-Life (AL).

### TO

Theme	Code	Examples
Pedagogy	LE	T (G) "Asking children where to start. Guiding where needed – using questions to develop and clarify."
Meta-awareness	MA	T (L) "You need to understand yourself in order to empathise with others."
Bullying	B	T (G) "Reasons for bullying – can give different suggestions."
Real world learning	RWL	T (L) "Helps understand what secondary school might be like."
Empathy	UoF	T (G) "Really effective in exploring and developing story & understanding mixed emotions."

## TI

Theme	Code	Examples
Pedagogy	LE	T (G) "...Going through role plays and activities that they have and they have kind of taken it through that because it was to an extent quite little guidance given to what they were to do in the groups, so it was really up to them where they took it, and I suppose through that maybe they guided it towards what they were concerned about..."
Bullying	B	T (P) "They definitely bought into it - sometimes they kind of exaggerated it. I think to the ninth degree of bullying whether it is what they perceived might happen or what they have seen on television. The bullying was quite extreme that they came up with and it kind of made the hairs on the back of your neck stand up when you saw and heard it. Maybe that is them just acting out what their fears are."

The teacher observations suggest that *A-Day-in-the-Life* supported the young people's learning about the structure of the school day and the reasons for bullying. In addition, it developed their understanding of empathy and meta-awareness. In the teacher interviews, the teachers suggested that *A-Day-in-the-Life* created a pupil-centred-learning-experience and advanced their understanding of bullying. A minority of young people were observed exaggerating some scenarios.

### *5.2.18 Summary of A-Day-in-the-Life.*

*A-Day-in-the-Life* create a pupil-centred pedagogy in developing the young people's understanding of bullying (TO and TI). In addition, it supported the young people's meta-awareness (TO), preparation for secondary school and empathetic skills (TO).

### 5.2.19 Narration (N).

#### TO

Theme	Code	Examples
Multiple perspectives	UoT	T (PS) “They really enjoyed this – got an understanding of the different perspective – multiple thoughts people can have at any given time.”
Empathy	UoF	T (G) “Adds a new dimension to the activity – helped to understand the feelings of different characters and their feelings too.”

#### TI

Theme	Code	Examples
Real world learning	RWL	T (G) “I think that they do need to be able to cooperate with one another and resolve conflict - the art of disagreement. I saw a couple of them disagreeing in their groups, they were picking someone to narrate and she said, ‘...well I’ll do it...’ and it was dealt with and everyone else was kind of fine with that.
Multiple perspectives	UoT	T (L) “I think they were alright with that looking at different situations and different people’s perspectives...It is all that kind of thing. It is like putting yourself in someone else’s shoes.”

The teacher observations suggest that Narration developed the young people’s understanding of multiple perspectives and empathetic skills. In the teacher interviews, the teachers suggest that Narration developed the young people’s negotiation, cooperation skills and their multiple perspectives.

### 5.2.20 Summary of Narration.

Narration supported the young people’s understanding of multiple perspectives (TO & TI). In addition, Narration developed the young people’s empathetic skills (TO) while preparing them for real world conflicts (TI).

### 5.2.21 Diaries-letter-journals-messages (DLJM).

#### TO

Theme	Code	Examples
Pedagogy	LE	T (L) “They were able to come to decisions in groups in the time allowed. Identifying Samantha’s needs when she goes to secondary school.”

#### TI

Theme	Code	Examples
Pedagogy	LE	T (L) “You could maybe do diary entries for the characters. Language is the most obvious one...It might let us see the things that they are thinking that they won’t say in the likes of Drama, but they could put it into writing. I know personally I am that type of person. I can put things down on paper the way I am thinking as opposed to saying to people; it is much easier for me to do that than to say to someone’s face and I know there are some of them like that.”

The teacher observations suggest that the young people were engaged with Diaries-letters-journals-messages and it helped them to identify Samantha’s needs. In the teacher interviews, the teachers suggest Diaries-letters-journals-messages helped some young people express their thoughts in writing as opposed to performing them.

### 5.2.22 Summary of Diaries-letters-journals-messages.

The teachers indicate that Diaries-letters-journals-messages are an appropriate approach to use with young people to express their understanding of transitional supports.

### 5.2.23 Mantle-of-the-Expert (MoE).

#### TO

Theme	Code	Examples
Pedagogy	LE	T (P) “The children enjoyed this status as experts – they got to see themselves as someone who can make a difference in another person’s life.”

#### TI

Theme	Code	Examples
Real world learning	RWL	T (G) “I just don’t think that they know that goes on and in a way it would be quite useful if they did know this is going on because...I think that it is important that they know they are not going to be forgotten about... and all important information is passed on to the relevant people. I don’t know if they knew that happened. I think it is probably quite important they do know it does happen.”
Meta-awareness	MA	T (G) “Yeah, I think certainly some of them have expressed being more confident and feel less worried about what they are going on to experience when they get to secondary school. You know they have said, ‘...I am worried about harder work, stricter teachers...’ and you absolutely set their minds at rest about that...and I think that it has prepared them better.”
Multiple perspectives	UOT	T (P) “I think that it was good because it was making them think more critically rather than being told - sort of making them explore and investigate rather than just listen...I liked it when they had to be the teacher. I think that seemed to cause more of a dilemma for them because while they always want to be the teacher and be in charge. I think when they had to come up with solutions they found this difficult and I think that is good because it is making them have to think and see something from a different perspective and try and empathise as well.

The teachers indicate that Mantle-of-the-Expert was an enjoyable pedagogical device and helped the young people understand transitional supports, challenged their thinking about secondary school and developed their self-awareness.



### 5.2.24 Summary of Mantle-of-the-Expert.

*Mantle-of-the-Expert* was a suitable pedagogical technique (TO) which developed young people’s meta-awareness (TI), their understanding of transitional supports (TI) and MP (TI).

### 5.2.25 Forum-Theatre (FT).

#### TO

Theme	Code	Examples
Pedagogy	LE	T (L) “Good ideas for the help available to Samantha. Speaks to other children about their treatment of Samantha – use of consequences. Samantha will now feel safer and secure.”

#### TI

Theme	Code	Examples
Real world Learning	RWL	T (G) “They loved it (forum theatre)...I think that could be particularly useful in terms of exploring the different scenarios that could come out of the one way; even more so actually than them showing their own improvisations of how they had taken the story. You could actually see things changing and this going on from the ripple effect and how that could actually help.”
Pedagogy	IDL	T (G) “Forum theatre...I think that is quite a useful tool in terms of teaching plot and literature lessons, ‘cos you can talk about how the character drives the plot forward. I think it could be something that could be developed for them as well.
Empathy	UOF	T (G) (In relation to FT) Yes all that kind of restorative justice and what you do to somebody and how it can affect them and how bad it can make them feel. I think most children and most people are fundamentally good and for something like that would be an uncomfortable experience being told that this is exactly what the impact of what you have done.

The teacher observations indicate that Forum-Theatre supported the young people in their understanding of transition. In the teacher interviews, the teachers indicate that Forum-Theatre developed the young people’s problem-solving and empathetic skills.

In addition, the teachers indicated that Forum-Theatre might assist with literacy and pastoral-care lessons.

#### *5.2.26 Summary of Forum-Theatre.*

The teachers indicated that Forum-Theatre is a suitable pedagogical device to learn about transition (TO) real world learning (TI) and empathy (TI). It was suggested that Forum-Theatre might be useful in literacy and pastoral-care lessons.

The next section (Section 2) discusses the themes outlined in this section.

### 5.3 Section 2 - Discussion of the teachers' responses to a Drama Convention approach within the context of primary-secondary transition.

#### *5.3.1 Teachers' pedagogical understanding of Drama Convention approaches.*

The teachers indicated that a Drama Conventions approach engaged the young people as it was a child-centred, motivational and safe collaborative environment. Collaboration, through teacher organisation, was viewed as a strength of the work by the teachers. In A-Day-in-the-Life the teachers viewed my organisation as 'guiding' the young people, on an individual and collective basis, to support and motivate their learning about transition; this is similar to O'Neill's (1995) suggestion that Drama teachers are guides without maps.

Walker et al (2016) suggests that a child-centred curriculum motivates young people to learn by communicating their ideas, using a range of behaviours and symbolic forms, and develop knowledge about the human psyche. The teachers indicated that the young people understood the relevance to their learning, through Mantle-of-the-Expert, as their raised status from 'learner' to 'expert' empowered them to make a difference in Samantha's life. McGuinn (2014) suggests that Mantle-of-the-Expert enables young people to enter into the symbolic world with information to share in order to make a difference. The teachers' thoughts concur

with McGuinn (2014) as they indicated that Mantle-of-the-Expert engaged the young people in developing their transitional understanding.

Freire (1970: 64) rejected a 'banking' model of education where learners are treated as objects-which are to be 'filled up' with information by 'experts'. The teachers felt Mantle-of-the-Expert helped counter a 'banking' model of education by enabling the young people to process their thoughts inside and outside of the fiction. Furthermore, they indicated that Mantle-of-the-Expert created a meaningful learning experience for the young people in comparison to the administrative/procedural supports offered during traditional primary-secondary transition. Jindal-Snape & Miller (2008) and Topping (2011) suggest schools have good administration to support young people at transition. However, they fall short in supporting the social and emotional aspects. The teachers' comments in this study suggest that Mantle-of-the-Expert, alongside the other Drama Convention approaches, could bridge this divide outlined by Jindal-Snape & Miller (2008) and Topping (2011).

The teachers indicated that establishing a fictional context, which related to the young people's life, was an engaging and motivational pedagogical approach. Neelands (1992) suggests young people make sense of the world, which can be invisible and distant, when it is brought into their experience, through the symbolic language of story. As young people progress through the curriculum it can become increasingly focused on abstract skills and concepts. He suggests that as the curriculum becomes removed from the human experience it can be difficult for young people to understand and see the significance/relevance to their learning (Neelands, 1992). Moreover, the teachers suggested the introduction of the symbolic world, through the convention of Teacher-in-Role, eased the young people into the story while modelling expectations of behaviour and commitment. Balais (2002: 2) suggests when teachers use Teacher-in-Role,

...students are actively engaged, kept in the momentum of the work, and guided in the process of navigating through the complex life situation and human intricacies of the drama.

The teachers indicated that Teacher-in-Role did, for the majority of young people, help them to understand Samantha's 'complex life situation' and they were able to accept the fiction created by my playing of her. The young people's acceptance of the fiction might have been made easier, according to the teachers, through the use of a 'role signifier'. Toye and Prendiville (2000) indicate that a 'role-signifier' informs young people when the teacher is in and out-of-role. They suggest that moving out of the role is important for the young people to feel safe as they should not think the teacher has abandoned them (Toye and Prendiville, 2000). The teachers indicated that the young people were engaged with the fiction and explored in safe creative risk taking, due to their observations of when I was in role as Samantha. O'Neill (1995: 61) suggests the purpose of Teacher-in-Role is to invite young people into the symoblic world and not to display the teacher's acting skills. Furthermore, it supports Neelands' (1984) suggestion of using Teacher-in-Role to start a Drama as it 1) offers a model of role-play, 2) gives confidence to a group, 3) invites them to participate in the fiction, 4) suspends the normal dynamics of the pupil/teacher relationship and 5) provides more additional communication tools than would be possible just for a teacher out of role.

The young people's participation in Teacher-in-Role motivated them to engage in their learning through the development of questioning and thinking skills. The teachers suggested that the young people's responses to Samantha, via the Hot-Seat were in real-time, which helped make the Drama relevant to their transitional needs. The teachers suggested that the young people wanted to solve Samantha's problems and help with her transition. The teachers' views align with Education Scotland's (2013:4) suggestion that the creative process,

...involves investigating a problem or issue, exploring multiple viewpoints and options, generating and testing out ideas, developing, refining and communicating solutions and evaluating whether or not they have worked.

They go on to suggest that creative skills help young people formulate questions (Education Scotland, 2013) which chimes with the teachers' views that Hot-Seating helped create a learning environment that enabled learners to question, make

suggestions and explore alternative approaches to primary-secondary transition. Furthermore, this is similar to Baldwin's (2012) suggestion that Hot-Seating supports participants' thinking skills and engagement/reflection. In addition to Hot-Seating, the teachers indicated that Spectrum-of-Difference and Role-on-the-Wall supported young people to express their and question others' views of primary-secondary transition. Grainger (2003) suggests that Drama provides opportunities for participants to share thoughts and experiment with different perspectives. She indicates that this is achieved by raising more questions than answers; Drama creates ambiguity by challenging participants to cope with uncertainty and open ended scenarios (Grainger, 2003). Furthermore, the teachers highlighted that Role-on-the-Wall enabled the young people to recall facts about Samantha, thus showing their engagement with the Drama. This concurs with Prendiville and Toye's (2007) suggestion that Role-on-the-Wall helps participants describe their understanding of the character and supports their ability to summarise the role.

Developing the young people's engagement and reflection with the themes and issues of transition was discussed by the teachers through the use of Still-Image. O'Neill (1995: 127) suggests that Still-Image strengthens the reflective element of Drama and enables young people to,

...at a single glance the present, the past and the future – in other words the complete meaning of the represented action.

The teachers indicated that Thought-Tracking supported the young people's thinking and clarified/contributed to their ideas from Role-on-the-Wall and Still-Image. Neelands (2012) suggests Thought-Tracking is a useful way of slowing down and deepening the Drama in conjunction with Still-Image. In addition, the teachers suggested that Thought-Tracking enabled the young people to develop a greater understanding of non-verbal communication by working with others. Baldwin (2012) indicates that Drama requires participants to work co-operatively by focusing and listening while being sensitive to nuance, atmosphere and non-verbal communication. Furthermore, she suggests that participants are able to juxtapose

non-verbal and verbal communication together to gain greater clarity of meaning (Baldwin, 2012).

Gaining a greater clarity of meaning, through the young people's engagement in the fiction, was discussed by the teachers via *The Ripple*. The teachers suggested that the young people identified *The Ripple*'s starting point and found a truthfulness in the action. Neelands and Goode (2015) suggest that once the group find a starting point, and create a running order, it helps them to find a 'truthful' feeling for the represented moment. The young people's ability to connect with the characters was observed, by the teachers, in *Small-Group-Play-Making* and *Forum-Theatre*. The teachers indicated that the young people enjoyed *Small-Group Play-Making* as it motivated them to collaborate in their shared interpretation of the story. They also suggested the young people enjoyed *Forum-Theatre* as they were able to stop the scene and change the direction of the scenario. In doing so, they highlighted that this enabled the young people to share their ideas and collaborate to suggest alternative supports for Samantha. Boudreault (2010) suggests that Drama is a powerful teaching tool that encourages young people to collaborate and compromise.

Collaboration and compromise were noted by the teachers in *Diaries-Letters-Journals-Messages*. The teachers indicated that this convention enabled the young people to collectively engage in the writing activity to identify Samantha's needs. The teachers highlighted that the young people collaborated to make decisions, in the time allocation, in Samantha's best interests. Booth (1998) suggests that participants engaging in role-playing activities can problem solve and make decisions by merging their thoughts and feelings into the group's collective decision-making process. He indicates that Drama provides opportunities for collective writing as a shared mutual enterprise (Booth, 1998).

One teacher suggested that she felt *Diaries-Letters-Journals-Messages* could be used in literacy lessons by enabling the young people to write diaries for their characters. Cremin et al (2015) suggest that *Writing-in-Role* develops the quality and quantity of young people's writing. They indicate that *Writing-in-Role* creates compositions

which have a strong sense of stance and purpose (Cremin et al., 2015). In addition, the teacher suggested that Diaries-Letters-Journals-Messages helped some young people, who might not have naturally spoken out in the classroom, to express their thinking in writing. Booth (1998) suggests that Writing-in-Role helps young people express themselves as writers. Booth summarises this as, “Drama allows students to “be” stories and to “tell” stories” (Booth, 1998: 74). The teachers suggested that Forum-Theatre would be a suitable technique to use to develop understanding of plot and character. Neelands et al. (1993: 9) suggest that when young people write in response to a personal dramatic experience, their understanding of literacy devices such as ‘genre, register and audience’ develops. Furthermore, the teachers indicated that Thought-Tracking helped to establish a ‘new awareness’ of sub-text and textual analysis. Cremin et al suggests that Drama has the potential to develop young people’s ability to read both text and sub-text and can promote, “their understanding of character’s motives, behaviours and possible histories” (Cremin et al (2015: 33). This is furthered by Somers (1994: 74) where he links Thought-Tracking and subtext together,

This technique is useful in discussing subtext or in deepening students’ understanding of the feelings of characters involved in the drama. It can be linked to others – listening to the thoughts of figures in a tableau; questioning characters who are frozen at the start or end of an improvisation, for example.

Therefore, the teachers indicate that the above Drama Convention approaches helped to create a child-centred pedagogy that engaged, motivated and supported young people in their transitional learning. In addition, teachers suggested that the Drama Convention approaches would potentially benefit future literacy lessons.

### *5.3.2 Teachers' understanding of Drama Convention approaches to develop young people's empathy.*

The teachers indicated that the Drama empowered the young people to create their own plays and take on roles of others; taking on roles of others develops empathy (Hammond, 2015a & b). Hammond (2015b: 76) suggests,

Empathy requires consideration through reflection and discussion, to take account of the participant's contextual issues, cultural beliefs, social norms and personal experiences.

Understanding others' feelings was discussed by the teachers who indicated that the structure of the work helped to develop the young people's empathetic skills.

Heathcote (1976: 122) suggests,

...every time, we introduce a new element to children, it has the effect of cracking all their previous understanding into new awareness... The moment whereby all the understanding you had before is sharpened into a new juxtaposition. Drama is about shattering the human experience into new understanding.

Hammond's (2015a & b) and Heathcote's (1976) suggestion chimes with the teachers' comments that the young people, when using the Spectrum-of-Difference, reflected, discussed and developed new understanding of others' transitional opinions, experiences and issues. The teachers indicated that Thought-Tracking helped the young people recognised and developed their understanding of multiple feelings. This concurs with Neelands and Goode's elaboration to Thought-Tracking called 'venting' which enables participants to generate "feelings, emotions, confusions and ambiguities in a character's mind" (Neelands and Goode, 2015: 138). The teachers suggested that Thought-Tracking enabled the young people to become 'in-tune' with the characters and developed their understanding of emotional intelligence. Harland et al. (2000) suggests that participants' emotional intelligence develops through their involvement in Drama.

The teachers indicated that the 'safety-net' of Small-Group Play-Making, Narration and A-Day-in-the-Life helped the young people to experiment, take safe risks,



empathise with the characters and develop an understanding of others' transitional feelings. The teachers suggested Still-Image, according to the teachers, helped the young people to discuss their transition in relation to Samantha. O'Neill (1995) suggests that Still-Image, "embodies understanding, manifests meaning...shares both information and insight".

Understanding another person's point-of-view, and attempting to solve their problems, develops young people's empathetic skills. This is because the young people understood that by resolving the character's troubles they were attempting to solve their own issues (Prendiville and Toye, 2007). The teachers indicated that The Ripple helped the young people display empathy towards Samantha when she was being bullied as the convention slowed time down. Howell and Heap (2013) suggest that slowing time down supports young people engage deeper with the themes of a story and alters individual perceptions and understandings. Through reflection in and outside of The Ripple, the young people identified and responded to another person's emotions and thoughts. This concurs with Baron-Cohen's (2004: 2) suggestion,

Empathizing occurs when we feel an appropriate emotional reaction, an emotion triggered by the other person's emotion, and it is done in order to understand another person, to predict their behaviour, and to connect or resonate with them emotionally.

In Forum-Theatre the teachers suggested that the young people developed their empathetic skills as they were engaging with the scenarios from a cognitive and emotional level; bridging cognitive and affective learning is discussed by Vygotsky's concept of *Perezhivanie* (Vygotsky, 1994) (previously detailed in Chapter Two). Cognitively the young people understood the emotions of the characters they were playing and reacting/observing; the teachers indicate this was achieved by the young people's understanding of verbal and non-verbal communication. This cognitive recognition enabled the young people to respond to other people's emotional state and seek to alleviate their hurt by suggesting alternative outcomes for the scenario. The teachers indicated that this developed the young people's empathetic understanding as the forum scenario could happen to them. As such, the teachers

suggest that the young people had a cognitive and emotional interest in achieving a positive outcome for the characters.

Therefore, the teachers indicated that the Drama Convention approaches outlined above supported the young people's understanding and development of empathetic skills by focussing on social behaviours. They suggest that the Drama Convention approaches empowered young people to develop an understanding of character motivation, which can be investigated in greater detail, by forging links to their own experiences.

### *5.3.3 Teachers' understanding of Drama Convention approaches to develop young people's real world learning.*

The teachers suggested that the Drama Convention approaches created a pedagogy focussed on establishing real world connections. Ragnarsdottir & Thorkelsdottir, (2012) indicates that Drama creates a 'joined-up' pedagogy which enables young people to link their learning to real world contexts and problem solve. The Ripple developed the young people's understanding of actions and consequences and promoted their ability to relate learning with real world issues. Peter (2003) suggests that Drama helps participants understand and reflect on the consequences of their actions.

In Small-Group Play-Making and A-Day-in-the-Life the young people rehearsed for real life through the episodic action of Samantha's story. Prendiville and Toye (2007) suggest participants create 'as if' worlds based on their own ideas. This concurs with the teachers' comments that the young people created scenarios that related to their own lives. The teachers suggest that the young people developed their understanding of individual transitional behaviours, thus helping them prepare for secondary school. In addition, one teacher indicated that she felt that the young people's understanding of their behaviour might not have been achieved outside of the Small-Group Play-Making activity.

During Narration one teacher indicated that the young people developed ‘the art of disagreement’ which she suggested might help them in future to understand another’s point-of-view. Toye and Penderville (2000) suggest Drama teaches young people to compromise or agree to differ. In Mantle-of-the-Expert, the teachers highlighted that the young people developed an understanding of the teacher’s professional contribution during transition. As such, the teachers indicated that the young people developed their confidence, were less anxious about bullying, losing friends/not establishing new ones and perceived harder workload in secondary because of their participation in Mantle-of-the-Expert; Symonds (2015) suggests these transitional concerns are common with young people transferring to secondary school. Taylor (2000) proposes young people have a vested interest in their education. It could be that the young people were demonstrating this vested interest, during their discussions in Mantle-of-the-Expert, to express their thoughts and feelings about transferring to secondary school.

The teachers indicated that Forum-Theatre enabled the young people to explore the different scenarios and develop their understanding of consequences and actions. Johnson and O’Neill (1984: 99) suggests,

Drama then teaches in the following way. Taking a moment in time, it uses the experiences of the participants, forcing them to confront their own actions and decisions and go forward to a believable outcome in which they can gain satisfaction.

Therefore, the teachers suggest that the Drama Convention approaches supported a pedagogy that created an emotional experience that was ‘real’ for the young people even though the activity was symbolic. Structuring the Drama Convention approaches to create a storyline which engaged the young people provided them with an authentic dramatic experience to create future alternatives and challenged perceived realities.

#### *5.3.4 Teachers' understanding of Drama Convention approaches to develop young people's multiple perspectives.*

Saxon and Miller (2015) suggest that Drama enables young people to view the world from multiple perspectives. The teachers indicated that Spectrum-of-Difference developed the young people's understanding of their peers' perspective on primary-secondary transition. This was because the young people were able to externally and internally dialogue with their peers and themselves to shape their understanding of transition. Furthermore, the teachers suggested that this empowered the young people to contemplate, respond to, and collaboratively develop their understanding of primary-secondary transition. Edminson (2016: 82) suggests,

In dramatic inquiry, participants' meaning-making reflections are extended into dialogic inquiry guided by a teacher-leader. In inquiry-based pedagogy, participants – young people with adults – create understanding collaboratively, guided in their dialogic explorations of narratives or topics by explicit or implicit inquiry questions.

Therefore, when the young people were standing on the spectrum they were able to dialogue with the viewpoints of everyone in the classroom. The teachers indicated that this dialogue helped the young people to pose questions, which they expected to be answered, and develop new understandings of others' transition expectations and thoughts. However, the teachers noted that this dialogue exchange was also evident in the fiction. They suggested that Narration enabled the young people to understand the internal dialogue that people might experience during transition. Edminson (2016: 85) suggests,

As young people inquire they need to encounter, and have opportunities to dialogue with, viewpoints of every person in the classroom and with the consciousness of any character in a fictional world.

Understanding others' perspectives, through the guise of a character, enabled the young people to think and speak the thoughts of a said role. The teachers noted that this developed the young people's understanding of characters' perspectives. The

young people's understanding of character perspective, and how they then subsequently interact with other characters, can be related to their lives (Edminson, 2016: 87). The fictional positioning of asking oneself 'Who am I', in the dramatic inquiry, can be a complex task for young people. This is due to the fiction requiring a young person to act and react to events with more or less authority than they might have in reality. The teachers indicated that when the young people participated in Mantle-of-the Expert, they were able to share their thoughts and opinions from a higher status than they would normally have in class. Prendiville and Toye (2007) suggest Mantle-of-the Expert alters young people's status and provides an objective viewpoint to ruminate on events that are often tense with emotions and contrasting attitudes. Edminson (2016: 87) concludes,

Each fictional positioning opened up alternative ways to take action in relation to others, and thus additional dimensions to creating understanding both about events in the lives of fictional characters and how that understanding might relate to their own everyday lives.

Therefore, the teachers suggest that a Drama Convention pedagogical approach develops young people's understanding of others' perspective either through the real (via discussion of the unfolding episodic action) or fictional worlds (via the adoption of characters and how they interact with others in the Drama). This fictional positioning enables the young people to adopt roles which might have a differing status than they do in the real world. As such, the teachers highlight that role adoption, and the subsequent interaction with other roles, enables the young people to reflect and dialogue with peers to develop a new understanding of perspective and relationships.

#### *5.3.5 Teachers' understanding of Drama Convention approaches to develop young people's meta-awareness.*

Heathcote and Bolton (1995) suggest that Drama encompasses man's ability to identify with himself/herself. The teachers indicated that the young people developed a greater awareness of self through their engagement in and out with the fiction. In the Spectrum-of-Difference the teachers indicated that the young people

made sense of their multiple emotions by relating their feelings to that of their peers. This concurs with Finch's (1995: 201) suggestion that,

We make sense of our lives, feelings and attitudes by seeing how my purported feelings, attitudes, hopes, and so forth position me in the grammar of the public language that I have learned.

The teachers suggest that the young people discussed their feelings and negotiated their understanding of self, and constructed new meanings of personal identity, by acknowledging the diversity of emotions in the group. Fleming (2013: 134) suggests,

Participation in drama (as creator or spectator) is to engage with the construction of meaning in a way which acknowledges context, culture and values. Drama helps us not to take meaning for granted, to look underneath surface meanings and explore differences.

'Not taking meaning for granted' was noted by the teachers in 'A-Day-in-the-Life' as the young people developed their awareness of self and others by positioning themselves in relation to their peers. Wright and Rasmussen (2001: 227) suggest young people can be:

...taught to use their bodies as centres of perspective, in sight, reflection, motivation and agency. Students, therefore are taught to both listen to, and be 'in' their bodies, in order for them to express and be able to go 'out' of them.

The teachers suggested that Mantle-of-the-Expert enabled the young people to listen to and be 'in' their bodies by helping them understand their transitional thoughts and feelings. Adopting expert roles enabled the young people to express their feelings while discovering supports for young people struggling with transition. The teachers suggested that this process developed the young people's confidence and feel safe about their transition. Jindal-Snape and Miller suggest Drama provides young people with, "secure exposure to transition related issues and given opportunities to tackle them." (Jindal-Snape and Miller, 2008: 230). Jindal-Snape and Foggie (2006) proposes that Drama provides young people with opportunities to experience and engage with risks in a supportive and safe environment.

The teachers indicated that the young people linked their cognitive and emotional development to create a new understanding of self. They suggest that when the young people worked in role, in the character's story, it developed their confidence and alleviated transitional fears. This concurs with Ferholt's (2016: 71) working definition of the Vygotskian term, as detailed in Chapter Two, 'Perezhivanie' (the relation between cognition and emotion) where he suggests that it is,

...a form of inter-subjectivity in which we insert ourselves into the stories of others in order to gain the foresight that allows us to process...

The Drama empowered the young people to collaborate to develop a deeper understanding of self. This supports Ferholt's (2016) suggestion that *Perezhivanie*, although it is a direct sensation or experience, requires the interaction of others. When young people interact in an ensemble they challenge and inspire one another (Neelands, 2009a). The teachers suggested that this helped the young people to trust one another (including me as a co-artist). Edminson (2014: 84) suggests,

...they will have experienced beginning to work and learn together as an ensemble...they begin to trust one another, author understanding collaboratively, and hopefully inspire as well as challenge peers via active and dramatic tasks that present and explore the possible meanings of texts and topics.

Therefore, the learning environment is an important factor in considering what and how young people learn. Vygotsky suggests,

The emotional experience [*perezhivanie*] arising from any situation or from any aspect of his environment, determines what kind of influence this situation or this environment will have on a child. Therefore, it is not any of the factors themselves (if taken without reference of the child) which determines how they will influence the future course of the child's emotional experience [*perezhivanie*].

(Vygotsky, 1994: 338-339)

Ferholt (2016) suggests that educators should consider a young person's emotional state, in the environment, when determining what he/she has learned. Neelands' indicates that a Drama ensemble is, "a secure environment without ever being a

comfort zone.” (Neelands, 2009a: 183). The teachers suggested that the Drama Convention approach empowered the young people to work together while developing their self-esteem. Mruk’s (1999) two dimensional theory of self-esteem, which suggests how people feel about themselves, depends on their self-worth and self-competence. Jindal-Snape (2012) highlights that a young person’s self-worth and confidence can alter during transition and promotes the teaching of resilience skills. Luthar (2006) indicates that a young person’s internal attributes (self-esteem) and protective environment influence their resilience skills. The teachers indicated that the young people developed resilience skills as they had a greater understanding of ‘self’ through their participation in Drama. This concurs with Neelands (1992) suggestion that Drama helps young people to reflect on their own behaviour from another person’s point-of-view.

In summary, the teachers indicated that the Drama Convention approaches created a supportive learning environment that developed young people’s cognitive and emotional understanding.

#### *5.3.6 Teachers’ understanding of how Drama Convention approaches support young people’s awareness and consideration of bullying.*

Jindal-Snape (2012: 233) suggests that Drama enhances young people’s confidence, self-esteem and resilience by using,

...different scenarios such as first day at school, bullying, making friends, peer pressure, and so on for creative drama. Ideally these should come from the children themselves through other drama games, sketches, stories, and so forth that the teacher might already be using in class.

The teachers indicated that the young people created scenes that were relevant to their own transitional perspectives; the majority of the episodic action had elements of bullying in the narrative. Thought-Tracking, supported the young people and teachers shared understanding of bullying and its potential effects. Bolton and Heathcote (1998) suggest that young people’s behaviour centres on their beliefs (personal or cultural), and that Drama empowers them to explore and challenge these



opinions. The teachers indicated that Thought-Tracking provided a safe space for them to discuss with the young people that they might experience or witness, either directly or indirectly, incidents of bullying during transition; they suggested this discussion was important for the young people to understand the cause and nature of bullying. Burton and O'Toole (2009) suggest that young people's participation in Drama centred on the theme of conflict helps them to understand and develop skills to deal with future acrimonious situations.

Developing understanding of the reasons why people bully at transitional time was discussed in the Drama Convention approaches of Small-Group Play-Making and A-Day-in-the-Life. The teachers indicated that the young people expressed their concerns regarding bullying in the safety-net of the fiction. In addition, they suggested that some of the scenarios involving bullying were extreme / exaggerated and that the young people made comparisons with bullying on television. Walker et al (2016: 124) indicate,

Initially, students inexperienced in drama adopt stereotyped characters that are often derived from their television or popular media consumption.

Neelands and Goode's (2015) suggestion that Small-Group Play-Making and A-Day-in-the-Life both have their cultural connections in television Drama; this might explain why some of the young people chose to represent extreme and exaggerated forms of bullying. Additionally, Narration enabled the young people to develop an awareness of the characters in the scenario. Neelands and Goode suggest that Narration, "provides information in familiar form with affective resonance." (Neelands and Goode, 2015: 129). Consequently, the teachers suggested that the young people understood 'what buttons to press' to get an emotional reaction from the bully victims. Neelands and Goode (2015: 110) suggest,

They [Reflective Action conventions] provide a way for the group to articulate what characters are thinking or to give a 'psychological commentary' affording insight into the physical action.

Developing a psychological insight into the character of Samantha enabled the young people to discuss her thoughts and feelings. The teachers indicated that the young people enjoyed assuming their Mantle-of-the-Expert roles of Primary 7 teachers writing a report on Samantha. They suggested that by understanding what made Samantha 'tick', the young people were able to recommend transitional supports for her in secondary school. Writing-in-Role enables young people to adopt the role of another character and, "empathise with others and experience different modes of behaviour" (Baldwin and Fleming, 2003: 51). The teachers indicated that the writing process 'was useful' as the young people were able to reflect on their understanding and the impact of bullying.

Deepening an understanding of the reasons why bullies bully was discussed in *The Ripple*. The teachers indicated that the young people, while not agreeing with the bullies' actions, understood why they bully; in the scenarios created it was often because the bully was upset and scared of being themselves bullied. Boal (1979) suggests that 'spect-actors' might empathise with the bully's positive traits and justifying their actions. However, Hammond (2015b: 73-74) questions Boal's (1979) suggestion stating,

...Boal's position assumes that empathy operates in isolation of the spect-actors' history or experiences. It is also possible that Boal's concerns are more about imitation than empathy: that spect-actors might copy the behaviour of antagonists rather than justify the antagonists' cause. In fact, psychologists have known for some time that empathy is important in the negation of aggressive behaviour...

Linking *The Ripple* to Forum-Theatre, the teachers suggested that, Forum-Theatre enabled the young people to develop their understanding of restorative justice practices. This was because the young people reflected and discussed the characters' personal experiences. Burton and O'Toole (2009) suggest that Forum-Theatre, in conjunction with other Drama Convention approaches, helps young people to become 'bully aware' and understand the impact of bullying.

Therefore, the teachers suggest that the Drama Convention approaches supported the young people in their understanding for the reasons and impact of bullying at transition.

### *5.3.7 Teachers' understanding of how Drama Convention approaches support young people's understanding of citizenship.*

Drama enables young people to explore their and others' understanding of the world and their inter-personal relationships. Nicholson (2014: 29) suggests,

Theatre is one space for people to extend their horizons of experience, recognising how identities have been shaped and formulated and by playing new roles and inhabiting alternative subject positions, finding different points of identification with others. It also suggests theatre, as an art with 'manifold artistic practices', might take people beyond themselves and allow them to witness the world of others. Although differently represented, the idea of criticality is deeply rooted in the values of applied theatre, and this chimes particularly well with a vision of citizenship as a robust articulation of justice and relational social practice.

The teachers suggested that the young people put the needs of others' before themselves and took action to help peers (Neelands, 2012). For example, Hot-Seating developed the young people's citizenship skills as they offer Samantha help and advice by demonstrating practices of, "care, trust and community support." (Nicholson, 2014: 29). During the Hot-Seat the young people interpreted the information offered by Samantha and collectively worked together to support her in the safety-net of the fiction. The teachers suggested that this enabled the young people to offer Samantha advice without having to 'hold back' which they might do in real life. Baldwin (2012) suggests that the fictional world creates an environment where participants feel safe due to the distance that the 'role' provides.

Small-Group Play-Making developed the young people's citizenship skills as they were able to have a, "shared ownership of the fiction being collectively constructed" (Baldwin, 2009: 135) and compared Samantha's situation to their lives. Neelands (2000) suggests that the fiction does not seek to recreate reality and instead aims to

show a version or interpretation of actuality. Through this interpretation of actuality, the young people were able to act collectively, in the public forum of the ensemble, to support Samantha. Nicholson (2014) suggests that citizenship, as embodied social practice, draws attention to the ways in which people support and take responsibility for other people, the environment and themselves.

In summary, the teachers indicate that the Drama Convention approaches developed the young people's citizenship skills by understanding others' needs in the fiction and expressing their desire to help others.

#### *5.3.8 Teachers' understanding of how Drama Convention approaches support young people's understanding of solidarity.*

The teachers indicated that the young people developed a sense of solidarity towards the characters, and each other, through their participation inside and outside of the fiction. This was because the young people understood that they shared similar transitional feelings with their peers. The teachers suggested that Spectrum-of-Difference helped the young people recognise how they felt in relation to their peers. Developing a sense of solidarity, in relation to a shared feeling, was deemed to be a worthwhile experience for the young people by the teachers as it helped establish a feeling of control of their transition. Jindal-Snape (2016) suggests that Drama (and other creative approaches to transition) develops a young person's self-esteem, resilience, emotional intelligence and agency. This sense of solidarity was also created in the fiction as the young people had a common purpose of collaboration to solve Samantha's transitional problems. Neelands (2007: 315) suggestion that the democratic process of an ensemble empowers participants with "a second order identity as citizens struggling together" (Neelands, 2007: 315).

Therefore, the teachers indicated that the young people developed a greater understanding of solidarity of emotions and purpose both inside and outside the fiction.

### *5.3.9 Teachers' understanding of pupil unexpected interactions using Drama Convention approaches to support young people's primary-secondary transition.*

Heathcote in the video, *Pieces of Dorothy*, suggests that Drama motivates young people to 'care' about their learning as she puts it - 'education for self-direction'. However, Neelands (2012) suggests it may take longer for everyone to believe in the fiction, adjust to their new roles, feel committed to contribute and recognise the language and behaviour of a character. Using the example of reading a novel, he indicates that just as it takes time to get over the mechanics of holding the book and turning the pages, time is also required to become drawn into the fiction when participating with Teacher-in-Role (Neelands, 2012).

The teachers indicated that a minority of young people initially found difficulty in accepting the fiction created by Teacher-in-Role. This might be because the young people had never experienced Teacher-in-Role before thus challenging their understanding of the traditional pupil/teacher role. Heathcote and Bolton (1995) indicate that adopting Teacher-in-Role provides an expectation of the learners that might at first seem beyond them. However, the young people, framed as a responsible partner in the Drama, in time, will aim beyond his/her ability and develop their thinking (ibid, 1995). Bolton (1986: 244) highlights Teacher-in-Role can focus young people's attention through the "process of handing power over to the children." (Bolton, 1986: 244). This 'handing power over', might have been the reason for initially unsettling some young people and was illustrated by the teachers who commented that the young people were 'giggling' when I entered into the role. Toye and Prendiville (2000) suggest, that when young people are introduced to Teacher-in-Role for the first time they might giggle. They suggest that initial giggles of embarrassment can be 'ridden over' by honing in on those who do show belief in the fiction. In addition, they indicate that a role which interests the young people will help them engage in the fiction (Toye and Prendiville, 2000).

The teachers indicated that some young people initially found it challenging to accept the fiction when playing alongside peers; a minority were 'not taking it

seriously' and laughed when the protagonist's bag was taken from her during one scenario (Small-Group Play-Making). It is difficult to explain the reasons for this laughter other than that the young people did not develop an emotional connection to the work. This might be due to the performance losing credibility with the young people by being too theatrical. Toye and Prendiville (2000) suggest that if a presentation is 'overtly' theatrical it can unnerve the young people resulting in a loss of connection and concentration. It would appear that a minority of young people in this group did not care enough about the situation they were observing. Similarly, during *The Ripple* the teachers noted that some young people were laughing during the presentation. However, the teachers believed this was a consequence of the young people being nervous and being limited to one word and action.

There was a concern that some of the young people might have found it difficult to separate the symbolic and real worlds. The teachers indicated that some of the young people might feel that it was inevitable that they would experience bullying during their transition. However, the teachers also indicate that the young people developed resilience skills surrounding bullying. Neelands (2012) indicates that if at any point the young people begin to believe the fiction as reality then the action must stop. This was done at all times throughout the structure. Furthermore, at no point did the young people raise the teachers' concerns regarding the blurring between the real and symbolic worlds.

In summary, the teachers raised concerns that some of the young people initially found it challenging to accept the fiction and the procedural aspects of *The Ripple*. One teacher indicated that she thought some young people might believe they would encounter bullying at secondary school due to their participation in the work. However, no young person expressed this concern in the data.

The next section (Section 3) provides an overview of the discussion outlined in this section.

5.4 Section Three: Summary of the research themes pertaining to Research Question 2 – ‘How do primary teachers understand and respond to the Drama Convention approaches used in this study to explore primary-secondary transition?’

Research Question 2 is answered through the data attributed to the teachers.

The teachers indicated that the Drama Convention approaches created an engaging and motivational learning environment focusing on primary-secondary transition. They suggest Spectrum-of-Difference developed the young people’s thinking and understanding of their and peers’ transitional perspectives. Teacher-in-Role engaged the young people and developed the pupil-teacher relationship; the teachers noted that the role signifier supported the young people’s understanding of metaxis. Still-Image was a popular convention as it was easily understood by the young people and they were able to enter into the fiction. The teachers indicated that Role-on-the-Wall and Hot-Seating engaged and motivated pupil learning. Thought-Tracking was viewed positively by the teachers as it enabled the young people to hear characters’ thoughts. Mantle-of-the-Expert raised the young people’s status which motivated them to learn about transitional supports. Small-Group Play-Making developed opportunities for personalisation and choice as the young people devised transitional scenarios. The teachers indicated that Forum-Theatre could develop restorative justice while Thought-Tracking & Diaries-Letters-Journals-Messages would benefit literacy lessons.

Collaboration skills developed during: Forum-Theatre, Mantle-of-the-Expert, Diaries-Letters-Journals-Messages, Narration and Thought-Tracking. The teachers indicated that Diaries-Letters-Journals-Messages supported future decision making skills and built upon prior learning. Narration developed pupil negotiation skills as they were required to listen and compromise their narrations in relation to their linked groups. Mantle-of-the-Expert and Forum-Theatre developed the young people’s ability to share their transitional perspectives in a safe cooperative learning environment. Forum-Theatre developed problem solving skills while Mantle-of-the-Expert advanced their understanding of transitional supports. In addition to helping

the young people feel safe about their transition, the teachers indicated that Drama Convention approaches created a no-penalty-zone via a fictional safety-net.

The teachers indicated that the young people's empathetic skills developed through: Spectrum-of-Difference, Still-Image, Thought-Tracking, The Ripple, Still-Image, Small-Group Play-Making, A-Day-in-the-Life, Narration and Forum-Theatre. Spectrum-of-Difference enabled the young people to dialogue with their peers' transitional perspectives. The teachers also indicated that Still-Image developed empathetic skills as the young people created tableaux of Samantha being bullied while Thought-Tracking supported their understanding of the emotions that people experience during transition. The teachers concluded that slowing the action, in The Ripple, the young people developed empathy for the characters. Similarly, by acting out in Small-Group Play-Making, A-Day-in-the-Life and Mantle-of-the-Expert they lived in someone's shoes and experienced life from their perspective. Narration developed the young people's empathetic skills as they could hear the thoughts of the characters over the actions of the scene; the teachers concluded that this was motivational for the young people and helped them empathise with the characters.

Real world learning was discussed by the teachers through the Drama Convention approaches of: The Ripple, Small-Group Play-Making, A-Day-in-the-Life, Narration, Mantle-of-the-Expert and Forum Theatre. The teachers indicated that The Ripple and Forum-Theatre conventions helped the young people understand the connection between actions and consequences. Small-Group Play-Making, A-Day-in-the-Life, Narration and Mantle-of-the-Expert enabled the young people to link their learning in the fiction to the real world; the teachers indicated that these conventions supported a 'rehearsal for real life'. The teachers suggested learning through story created a relevant symbolic world which the young people were able to cognitively and emotionally connect to. Mantle-of-the-Expert was deemed, by the teachers, to be particularly relevant for the young people as it developed their understanding of the role of the teacher and transition.



The teachers indicated that the young people's understanding of multiple perspectives developed through Spectrum-of-Difference, Narration and Mantle-of-the-Expert. Spectrum-of-Difference enabled the young people to hear peers discuss their transitional perspectives and developed their understanding of the range of opinions held in the class. The teachers concluded that Narration developed the young people's understanding of the internal dialogue people have regarding transition; this dialogue might not be vocally expressed. Mantle-of-the-Expert empowered the young people to listen to their 'colleagues' perspectives on helping Samantha's transition; the teachers indicated that this developed the young people's understanding of living in a pluralistic society.

The young people's understanding of their own emotions (meta-awareness) was developed through the conventions of: Spectrum-of-Difference, A-Day-in-the-Life and Mantle-of-the-Expert. The teachers indicated that Spectrum-of-Difference empowered the young people to reflect on their transitional emotions in relation to their peers; this fostered a sense of solidarity among peers. Similarly, they suggested that A-Day-in-the-Life and Mantle-of-the-Expert developed the young people's understanding of their emotions by relating the character's emotional state to their own.

The teachers indicated that the Drama Convention approaches of Thought-Tracking, Small-Group Play-Making, A-Day-in-the-Life, Narration, Mantle-of-the-Expert, The Ripple and Forum-Theatre developed the young people's understanding of bullying. It was indicated that A-Day-in-the-Life and Small-Group Play-Making helped the young people to act their fears out while The Ripple and Forum-Theatre showed them the consequences of bullying. Thought-Tracking and Narration helped the young people understand the sub-text to the character's motivations for bullying. The teachers indicated that Mantle-of-the-Expert developed the young people's understanding of how teachers might respond to incidents of bullying; they indicated that this helped the young people develop their transitional confidence.

Citizenship developed through the conventions of Hot-Seating and Small-Group Play-Making. The teachers indicated that instead of asking Samantha questions throughout the Hot-Seat, the young people began to offer her advice; this showed their wish to help her transitional progression. Similarly, the teachers indicated that the young people wished to help Samantha during Small-Group Play-Making by wanting to problem-solve her situation and advance the narrative.

The teachers indicated that some young people found it difficult to accept the fiction created by Teacher-in-Role, The Ripple and Small-Group-Play-Making. Teacher-in-Role was initially challenging for some young people to believe the fiction as they had not seen a teacher adopt a role before which unsettled them. The teachers indicated that a minority of young people found it challenging to limit themselves to one word and action with The Ripple. During Small-Group Play-Making the teachers noticed some young people giggled and were unable to remain focused on the task. However, the teachers indicated that the young people's reaction might have been due to feeling anxious about 'performing' to peers.

### 5.5 Chapter Summary.

This chapter has shown the data analysis process undertaken in relation to Research Question 2 (How do primary teachers understand and respond to the Drama Convention approaches used in this study to explore primary-secondary transition?) and has attempted to discuss the data with current literature to address Research Question 3 (How does the evidence from the thesis correlate with literature?).

The key points that this chapter made have been that a Drama Convention approach creates a child centred and motivational learning environment that develops young people's: empathy, multiple perspectives, meta-awareness, opportunities for real world learning, citizenship and solidarity and knowledge of bullying at transitions. The teachers suggest that the young people were able to externalise their transitional thoughts and feelings through the process of acting 'as if'. In doing so, the teachers indicate that the young people acknowledge their own transitional circumstances and

challenges that they faced. In turn, this empowered the young people to rehearse solutions to overcome their perceived transitional challenges. The teachers indicate that the young people became less anxious about their transition due to their involvement with the Drama Conventions approaches. This was due to the creative risk taking that the young people participated in, which empowered them to dialogue with their peers, not always agreeing with them, offering support and advice and developing a sense of solidarity with one another. In particular, the teachers indicate that the Drama Convention approaches developed the young people's resilience around transitional bullying and express their transitional thoughts and feelings in multiple forms; for example, acting, group discussion, reflection and writing. As such, the teachers suggest that Drama Convention approaches helped them to understand pupils' transitional needs. The teachers noted the organisation of the Drama Conventions to guide the young people through their learning and commented on this inclusive nature of this pedagogical approach. In addition, they noted that they could adapt several of the Drama Convention approaches to other areas of their pedagogy – predominantly literacy and PSHE lessons. Overall, the teachers in the study support a Drama Conventions approach to transitional learning and endorsed this pedagogy.

The next chapter discusses this thesis recommendations and conclusions.

## **Chapter Six: Conclusion and Recommendations.**

### 6.0 Chapter Overview.

This chapter provides a review of the thesis and a summary of the findings. Thesis limitations are discussed and consideration is given to how the study might have been organised differently. There follows a summary of the contribution that this study has made to the fields of primary-secondary transition and Drama Convention approaches. The chapter concludes with implications and recommendations for future research.

### 6.1 Summary of the Project.

This study emerged during my time as a Faculty Head, in a Glasgow secondary school, with shared responsibility for primary-secondary transition. From reviewing the Drama and primary-secondary transition literature, I recognised that there was a gap in the relevant body of empirical research; only one study had been undertaken in Scotland using Drama to support primary-secondary transitions (Jindal Snape et al., 2011). Drama Convention approaches supports a child-centred pedagogy; child-centred pedagogy is a guiding philosophy of the Scottish Curriculum for Excellence. Furthermore, Drama Conventions theory suggests learners can explore complex ideas in an accessible and relevant manner. Therefore, this study sought to discover young people's and teachers' views of using Drama Convention approaches to support primary-secondary transition by seeking to answer the following questions:

1. How do young people understand and respond to the Drama Convention approaches used in this study to explore primary-secondary transition?
2. How do primary teachers understand and respond to the Drama Convention approaches used in this study to explore primary-secondary transition?
3. How does the evidence from the thesis correlate with literature?

An interpretivist paradigm, with a qualitative case study methodology was selected, and the following methods were chosen: research questionnaires (including exit cards), pupil focus groups, teacher semi-structured interview, teacher observations of the lessons and my research diary. Research Question 1 used the following data gathering methods: pupil questionnaire and exit cards (1 and 2), focus group and my research diary. Question 2 used the following data gathering methods: teacher observation schedule and semi-structured interview. Question 3 discussed the data in relation to Drama and primary-secondary literature. The research was implemented in three of my secondary school's associated primary schools where I facilitated three lessons, using a Drama Conventions approach, in the context of a story centred on primary-secondary transition. The data was qualitatively analysed through emerging themes and codes.

## 6.2 The main research findings.

Data pertaining to the research questions indicated that the young people's and teachers' understanding of Drama Convention approaches are broadly in line with Drama theory. The young people and teachers understood Drama Convention approaches to develop a child-centred curriculum that motivated and empowered learners in their transitional learning, helping them to understand themselves/others and increasing pupil transitional confidence. A Drama Conventions approach appears to be useful in primary-secondary transition for providing a child-centred pedagogy and developing: citizenship, solidarity, empathy, meta-awareness, multiple perspectives, understanding of bullying at transition and real world learning.

Research Question Three (How does the evidence from the thesis correlate with literature?) is addressed by establishing connections between Drama and primary-secondary literature with the themes emerging from the pupil and teacher data. In relation to Drama and primary literature, the data from this study supports the majority view that Drama is a suitable pedagogical approach to use with young people in creating a curriculum based on their needs and issues; this is particularly true of primary-secondary transitional learning.

### 6.3 The contribution of this research to the field of Drama.

#### *6.3.1 Pupils' understanding of Drama Convention approaches.*

Drama Convention approaches enable individuals to work collectively in their shared investigation of a theme or issue. This research indicates each young person has a different experience using Drama Convention approaches. An example of this is the young people's differing experiences when spectating or acting or the fusion of these roles which enables participants to understand and discuss the world through symbolic interaction (Neelands and Goode, 2015). In doing so, the young people externalise their transitional thoughts and feelings through the, "increasingly complex relationships of convention and context." (ibid, 2015: 4). This study shows that the young people recognised the importance of a shared learning context, created through an ensemble, to support the quality of a Drama experience. The shared context of primary-secondary transition represented an aspect of isolated human experience which resonated with individual participants of the ensemble.

Drama Convention approaches created opportunities for learning and enabled the young people to relate to particular scenarios and characters. Through the protection of the character the young people discussed their transitional concerns on a dual level namely, their own, and those of their character's thoughts; this developed the young people's understanding of others' perspectives by enabling them to see and hear the world from another person's point of view. Drama Convention approaches created a 'here and now' curriculum which enabled the young people to manipulate language, time, space and social interaction both in the symbolic and real worlds. The ensemble used language during group work to discuss the planning and implementation of ideas as well as symbolically through the character's speech. In addition, a visual language was created through use-of-space, gesture and props to describe places, relationships or actions as well as providing a context for the meanings associated with characters, their psychological relationship, distance and physical surroundings. Social interaction between the real and symbolic worlds enabled the young people to temporarily suspend their disbelief in the real dimension to work figuratively in the

Drama. They also managed the signals from the real dimension, including their 'real anxieties', and found an appropriate manner to express these in the symbolic world. Furthermore, the participants' interactions were defined by the symbolic dimension created by the individual Drama Conventions. For example, when the Primary 7 teachers and I worked in role with the young people, during Mantle-of-the-Expert, we were confined to the behaviour and language that belonged to the expert characters.

This research indicates organisers should carefully consider the stimulus and sequencing of Drama Convention approaches to ensure participant safety, especially for those with limited Drama experience, while providing flexibility to adapt to the needs of individual groups. The stimulus adopted in this study was rooted in the human experience of primary-secondary transition via a fictional character called Samantha. This supported Neelands and Goode's suggestion (2015) that a source should be based on human experience, ignite interest, engage feelings and relate to the group's current situation. The participants established ownership of the source through their active imagining with the words, images and feelings presented by Samantha. Framing the action of the Drama, through Drama Convention approaches, happened when the participants accepted the symbolic dimension. Symbolically, the Drama Convention approaches enabled the participants to 'go beyond the literal' and developed the meaning of the Drama while also acting as reference points throughout the work; this was most notable in Still-Image and The Ripple. The Drama Convention approaches created atmosphere and tension which supported participant responses; this was most notable in Thought-Tracking, Hot-Seating and Teacher-in-Role. Through the creation of social metaphor, the Drama Convention approaches empowered the participants to compare the symbolic representation of the fiction with the real dimension. The rhythm and pace of the Drama Conventions structure empowered the young people to suspend their disbelief. This was because the Drama Convention approaches provided opportunities for the participants to reflect and work in a safe-learning environment, through a variety of group/actor-spectator settings.

Neelands and Goode (2015: 165) suggest that educational objectives for Theatre work include instrumental aims (these relate to measurable goals of skill or conceptual development and knowledge), expressive learning (these relate to unspecific goals of participant's attitudes or values), aesthetic learning (relating to skill, concepts and knowledge relating to the art form of Drama) and personal and social learning (relating to understanding of self/others in the symbolic and real dimensions of the Drama). Instrumental objectives were developed as the young people increased their understanding of primary-secondary transition while preparing them for secondary school. Expressive objectives were developed as the young people identified with the characters, which helped to create a relevant curriculum, and supported their transitional learning. The young people developed their understanding of Drama form and conventions through their aesthetic learning. Working in the real and symbolic worlds developed the young people's awareness of self and others; this being an aspect of personal and social learning. Through the focus of the symbolic dimension, the young people spoke and walked as another person, which enabled them to project themselves into fictional roles. Working in and reflecting on the Drama enabled the young people to consider their personal and shared transitional discoveries; this helped the participants develop a sense of solidarity towards their peers regarding their shared primary-secondary transition.

The Drama Convention approaches provided a pedagogical approach that supported group work, in a symbolic narrative, which empowered the majority of pupils to express their opinions and understanding of others' transitional thinking. This helped, the majority of young people develop a greater awareness of others and challenged thinking. For example, the young people were surprised at some pupils who outwardly appeared self-assured about their transition. However, when the outwardly self-assured pupils discussed their transitional thoughts and feelings they indicated that they were not as confident as one might have observed. Another example of this was with some young people deliberately indicating that they were less confident about their transition than they actually were; this was done, in part, to prevent upsetting peers. Working through the Drama Convention approaches helped a



majority of young people develop their negotiation skills and recognise others' opinions and feelings.

With specific reference to research question three, this study's data links with current Drama research and concludes that the majority of young people engage with Drama Convention approaches in a recognised manner; this being addressed within the discussion element of chapter four. In addition, the data has been discussed by drawing on a wide range of Drama research to develop a greater understanding of young people's interactions and understanding of Drama Conventions approaches. Therefore, research question three has been answered through the reflective dialogue undertaken by the researcher. Moreover, the discussions pertaining to research question three contributes to wider Drama research as it provides links between young people's voice and Drama Convention approaches, in the context of their primary-secondary transition, building upon previous research.

### *6.3.2 Teachers' understanding of using Drama Convention approaches to support primary-secondary transition.*

The teachers noted the organiser's collaborative role in working alongside young people, scaffolding learning and developing their understanding and preparation for primary-secondary transition. As such, the teachers concluded that the Drama Conventions approach created a relevant, child-centred and motivational 'here and now' curriculum. A relevant 'here and now' curriculum, based on enacted fiction supported the young people's discussions of their transitional thoughts, opinions, hopes and fears to a greater extent than, the teachers suggest, might have been achieved through prescribed transitional induction days. The young people's understanding of their and others' transitional emotions (meta-awareness and empathetic skills respectively), multiple perspectives, verbal and non-verbal communication developed due to a sense of 'truthfulness' which permeated the Drama. Standing in others' shoes enabled the young people to become 'in tune' with the characters by slowing down the action and reflecting on symbolic and real

worlds. In particular, the young people's understanding of bullying, its impact and the skills to prevent or resolve it developed.

Drama Convention approaches helped the young people link their affective, cognitive and physical learning together and supported their understanding of transition, citizenship and solidarity through a collective responsibility to problem-solve. The teachers suggest that the fictional safety-net, created through the symbolic world, enabled the young people to feel safe without ever being overtly comfortable. Furthermore, the teachers suggested that the Drama Convention approaches supported literacy development which they would now use in their pedagogy.

In relation to research question three, this study's data confirms current Drama research and concludes that teachers view Drama Convention approaches positively; this being address within the discussion element of chapter five. The data has been analytically researched by drawing upon relevant Drama research and creating new knowledge based on how teachers interact with and view Drama Convention approaches to support primary-secondary pedagogy. Therefore, research question three has been answered through the reflective dialogue undertaken by the researcher in relation to how teachers view Drama Convention approaches in supporting primary-secondary transitional pedagogy.

#### 6.4 Possible limitations in organisers' use of Drama Convention approaches to support primary-secondary transition.

This research indicates that organisers (irrespective of Drama knowledge and understanding of conventions) should structure lessons to suit the needs of individual groups. For research purposes, the same Drama structure was used in all schools, however, organisers must be flexible and prepared to move beyond their planning to suit the needs of all learners in different school contexts – one should not assume the repetition of Drama structures will result in similar outcomes or suit the needs of individual classes. In addition, this research highlights that organisers should be mindful that young people might not state their true thoughts and feelings, when

participating in groups, either to support others or protect themselves from public scrutiny. Organisers might wish to consider structuring context and narrative conventions early in lessons to develop pupil confidence, an understanding of the dramatic form and metaxis.

Organisers and researchers should consider how each young person's voice is heard during written conventions (for example, during a group Role-on-the-Wall which resulted in some young people repeating what their peers had already written). This research suggests that some young people might become beguiled by others during group work and potentially replicate their actions. To enable a deeper understanding of the Drama themes and issues, organisers might wish to explain to young people, experiencing a Drama Convention approach for the first time, that it is acceptable to 'slow time down' in their improvisations (e.g. *The Ripple*). If this is not done, as this research indicates, some young people might find it challenging to accept the creation of a symbolic world. As a result, some young people, who have little experience with Drama, might engage in stereotypical acting which could be to the detriment of learning. In addition, some young people might decide to 'opt-out' of the work as they could feel that their voice is not being heard or find it difficult to participate in groups.

This research acknowledges the difficulty that organisers face in deciding when to intervene in young people's group work, challenging stereotypical acting and ensuring all learners' voices are heard. To minimise negative behaviours, organisers might wish to provide additional support to learners who are experiencing difficulty in group work by creating a Learning Contract for Drama (Neelands, 1984). In addition, should the work become detrimental to learning, either because it loses its sense of reality or by unnerving learners, organisers should consider stopping the Drama and provide opportunities for reflection. Similarly, if young people blur fiction with reality the organiser must immediately stop the action and provide opportunities for reflection. Working in role alongside the young people might support learners negotiate entry into the symbolic world and challenge those who are not taking the work seriously. However, organisers must explain and use a role

signifier to support learners who are inexperienced at using the Drama Convention of Teacher-in-Role.

#### 6.5 The contribution of this research to the field of primary-secondary transition.

The young people and teachers indicated that a Drama Conventions pedagogical approach was worthwhile during primary-secondary transition. This is because the participants enjoyed working in a child-centred pedagogy, via an ensemble, that raised pupil status through a symbolic narrative. The symbolic narrative developed participants' understanding of their transitional emotions through the creation of an emotional safety-net; this provided a 'safe distance' to rehearse possible life transitions. Participants highlighted that a safe distance provided a degree of anonymity for children to express their transitional thoughts and feelings via a character – they are speaking about the character and not themselves.

Exploring relevant issues, through the Drama Conventions approach, enabled the young people to create a 'felt understanding' of the transitional experience. Instead of transition being an abstract process, which they will inevitably progress through, the Drama Conventions approach helped the young people bring their knowledge and experience of the real world to bear upon the Drama. Through the process of reflection, the young people and the teachers indicated that participants could make sense of and develop a new awareness of the real world and their place in it. The young people and the teachers indicated that the Drama Conventions approach developed participants' confidence and self-esteem about transitioning to secondary. They indicated that this is because the participants shared transitional worries, developed solidarity and citizenship values. The young people and teachers indicate that the participants wished to solve Samantha's transitional problems and offer her help. Both the young people and teachers concluded that providing help to peers, who were struggling with transition, reinforced all participants understanding of primary-secondary transitional supports.

Empathetic development was highlighted by the young people and teachers as a significant aspect of the Drama. Developing an understanding of others' emotions helped the young people understand other's transitional feelings, mixed emotions and verbal/non verbal communication. The young people indicated that their understanding and appreciation of teachers' transitional work developed due to the Drama; they now viewed teachers as people who cared for them at transition and throughout their schooling. Teachers and young people concluded that the development of empathetic skills led to an increased understanding of participant meta-awareness. Participants indicated that developing an understanding of self, through the symbolic and real dimensions, helped to alleviate fears and promote transitional hopes.

Drama Convention approaches provided the young people with a supportive environment to help in their understanding of bullying at transition as they could act 'as if' and problem solve their transitional fears. Similarly, concerns of getting lost, loss of friendships/being unable to make new friends, working with new teachers and harder work at transition was reduced as the young people were able to 'act out' these concerns and find solutions through their engagement and reflection on and in the symbolic narrative. In doing so, Drama Convention approaches appear to help young people in their willingness to offer support and friendship to those peers who might be struggling with transition. Using a Drama Conventions approach supports a child-centred curriculum by helping young people to become confident about their transfer and set realistic expectations of what it might be. Indeed, Drama Convention approaches appear to reduce anxiety surrounding potential loss of friends, increased workload and feelings of anxiety at transition.

Establishing a Drama transitional project, with primary and secondary colleagues working together, appears to address Learning and Teaching Scotland's (2011) suggestion for educators to ensure that every child has a positive transitional experience. This might be achieved by primary and secondary colleagues working together to create a smooth transitional process that is exciting, fun and engaging for young people which is focussed on social interaction. In doing so, it addresses the

Scottish Government's (2008) recommendation to ensure a smooth transition by developing a coherent curricular model that builds upon familiar experiences. Interdisciplinary learning between primary and secondary schools, through a Drama narrative, has the potential to create a coherent, challenging curriculum that is relevant to young people's needs by ensuring personalisation and choice, progression, breadth and depth.

#### 6.6 Limitation of findings.

This qualitative research project was derived from the exploratory research questions to examine young people's and teachers' understanding of Drama Convention approaches in the context of primary –secondary transition. This small study had 78 young people and 3 Primary 7 teachers. In addition, the 3 schools chosen were associated primary schools to my secondary school and were not randomly selected. Although, I had not worked with either the teachers or young people prior to the research, my status as a promoted member of staff and secondary specialist should be taken into consideration. Due to the small number of participants included in this study, it does not make generalisable claims which might be expected in quantitative studies. However, by describing, explaining and evaluating the Drama experience for the young people and teachers, the study has sought to provide insights into the participants' understandings of Drama Convention approaches during the context of primary-secondary transition. In addition, a consequence of wishing to understand the role that each Drama Convention approach had in supporting primary-secondary transition, I acknowledge that one limitation might be that the analysis diminishes the ability to interpret, from a holistic perspective, the interrelationship between conventions.

The use of interviews and focus groups might have been influenced by my personal relationship with the participants – my higher status role of a promoted teacher over pupils and primary colleagues. Moreover, given that the researcher is the major aspect for analysing data the results are a product of my interpretations. However, the prolonged engagement, immersion in the issues and multiple sources of data help to provide a trustworthy interpretation of the data (Lincoln and Guba, 1985). In

addition, even with adopting an objective stance, I recognise that my own internal biases, experiences and expectations might have influenced my interpretations of the data. As such, I do not claim that participating in a Drama Convention approach provides a 'golden bullet' to solve the multitude of issues during primary-secondary transition. This is because the Drama Convention approach was organised alongside other aspects of the young people's learning towards the end of the academic year; this meant that the impact of transition was discussed by the teachers and young people out with the Drama class which might have influenced the participants' thinking. However, participants viewed Drama Convention approaches as a motivational pedagogy which developed their transitional understanding.

If I were to undertake the study again, I would issue a teacher and pupil questionnaire before the practical work to understand the participants' thoughts about using Drama Convention approaches. Similarly, I would seek to facilitate Drama workshops after the young people had transferred to secondary school alongside the completion of a further questionnaire and pupil focus group. This might help to provide a more detailed overview of the potential impact of the Drama Convention approaches on primary-secondary transition and understanding of individual conventions. Furthermore, I would film the lessons to assist me with my reflections and act as a tool for discussion with the young people and teachers during the semi-structured interview/focus groups respectively. As I was a sole part-time researcher, my time to reflect on the data was limited which meant I was unable to analyse the data during collection. Instead, all data analysis was undertaken after the field research. On reflection, this meant that I lost contact with the data and I had to re-familiarise myself with it during the analysis.

### 6.7 Implications for future research.

This research sought to develop an understanding of young people's and teachers' thoughts and understanding of Drama Convention approaches during the context of primary-secondary transition. The data suggests that wider claims made in support of Drama Convention approaches are also supported during primary-secondary

transition. However, primary-secondary transition research has not readily adopted a Drama Conventions approach and as such, there is limited research to specifically draw upon. This study is a contribution to the field of Drama and primary-secondary transition. It does not seek to provide absolute answers and instead provides a perspective which might assist future researchers in both fields. It is recommended that additional research should be undertaken using Drama Conventions approaches to support primary-secondary transition. Data should be gathered on the impact of Drama Convention approaches when the young people enter secondary school – this might help to compare the thoughts and opinions of young people pre and post transfer. Training for teachers to use Drama Conventions approaches in primary-secondary transition should be offered during initial teacher education and at CPD events for fully qualified teachers. This might support the use of Drama Conventions approaches in primary-secondary transitional pedagogy.



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## Appendices.

### Appendix One - Curriculum for Excellence Level Descriptors.

Level	Stage
Early	The final two years of early learning and childcare before a child goes to school and P1, or later for some.
First	To the end of P4, but earlier or later for some.
Second	To the end of P7, but earlier or later for some.
Third and Fourth	S1 to S3, but earlier for some. The fourth level broadly equates to Scottish Credit and Qualifications Framework level 4.
Senior phase	The fourth level experiences and outcomes are intended to provide possibilities for choice and young people's programmes will not include all of the fourth level outcomes. S4 to S6, and college or other means of study.

(<http://www.educationscotland.gov.uk/learningandteaching/thecurriculum/howisprogressassessed/stages/> accessed on 12/07/16)

#### Drama Es and Os

Level	Stage
Early	Pupils explore and work to develop basic Drama skills supported by their teacher
First	Pupils build on their experiences of Drama context and techniques and develop their ability to work independently and cooperatively. The teacher supports the pupils by introducing them to more challenging dilemmas and techniques.
Second	Pupil develop their use of techniques and are able to direct their own learning.
Third and Fourth	Pupils build upon the Drama skills from primary with a specialist drama teacher by developing their creating, presenting and reflection skills. Theatre Production Skills are taught in greater depth at this level.
Senior phase	Pupil on the whole, work towards a National Qualifications: National 4 (internally assessed), National 5, Higher and Advanced Higher (all externally assessed).



**Appendix Two - Drama Convention approaches used in this study as described by Neelands and Goode (2015)**

<b>Drama Convention</b>	<b>Category</b>	<b>Description</b>
Spectrum-of - Difference	Reflection	This convention requires group members to place themselves physically on an imaginary line (see Figure 6) linking two alternatives, indicating their preference through their choice of position. An open mind is indicated through placing oneself centrally, while the closer one stands to a chosen alternative the stronger one's support. This convention allows participants to see the potential range of opinion within a group. With some groups it will be important to ask for the reasons for the choices made, but equally with other group the convention can be set up so as to allow individuals the opportunity to make a statement without having to verbally defend their position. (ibid, 2015: 133).
Teacher-in-Role	Narration	The person taking responsibility as facilitator for the group manages the theatrical possibilities and learning opportunities provided by the dramatic context from <i>within</i> the context by adopting a suitable role in order to excite interest, control the action, invite involvement, provoke tension, challenge superficial thinking, create choices and ambiguity, develop the narrative and create possibilities for the group to interact in role. The organiser is not acting spontaneously but is trying to stimulate curiosity, enquiry and commitment to role and the issue being addressed through her involvement in the drama. (ibid, 2015: 54).
Role-on-the-Wall	Context	An important role is represented as an outline of a human figure 'on the wall'; information is read or added as the drama progresses. Individuals may take turns to adopt the role in improvisations, so that it becomes a collective representation. (ibid, 2015, 25)
Hot-Seating	Narration	A group, working as themselves or in role, have the opportunity to question or interview role-player(s) who remain 'in character'. These characters may be 'released' from frozen improvisations or the role may be

		prepared and the role-player(s) formally seated facing questioners. (ibid, 2015:43).
Still-Image	Context	Groups devise an image using their own bodies to crystallise a moment, idea or theme; or an individual acts as sculptor to a group. Contrasting images are made to represent actual/ideal, dream/nightmare versions. (ibid, 2015: 28).
Thought-Tracking	Reflection	This reveals publicly what the private thoughts/reactions of participants-in-role at specific moments in the action so as to develop a reflective attitude towards the action and to contrast thinking-for-self with outward appearances or dialogue. Action may be frozen and participants ‘tapped for thoughts’, or thoughts may be prepared to go with the presentation of a <b>still-image</b> . (ibid, 2015: 138).
Small-group Play-making	Poetic	Small groups plan, prepare and present improvisations as a means of telling a story, representing a hypothesis or to demonstrate alternative views/courses of action. The improvisations express existing understanding of a situation or experience. (ibid, 2015: 105).
The Ripple	Context	The characters involved in an unresolved and problematic event are sculpted in an image representing a frozen, introductory moment chosen to open the encounter. The image is brought to life slowly with each character in the image asked to make only one movement and one linked sound (language-based or pure sound as appropriate) in turn. The group decide the running order of this sequence, so that a group of three actors (A, B and C) might ‘ripple’ clockwise or anticlockwise, or even start with the character represented by B. (ibid, 2015: 31).
A-Day-in-the Life	Narrative	This convention works backwards from an important event in order to fill in the historical gaps in the story and to chart how the characters have arrived at the event. A chronological sequence is built up from scenes prepared by groups, involving the central character at various different times in the preceding 24 hours. After the scenes are run together, each scene in the sequence is subsequently redrafted to take into account

		the influence of other groups' scenes. (ibid, 2015: 37).
Narration	Reflective	Narration can be used both in and outside the dramatic context. The organiser might provide a narrative link, atmosphere or commentary, intimate a drama, move the action on, create tension; or the participants might report back in story form, providing narrative to accompany the action – 'we came to the river and saw that the bridge had been destroyed, so we...'. (ibid, 2015: 129).
Mantle-of-the-Expert	Narrative	The group become characters endowed with specialist knowledge that is relevant to the situation: historians, social workers, mountain climbers. The situation is usually task-orientated so that expert understanding or skills are required to perform the task. (ibid, 2015: 45).
Forum-Theatre	Poetic	A situation (chosen by the group to illuminate a topic or experience relevant to the drama) is enacted by a small group while the others observe. Both the actors and the observers have the right to stop the action whenever they feel it is losing direction, or if they need help, or if the drama loses authenticity. Observers may step in and take over roles or add them. Sometimes this convention is mediated by the organiser or another group member acting as external referee or mediator – a role often called the 'Joker' – with the power to freeze the action and ask the audience members for suggestions. (ibid, 2015; 81).

(Neelands and Goode, 2015)

### **Appendix Three - Stimulus and Lesson Outline.**

#### Samantha's Story

I'm 12 years old and I'm going into my first year of high school. I've hated school ever since Primary One. It's not that I hate the homework or maths classes or stuff like that, it's just that I'm SUPER shy, I can't make friends and I feel like I'm alone in this world. No one likes me and I feel like a loser. I hate being shy. I hate not being able to go up to people and say: "Hey! What's up? What's your name? Wanna hang out some time?" Every time I do I just embarrass myself.

I did have a friend that was very nice to me and I enjoyed her company and I loved hanging out with her every day after school. We were really close friends for about six months. We did everything together. Suddenly one week she started ignoring me, started to hang out with other groups of friends and told me she didn't want to be my friend because I was too shy. She started to spread rumours about me and started looking at me in the corridor gossiping to her friends saying how shy I was and that I was a loser. I have started to have nightmares about going to high school and how my new friends will just ditch me like my primary friends did. Every time I have those dreams it makes me not want to go to high school.

My parents have no idea how I feel and they think I'm crying because I didn't make the high school netball team, but I'm actually crying because I didn't make a single friend while at the transition stuff the high school organised. I really wanted to meet people so I could hang out with them on the first day of school, but I failed that and now everyone there knows that I'm a loser.

I just need help and advice.

## Lesson 1

Although the following conventions (outlined in lessons 1, 2 and 3) are separated they form part of the pallet of conventions and are integrated. The relationship of the outlined conventions sim to develop participant ideas and give an appropriate rhythm to the Drama structure. (Neelands and Goode, 2015).

### 1. Spectrum-of- Difference

The young people to stand on an imaginary ruler from one to ten, with ten being really excited to go to secondary and zero being unhappy about going to secondary school.

Discuss with your shoulder partner why you have chosen to stand at that point on the scale. Ask the group to share their discussions with the class. Highlight that some people are really worried about coming to secondary and that as we are quite positive about the experience - we should investigate what we can do to help those that need that extra support to transfer from primary to secondary. If the majority of the class do not want to go to secondary pitch the story as an investigation to see what support we might need in our own transition to secondary.

### 2. Teacher-in-Role

Samantha's story

Read Samantha's story to the class in role as Samantha. You may wish to issue the class with a hard copy of the story if you feel that it will help them focus.

Reading tip – when asking the young people to listen to the story suggest to them to pick three key images which they could draw to others to recall the story structure.

### 3. Role-on-the-Wall

Create an outline of Samantha. As a class write what we know about Samantha inside the role on the wall. Once this is completed, in groups create questions which we may wish to discover about Samantha from what we have written inside of the role on the wall.

### 4. Hot-Seating

Teacher in role as Samantha.

Now that the young people have written questions and have developed an understanding of who Samantha is, assume the role of Samantha and answer the questions from the young people.

### 5. Still-Image

Ask the young people to create a Still-Image of the critical event in her life which might be making her feel anxious about going to secondary.

### 6. Thought-Tracking

Once each group have presented their tableaux repeat the exercise, but this time ask the young people to create a short sentence as to how their character is feeling and what they are thinking at that moment in time.

## Lesson Two

### 1. The Ripple.

Ask the group to create their tableaux from last day. This time they are allowed to make one movement and sound. The group discover The Ripple starting point, the focus of the tableau, and then ripple their movement and sound around the group.

Once each group has found the focus, and they are happy with the sequencing of The Ripple, ask them to introduce a second ripple starting from a different focus. How does this change their understanding of what is happening in the tableau?

### 2. Small-Group Play-Making.

Once the group have completed the ripple ask them to make it into a full improvisation lasting 30 seconds.

### 3. A-Day-in-the-Life

Now that the young people have a deeper understanding of the situation Samantha finds herself in, ask the group to work backwards from the moment she walks into secondary school for the first time – give a time frame of 24 hours. It might help if you discuss the 24 hours as a class first and then decide on the scene which each group is going to create, or leave it open for each group to decide what they are going to do and present as mini scenes.

### 4. Narration

In order to hear the different perspectives of each character ask the group to remove one character from each scene. This character will then narrate what they see is going on in the scene. For example, if we were to remove the character of the brother it could sound like this:

‘Mum always lets Samantha away with everything. I never get anything when she is around. She should just go to school and leave me alone.’

### Lesson Three

#### 1. Primary Head Teacher's letter –TiR with Meeting

In groups generate three comments which the primary head teacher should include in her report to the secondary school about Samantha. It might be helpful if you explain why the primary school send information to the secondary school on all children.

Write suggestions on the board.

#### 2. Mantle-of-the-Expert.

Assume the role of the secondary head teacher and ask the children to become secondary staff. It is useful here to give the children time to think about what subject they would like to teach and to consider how long that they have been learning.

As head teacher call the meeting to order and thank your colleagues for taking the time to arrive so promptly to the meeting. Remind them that you do not have direct teaching contact with young people and you need their expertise to consider what strategies we should put in place to help Samantha when she transfers to our school. It is good to say things like 'Mr ....., I really enjoyed your P.E lesson yesterday. Thank you for doing a great job with the First-Year group.'

State to the group that you know that they have read the letter from the primary staff and if they have encountered a pupil like Samantha before? Suggest to the group that they sub divide into smaller groups of four/five and generate strategies that our school community could use with Samantha. Call the groups back and write their suggestions on the board – you will might find that we are already doing their suggestions – e.g. buddy groups, etc. Thank the teachers for their time and de role (possibly removing any name badges).

Once the class have de rolled discuss that secondary might already do their suggestion in secondary school and hopefully they will help pupils like Samantha.

#### 4. Forum-Theatre

Ask the class to pick one improvisation which we would like to investigate in greater detail. Explain the convention of Forum Theatre which allows members of the audience to take over a role from one of the actors to try and create a positive outcome for the characters.

Complete this task and discuss if the outcomes are positive for Samantha. Please always end on a positive outcome for Samantha.

#### 5. Spectrum-of-Difference

Ask the children to recreate the Spectrum-of-Difference which they completed during their first lesson – they should hopefully now stand closer to ten than zero.

Discuss where they are standing and what we can do to help people who are lower down the spectrum.

## Appendix Four - Examples of data-gathering tools.

### Appendix Four A: Research Diary

#### Extract from Research Diary School G

128 Tableaux

129 I explained the convention to the young people. I asked the young people what they thought of the

130 statement—your past helps shape your future. They indicated that the experiences you get

131 growing up help to make you into the person that you are today. I asked them what they thought

132 had happened to Samantha to make her into the person that she was today. They all got into

133 groups and immediately started to create scenes depicting what had caused her to become so shy

134 and worried about going to secondary school. They were all really of a bullying nature and had

135 aspects of verbal and emotional bullying. I asked the young people if they thought this was an issue

136 that they were worried about going to secondary school and they indicated that it was. I was

137 surprised by this as they didn't indicate this during the spectrum of difference exercise. On

138 reflection, it was probably because of the drama work that they were able to reflect in the action

139 about how they felt about going to secondary school.



WBarlow

Linking prior experience/learning with their current situation



WBarlow

Developing group work



WBarlow

Bullying



WBarlow

Worried about being bullied in secondary school



WBarlow

Reflecting in the drama



Appendix Four B: Pupil questionnaire

AL

G14

Primary - secondary transition - Drama project - Questionnaire 2

1. In the drama work about Samantha, list three bits in the drama that you remember best.

- G 1 The activities/games  
SSAM 2 When we had to work in our groups we chose to make a play.  
AL 3 working in the nightmare scene

2. What was your favourite part of the drama work?

when we got to choose our own group and we had to make a problem in the nightmare scene

3. Why did you like this?

E because it was fun and interesting and we can feel the way samantha feels

4. What did you learn about how some people feel about going to secondary school?

S Because maybe we can feel the same way someone else feels and you can share your feelings or you can have more than one feeling at the same time

5. Has the drama lessons helped you in anyway? Please explain your answer.

MA It has helped me being confident and to stick up for myself and tell someone if the matter is serious.

6. Do you think the drama lessons have helped to prepare you for secondary school?

PRC yes because now I have a rough picture of how it is going to be.

7. What skills have you learned during the drama lessons

MA to be confident and active

8. Do you have any other comments?




✓ No but thank you for the drama lessons because they have helped me and made me confident

## Appendix Four C: Pupil exit card

Name: GG AL  
 Describe what you have learnt in this lesson:  
 I learnt for order to help someone you should  
 put yourself in their shoes because then you know how  
 they feel and then you can help them in every  
 possible way like in the 24 hour day

## Appendix Four D: Pupil focus group School G

### Pupil focus group School G

921					
922	CH	Forum (theatre), I quite liked that.			Bill B Forum theatre drama convention
923					
924	WB	Why was that good?			
925					Bill B Learning and teaching
926	CH	It's using sort of what you know to make a negative thing a positive. At the			
927		beginning Samantha she asked to play with people they said no but then she said no			
928		but then she used her interests and they wanted.			
929					
930	WB	So how did that help you because she used her interests to solve the situation to			
931		make the situation better for her so what did you learn from that?			
932					Bill B Drama helped to see things positively
933	CH	If I was in that session there's always a way to make it more positive.			
934					
935	WB	Can you see how the drama helped you learn in that situation to think that there			

## Appendix Four E: Teacher observation schedule

### Teacher observation schedule- School G

G

Supporting Primary-Secondary transition through Educational Drama

Lesson 1 – Samantha's story

#### Proposed ED Outcomes

<p><b>Concepts and Knowledge:</b>  <i>Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through drama. EXA 2-13a</i></p> <p><b>Aim 1</b>            Increase the young people's understanding of people's feelings during primary secondary transition</p> <p><b>Learning intention 1</b>            Pupils to identify how they are feeling about transferring to secondary school</p> <p><b>Learning intention 2</b>            Identify factors which could cause some young people to be apprehensive about going to secondary school</p> <p><b>Learning intention 3</b>            Develop questioning and thinking skills</p> <p><b>Aim 2</b>            Develop the young people's skills for primary-secondary transition, planning, collaborating, communicating ideas and reflecting critically on the story</p> <p><b>Learning intention 4</b>            Create a spectrum of difference reflecting on how they feel about transferring to secondary school; create a role on the wall negotiating with others about what they think about the character; create questions to ask the character; create a tableau to creatively explore the characters situation; reflect on how the character is feeling via a thought track.</p> <p><b>Aim 3</b>            Enable the young people to have opportunities to reflect on the emotions of others and themselves through planning and taking action to make a positive change.</p> <p><b>Learning Intention 5</b>            Express personal views</p>	
Possible Responses	Notes
People can have differing emotions when preparing to transfer to Secondary school: People can feel: <ul style="list-style-type: none"> <li>• Unhappy</li> <li>• Annoyed</li> <li>• Scared</li> <li>• Frustrated</li> <li>• Unsure</li> <li>• Happy</li> </ul>	<i>facial expression gestures            good use of voice</i>
Why is Samantha feeling the way that she does? <ul style="list-style-type: none"> <li>• New curriculum</li> <li>• New teachers</li> <li>• New/old friends</li> <li>• Travelling to school</li> <li>• Older pupils</li> </ul>	<i>Scared about            teachers, homework            strict teachers            friends lost/new friends</i>
Key events in the story... <ul style="list-style-type: none"> <li>• Hates school</li> <li>• Supper shy</li> <li>• Alone in the world</li> </ul>	<i>trapped            nightmares            depressed no confidence</i>

<ul style="list-style-type: none"> <li>• Spreading rumours</li> <li>• Netball team</li> <li>• No friends</li> </ul>	
<p>Questions to ask?</p> <ul style="list-style-type: none"> <li>• Why does Samantha feel the way that she does?</li> <li>• Why is she super shy?</li> <li>• Why does she hate school?</li> <li>• Why does she feel alone?</li> <li>• Why does she think her friends are being nasty to her?</li> </ul>	<p>Good question: Effective question: Can I help? - Why are you stressed? - Why do you let them?</p>
<p>Why does she become super shy?</p> <ul style="list-style-type: none"> <li>• Do the children understand that the past helps to shape the future?</li> <li>• Creative thinking skills</li> <li>• Problems solving skills</li> </ul>	<p>Tableaux - Bullying events - Hitting &amp; name-calling</p>
<p>Reflection –</p> <ul style="list-style-type: none"> <li>• Can we relate to Samantha's story?</li> </ul>	<p>- Related well to story - More aware of collective responsibility - Standing out from the crowd - <del>Provided</del> Pastoral Care</p>

General comments

Possible Skills	Notes
<ul style="list-style-type: none"> <li>Co-operating with each other and the teacher</li> </ul>	<ul style="list-style-type: none"> <li>Very well,</li> <li>Believed teacher and teacher in role</li> </ul>
<ul style="list-style-type: none"> <li>Collaborating and sharing ideas</li> </ul>	<ul style="list-style-type: none"> <li>effectively working together</li> </ul>
<ul style="list-style-type: none"> <li>Planning</li> </ul>	<ul style="list-style-type: none"> <li>All know about the timeline</li> <li>most worked well together</li> </ul>
<ul style="list-style-type: none"> <li>Decision making</li> </ul>	<ul style="list-style-type: none"> <li>Justify decisions using correct vocab.</li> </ul>
<ul style="list-style-type: none"> <li>Inferring/speculating</li> </ul>	<ul style="list-style-type: none"> <li>wanting to help her</li> </ul>
<ul style="list-style-type: none"> <li>Stating own opinions</li> </ul>	<ul style="list-style-type: none"> <li>I felt uncomfortable but in a good way</li> <li>Children could relate &amp; believe</li> </ul>
<ul style="list-style-type: none"> <li>Finding information</li> </ul>	<ul style="list-style-type: none"> <li>Role on wall</li> <li>asked Qs</li> </ul>

#### Attitudes/Values

- Participation
- Empathy with Samantha
  - At beginning unconvinced but quickly came on board
- Recognition of the issue/showing concern
  - Giving advice - Everyone feels like this
  - Make new friends - All human
- Making value judgements
  - Made none at all

Samantha's story - lesson 1 Lesson procedure	Notes
1. Emotion walk Involvement	children responded to change in voice recap during other activities
2. Whole group discussion Discussion/participation	helping to clarify choice of words, feelings
3. Spectrum of difference Surprises?	Asking children how they felt extending their ideas
4. Teacher in role (Samantha) Character details Developing ideas	Explained playing a girl/active listening Respectful Children mainly all on board and 'believing' Character Thinking about images - her voice manners/gestures
5. Think Pair and share Making suggestions/discussions Children happy to be involved	good use of this when children trying to find answer. Using prompts to encourage answers
6. Role on the wall Checking for understanding	Recapping - effective facts vs descriptions encouraging Asking Qs to get information
7. Hot seating Questioning skills	Generating Qs to ask Samantha? Good feedback Using <del>match</del> partners to ask/make up Qs
8. Tableau Conveying feelings Sustaining role Presenting tableaux to the class Capital for each discussing what is happening Linking to previously taught points	Very good - responding really well to the Qs/responses Body language + Not sitting on her chair Still referring to her
9. Thought tracking Character understanding Sub text Really valuable / important skill	Adding to role on the wall What more did they find out Building on their Qs / response, Clarifying ideas
10. Reflection How did it make you feel?	Recognising feelings that Samantha has in us






Talking about theatre

Standing up for self

OK to feel different emotion,  
not ok not to tell  
Stand up for yourself

## Appendix Four F: Teacher semi-structured interview

### Teacher semi-structured interview School G

345	WB → Do you think the drama medium has helped them as a different	
346	pedagogical approach?¶	
347	¶	
348	T → I think that yes in terms of you can tell you can to quite a large	
349	extent tell the children how they should be feeling you can then feel	
350	guilty because realising that that is wrong; like last week a wee boy	
351	told me that his dad nearly knocked down a signet and then he started	
352	to laugh and I said '...why are you laughing that is horrible...' And	 <b>Barlow, William</b> Teacher telling pupil how to feel. ¶
353	before you realise it you are actually kind of going you shouldn't be	
354	telling you how you should feel that's my reaction. But I think that	 <b>Barlow, William</b> ED helps children to explore their feelings constructing new knowledge together. ¶
355	you know if you were using that as an example if that were some	
356	scenario that was going to come the children could explore the	
357	responses to that rather than me saying that's not very fair¶	
358	¶	
359	WB → So it becomes child-centred¶	
360	¶	
361	T → Yes I think that is a more useful way it is more useful for them	 <b>Barlow, William</b> Understanding multiple perspectives. ¶
362	because you can explore it from both sides and sometimes when we	
363	are doing and argument in discussion you do give them a side of an	 <b>WBarlow</b> Both sides of the argument ¶
364	argument they don't particularly want to take but I think even in	
365	drama they might be more willing rather than just stating an opinion	 <b>Barlow, William</b> ED is a more appropriate pedagogy to support the learning of pupils. ¶
366	just by feeding off one another they might react better¶	

**Appendix Five - Pupil focus group questions.**

Focus group –semi-structured questions - all addressing Research Question 1	
Question	Justification
1. How did you get on in Drama? (Prompt) What were the good bits?	Help the young people to feel at ease. Reflect on the process and highlight key moments in their learning.
2. How did Samantha feel - Do you think she was right to feel that way? (Prompt) Why do people feel this way going to secondary school?	Safety net of fiction to support discussion of hopes and fears. Develop an understanding of others' hopes and fears in relation to their own. Discussion on transition – bullying, work, teachers etc.
3. Did you relate to the story of Samantha – please explain your answer? (Prompt) Did the Drama work help you understand the issues Samantha faced – please explain?	Were the young people able to develop an understanding of metaxis? If so, what did they learn from this experience?  Relating the Drama work to individual transitional experiences.
4. Did you enjoy working with the class in the Drama – explain why? (Prompt) Did the conventions help your learning?	Working in ensemble learning - is this a good approach for transitional Drama work? Do conventions support learning?
5. How do you feel Samantha will get on in secondary school – please explain? (Prompt) How do you feel you will cope with your transition compared to Samantha –explain your answer?	Fictional context – have they helped Samantha with her transition? Projection of future self - how do the young people believe their transition will now progress?  Do conventions help you to rehearse for your future self?



<p>6. What have you learned about primary-secondary transition by participating in the Drama? (Prompt) Would you recommend Drama to teach other children about transition?</p>	<p>Reflection on the process - has the Drama intervention helped with transition?</p>
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**Appendix Six - Teacher semi-structured interview questions.**

Teacher semi-structured interview – all address Question 2	
Questions	Justification
<p>1. What were your general impressions of the lessons?            (prompt) What did you think of the length, structure and content of the lessons?            (prompt) What did you think about what I asked the children to do during the drama experience?</p>	<p>Help teacher feel at ease.            Reflect on the process and highlight key moments in pedagogy.            Reflecting on pedagogy – teacher reviewing key episodes in the Drama.</p>
<p>2. What did you think of the children’s responses to the Drama activities?            (prompt) Drama Conventions            (prompt) Story            (prompt) Ensemble learning</p>	<p>Reflecting from a teacher’s view of pupil learning – what did the teacher think the young people thought – was it the same as her view?            How appropriate were the conventions - did some work better than others – why?            Was the story appropriate – did the young people engage with it?            Whole group approach to Drama – did ensemble learning promote or hinder learning?</p>
<p>3. Did any of the children surprise you – please explain your answer?            (prompt) Confidence            (prompt) Dissonance            (prompt) Empathy            (prompt) Drama skills            (prompt) Develop knowledge of pupil</p>	<p>Teacher pupil relationship –P7 teacher and I.            Did the teacher believe pupils’ skills (personal and dramatic) develop over the study?</p>

<p>4. Do you think the young people benefited from the Drama work in relation to their imminent transition?  (prompt) Bullying  (prompt)  Understanding the transition process  (prompt) Discussing hopes/fears  (prompt) Links with other subjects</p>	<p>Reflecting on how the Drama directly linked to pupil transition.</p> <p>Did it address hopes/fears surrounding transition?</p>
<p>5. How does the Drama compare to the work you would normally do with primary-secondary transition?  (prompt) Procedural process  (prompt) Hopes and fears  (prompt) Real world learning</p>	<p>Reflection on ED as a pedagogical approach towards primary-secondary transition – did it work?</p> <p>Did ED help the young people understand the procedures surrounding transition, discuss their hopes and fears and provide a suitable context for learning about primary-secondary transition?</p>
<p>6. Would you use ED in your future teaching? Please explain your answer.  (prompt) is this a worthwhile pedagogic approach?</p>	<p>Reflection on their pedagogical practice and future use of ED</p>
<p>7. What would you suggest we could change if we were to undertake a primary secondary-transition project in the future?  (prompt) Was the ED approach suitable?</p>	<p>Reflection - to help the teacher problematize the ED work.</p>

## Appendix Seven - Teacher observation sheet.

Supporting Primary-Secondary Transition through Drama  
Lesson 1 – Samantha’s story

### Proposed ED Outcomes

<p><b>Concepts and Knowledge:</b> <i>Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through drama. EXA 2-13a</i></p> <p><b>Aim 1</b> Increase the young people’s understanding of people’s feelings during primary secondary transition</p> <p><b>Learning Intention 1</b> Pupils to identify how they are feeling about transferring to secondary school</p> <p><b>Learning Intention 2</b> Identify factors which could cause some young people to be apprehensive about going to secondary school</p> <p><b>Learning Intention 3</b> Developing questioning and thinking skills</p> <p><b>Aim 2</b> Develop the young people’s skills for primary-secondary transition, planning, collaborating, communicating ideas and reflecting critically on the story</p> <p><b>Learning Intention 4</b> Create a Spectrum-of-Difference reflecting on how they feel about transferring to secondary school; create a Role-on-the-Wall negotiating with others about what they think about the character; create questions to ask the character; create a Still-Image to creatively explore the character’s situation; reflect on how the character is feeling via a thought track.</p> <p><b>Aim 3</b> Enable the young people to have opportunities to reflect on the emotions of others and themselves through planning and taking action to make a positive change.</p> <p><b>Learning Intention 5</b> Express personal views</p>	
Possible Responses	Notes
People can have differing emotions when preparing to transfer to secondary school:	

<p>People can feel:</p> <ul style="list-style-type: none"> <li>• Unhappy</li> <li>• Annoyed</li> <li>• Scared</li> <li>• Frustrated</li> <li>• Unsure</li> <li>• Happy</li> </ul>	
<p>Why is Samantha feeling the way that she does?</p> <ul style="list-style-type: none"> <li>• New curriculum</li> <li>• New teachers</li> <li>• New/old friends</li> <li>• Travelling to school</li> <li>• Older pupils</li> </ul>	
<p>Key events in the story...</p> <ul style="list-style-type: none"> <li>• Hates school</li> <li>• Super shy</li> <li>• Alone in the world</li> <li>• Spreading rumours</li> <li>• Netball team</li> <li>• No friends</li> </ul>	
<p>Questions to ask?</p> <ul style="list-style-type: none"> <li>• Why does Samantha feel the way that she does?</li> <li>• Why is she super shy?</li> <li>• Why does she hate school?</li> <li>• Why does she feel alone?</li> <li>• Why does she think her friends are being nasty to her?</li> </ul>	
<p>Why does she become super shy?</p> <ul style="list-style-type: none"> <li>• Do the children understand that the past helps to shape the future?</li> <li>• Creative thinking skills</li> <li>• Problems solving skills</li> </ul>	
<p>Reflection –</p> <ul style="list-style-type: none"> <li>• Can we relate to Samantha’s story?</li> </ul>	

## General comments

Possible Skills	Notes
<ul style="list-style-type: none"> <li>• Co-operating with each other and the teacher</li> <li>• Collaborating and sharing ideas</li> <li>• Planning</li> <li>• Decision making</li> <li>• Inferring/speculating</li> <li>• Stating own opinions</li> <li>• Finding information</li> </ul>	

## Attitudes/Values

- Participation
- Empathy with Samantha
- Recognition of the issue/showing concern
- Making value judgements

Samantha's Story - Lesson 1 Lesson procedure	Notes
1. Spectrum-of-Difference Surprises?	
2. Teacher-in-Role (Samantha) Character details Developing ideas	
3. Role-on-the-Wall Checking for understanding	
4. Hot-Seating Questioning skills	
5. Still-Image Conveying feelings	

Sustaining role	
6. Thought-Tracking Character understanding Sub text	
7. Reflection	

**Proposed ED Outcomes**

**Concepts and Knowledge:**

*Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through drama. EXA 2-13a*

*I have created and presented scripted or improvised drama, beginning to take account of audience and atmosphere. EXA 2-14a*

*I can respond to the experience of drama by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work. EXA 2-15a*

**Aim 1**

To develop the young people's understanding of Samantha's situation

**Learning Intention 1**

Pupils will be able to describe how Samantha is feeling about transferring to secondary school

**Learning Intention 2**

Identify why Samantha may be feeling the way that she does

**Aim 2**

To develop the Drama narrative to enable the young people to respond to the issues based in the Drama

**Learning Intention 3**

The pupils will express their thoughts and opinions on the story thus far. They will relate to Samantha's situation and take multiple stances throughout the session.

**Aim 3**

To encourage the young people to develop their understanding of different characters' opinions and express their personal views about Samantha's situation.

**Learning Intention 4**

Express personal views on the character's transition from primary-secondary school.

Possible Responses	Notes
Have the young people thought about Samantha's story since the last session? <ul style="list-style-type: none"> <li>• She is scared</li> <li>• She is shy</li> </ul>	



<ul style="list-style-type: none"> <li>• She is worried</li> </ul>	
<p>Why is Samantha feeling the way that she does?</p> <ul style="list-style-type: none"> <li>• Needs help and advice</li> <li>• Family life</li> </ul>	
<p>Expressing personal views</p> <ul style="list-style-type: none"> <li>• I can/think statements</li> </ul>	
<p>Understanding</p> <ul style="list-style-type: none"> <li>• Understanding of the story so far</li> </ul>	
<p>Reflection</p> <ul style="list-style-type: none"> <li>• Can we relate to Samantha's story?</li> </ul>	

#### General comments

Possible Skills	Notes
<ul style="list-style-type: none"> <li>• Co-operating with each other and the teacher</li> <li>• Collaborating and sharing ideas</li> <li>• Planning</li> <li>• Decision making</li> <li>• Inferring/speculating</li> <li>• Stating own opinions</li> <li>• Finding information</li> </ul>	

#### Attitudes/Values

- Participation
- Empathy with Samantha
- Recognition of the issue/showing concern
- Making value judgements

24 hours... - Lesson 2 Lesson procedure	Notes
1.Recap from last week	
Have we thought about Samantha?	
2.The Ripple Recall of tableau –bring to life slowly with one Movement and sound/word. Decide running order – where does The Ripple start and why? Overlap with another Ripple.	

Encourage a belief in the fiction - springboard into improvisation	
4. Small-Group Play-Making  Bring the improvisation to life – lasting 30 seconds. Where is the focus? Have they shown the emotion of the character(s)?	
5. A-Day-in-the-Life  Work backwards from the first day of secondary school. Create a chronological sequence including Samantha. Give time frames. Present and review – do we need to reshape individual scenes? Focus, conflict, decision, inner conflict/tensions- shaping events	
6. Narration  Different perspectives. Remove one character who narrates what they see is going on in the scene.  Atmosphere, feelings and mood, place, description, curiosity and interest	

## Supporting Primary-Secondary Transition through Drama

### Lesson 3 – School time

**Concepts and Knowledge:**

*Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and*

*feelings through drama. EXA 2-13a*

*I have created and presented scripted or improvised drama, beginning to take*

*account of audience and atmosphere. EXA 2-14a*

*I can respond to the experience of drama by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work. EXA 2-15a*

**Aim 1**

To raise pupils' awareness of the positive strategies that are in place for primary-secondary transition

**Learning intention 1**

Pupils to describe young people who are struggling about going to secondary school

**Learning intention 2**

Identify factors which could cause some young people to be apprehensive about going to secondary school

**Aim 2**

To develop the Drama narrative to enable the young people to respond to the issues based in the Drama

**Learning Intention 3**

To develop role play and improvisation skills

**Learning Intention 4**

The children will be able to express alternative outcomes for Samantha

**Learning Intention 5**

The children will reflect on their learning through the story

**Aim 3**

To encourage the young people to adopt positive attitudes and to express their views on primary-secondary transition.

**Learning Intention 5**

The young people will be able to reflect on the interventions for primary-secondary transition	
Possible Responses	Notes
Have the young people thought about Samantha's story since the last session? <ul style="list-style-type: none"> <li>• She is scared</li> <li>• She is shy</li> <li>• She is worried</li> </ul>	
Why is Samantha feeling the way that she does? <ul style="list-style-type: none"> <li>• Needs help and advice</li> <li>• Family life</li> </ul>	
Expressing personal views <ul style="list-style-type: none"> <li>• I can/think statements</li> </ul>	
Understanding <ul style="list-style-type: none"> <li>• Understanding of the story so far</li> </ul>	
Reflection <ul style="list-style-type: none"> <li>• Can we relate to Samantha's story?</li> </ul>	

#### Attitudes/Values

- Participation
- Empathy with Samantha
- Recognition of the issue/showing concern
- Making value judgements

School Day – Lesson Three Lesson procedure	Notes
1. Primary HT letter  3 comments to include in the report to the secondary HT	
2. Mantle of the Expert  Expert status. Professional code/ethics. Role signifier – pupil and teacher. Group work. Suggestions to help Samantha – link to what is actually happening.	
3. Small-Group Play-Making – first day of school	

<p>30 second improvisation. Samantha not coping with friendly pupils. Showing acts of kindness.</p>	
<p>4. Forum-Theatre</p> <p>What improvement would we like to investigate further – pick 1!</p> <p>Create positive outcomes for Samantha.</p> <p>Appropriate situations, helping and advising, discussing and negotiating – different attitudes?</p>	
<p>5. Spectrum of Difference</p> <p>Where are we now?</p> <p>What strategies are in place to help people who are lower down the spectrum?</p> <p>Expressing own values – combining information with affective response</p>	

**Appendix Eight – Pupil research pack**

Drama Research Information  
Supporting Primary-Secondary transition through Drama  
Researcher - Will Barlow  
Pupils



## Introduction

This pack has been written to give you all of the information that you may need to make your decision to take part in this study.

## About me

My name is Will Barlow and I am a Drama teacher at \*\*\*\*\*. I am currently studying a degree called a Doctorate of Education at the University of Strathclyde. I have worked as a teacher in numerous schools across Glasgow, South Lanarkshire and now in my current role as Faculty Head of Expressive Arts at \*\*\*\*.

## The study

My study is trying to find out if using drama with primary pupils may help with their transition to secondary school.

## Field research

A big part of my course is centred on field research; this is where I come and visit your school and work with you. During the field research, we will be working from a story which I have written. Don't worry, I'm not going to ask you to read it out loud or anything, it's just there to help us think of ideas; we call this a stimulus.

A stimulus is a starting point for a drama and I hope that you will find the story interesting and relevant to you. The work which we will do together is a special type of drama called Drama Conventions. Drama conventions are based on a form of drama called improvisation.

Improvisation is a type of drama where there isn't a script for us to perform to an audience. This means that we will create our own work together for one another and no one else. However, if you really want an audience I'm sure we can arrange one!

In order to produce our work, I will work alongside you learning and negotiating with you in order for us all to develop a shared understanding of the story. I will work in role and use something called drama conventions. Drama conventions are tools which we can use to develop our understanding of the themes and issues in our story.

Once we have developed our understanding of the story, we can then reflect on what we have learned about the characters we have created. During the reflection stage of the drama process we will discuss how you think the work has helped you learn about you and other people.

## What is going to happen?

As mentioned above, the research is focussed on trying to discover if drama is a good tool for teachers to use during primary-secondary transition. In order to find this out, I need your help as you are the

experts in your life - not me! So, I would like to interview you at certain points during the field research to discuss your thoughts and opinions. Also, I might ask you to discuss the work we have completed through the use of questionnaires. I will also be taking notes of what I notice during our time together, and will use these notes in my report. To achieve this, I will keep a reflective diary in order to make sure I am doing the best that I can do for you and to keep track of everything we are doing during our sessions - you are more than welcome to read anything that I write - in fact, I would really like you to read it!

All of the work which we create will not have your name on it when I begin to write up my findings; this is to respect your privacy. During the interview(s) I will use a recording device and you will have full control of it. All of the information will be held securely in a safe, as it is important that I don't lose it!

#### When and where?

If you are willing to work with me on this research, we would meet three times with each session lasting approximately an hour and a half. If you agree to participate in the research, you would be required to attend these sessions, complete questionnaires and take part in some interviews. The research will begin in May/June and it is your decision to take part in the project. Should you not wish to take part in the project it will not impact any other part of your life. In addition, if you wish to leave the project this will be respected too.

#### What happens if you feel upset or unsure?

Drama is a creative task, so you will work in a group sharing ideas and working with others in a creative way. Sometimes some of the work, which is always through story, may trigger thoughts which relate to you personally and this may cause you to reflect on your past and your future.

If you decided to tell me anything that is concerning you outside the drama work then I have a duty of care to you and I must let someone else know; this could be your teacher or another appropriate adult who has your best interests at heart. For example, if you disclose to me that you are being bullied, or being subjected to physical, emotional, psychological and sexual abuse I must pass this information on to an appropriate adult.



## Decisions

I really hope that you will want to participate in the research. To help you make your decision I have written this booklet and I have spoken with your teacher and head teacher. If you would like to discuss the contents of this booklet you can speak with me directly or with your head teacher/teacher.

If you do not wish to join in the research, but would like to still participate in the drama sessions then this will be respected. Should this be the case, I will not use any of your thoughts and opinions in my writing.

At the end of the project, I will write all of my thoughts and opinions up in an essay that I will give examiners to mark. This document will be published to allow people interested in primary-secondary transition to read it too. Also, I may present some of our work to other academics to help them with their studies with primary-secondary children through presentations and written essays.

To summarise:

What you will be asked to do...

1. Attend three drama sessions in your school
2. Evaluate the work at certain points throughout the project
3. Participate in some interviews
4. Complete a questionnaire
5. Have fun!

If you are happy with what is written here and you would be willing to participate in this project, then I would ask you to sign the consent form below. If you do not want to become involved in the project, then I thank you for taking the time to read this letter.

### **Researcher Contact Details:**

REMOVED for ETHICS

### **Chief Investigator Details:**

Dr Marie Jeanne McNaughton, Senior

lecturer. [m.j.mcnaughton@strath.ac.uk](mailto:m.j.mcnaughton@strath.ac.uk) 0141 444 8069

This investigation was granted ethical approval by the University of Strathclyde ethics committee.

If you have any questions/concerns, during or after the investigation, or wish to contact an independent person to whom any questions may be directed or further information may be sought from, please contact:

Ethics Convenor  
School of Education  
University of Strathclyde  
Lord Hope Building  
Glasgow  
G4 0LT

Email: [a.blake@strath.ac.uk](mailto:a.blake@strath.ac.uk)

The University of Strathclyde is registered with the Data Commissioner's Office who implements the Data Protection Act 1998. All personal information on participants will be processed in accordance with the provisions of the Data Protection Act 1998.

### Consent Form

**Name of department:** School of Education

**Title of the study:** Supporting Primary-Secondary transition through Drama

- I confirm that I have read and understood the information sheet for the above project and the researcher has answered any queries to my satisfaction.
- I understand that my participation is voluntary and that I am free to withdraw from the project at any time, without having to give a reason and without any consequences.
- I understand that I can withdraw my information from the study at any time.
- I understand that any information recorded in the investigation will remain confidential and no information that identifies me will be made publicly available.
- I consent to being a participant in the project.
- I consent to being audio recorded as part of the project yes/no

(PRINT NAME) _____	Hereby agree to take part in the above project
Signature of Participant:	Date

**Appendix Nine – Teacher research pack.**

Drama Research Information  
Supporting Primary-Secondary transition through Drama  
Researcher - Will Barlow

Teachers



## Introduction

This pack has been written to give you all of the information that you may need to make your decision to take part in this study.

## About me

My name is Will Barlow and I am a Drama teacher at \*\*\*\*\*. I am currently studying towards a Doctorate of Education at the University of Strathclyde. I have worked as a teacher in numerous schools across Glasgow, South Lanarkshire and now in my current role as Faculty Head of Expressive Arts at \*\*\*\*.

## The study

My study is trying to establish if using drama with primary pupils may help with their transition to secondary school.

## Field research

In order for me to answer my research questions, I will require to conduct some field research. During the field research, we will be working from a story which I have written. The story will form the basis of three workshops which I will facilitate with the young people in your class.

The work which we will create together is based on a special type of drama called Drama Conventions (DC). DC is a form of improvisation. Improvisation is a type of drama where there isn't a script for us to work on to perform to an audience. This means that we will create our own work together for one another and no one else.

In order to produce our work, I will work alongside the young people and you learning and negotiating to develop a shared understanding of the story. I will work in role using drama conventions. Drama conventions are tools which help to generate ideas to explore our thoughts and feelings and to develop the story through context building, narrative exploration, poetic storytelling and reflection. During the reflection stage of the drama process I will discuss with the young people and you about the learning that has taken place.

## What is going to happen?

As mentioned above, the research is focussed on trying to discover if Drama is a good tool for educators to use during primary-secondary transition. In order to find this out, I will visit your school and work with the young people and you by facilitating three one and a half hour workshops. During the workshops, I would like you to watch and observe my teaching and the impact that it is having on the young people. I will ask you to answer some questions in a semi-structured interview which should last no more than 30 minutes. The questions will be focused on

the work which you have observed and your opinions of using ED to aid primary-secondary transition. Finally, I will ask you to participate in some minor drama conventions - don't worry it is very easy and I will help you with this.

All of the work which we create will not have your name on it when I begin to write up my findings; this is to respect your privacy. During the interview, I will use a recording device and you will have full control of it. All of the information will be held securely in a safe.

#### When and where?

If you are willing to work with me on this research, we would meet three times with each session lasting one hour and a half. If you agree to participate in the research, you would be required to attend these sessions and take part in a semi-structured interview and observe the learning and teaching process. The research will begin in May/June. It is your decision to take part in the project and it is voluntary. Should you not wish to take part in the project it will not affect any other part of your life. In addition, if you wish to leave the project this will be respected too.

#### What happens if the children feel upset or unsure?

Drama is a creative task so you will work in a group sharing ideas and working with others in a creative way. Sometimes some of the work, which is always through story, may trigger thoughts which relate to the young people in a personal manner and I would ask that you are there to support the young people if this were to happen. I should stress this is very unlikely, but it is better to be prepared!

If the young people decided to tell me anything that is worrying them outside of the drama work, then I have a duty of care to them and I must inform either you or the head teacher of these concerns.

#### Decisions

I hope that you will want to participate in the research. If you would like to discuss the contents of this booklet you can contact me using the information outlined below.

If you do not wish to join in the research, but would like to still participate in the drama sessions then this will be respected. Should this be the case, I will not use any of your thoughts and opinions in my writing.

At the end of the project, I will write all of my thoughts and opinions up in my thesis. This document will be published to allow people interested in primary-secondary transition to read it too. Also, I may present some

of our work to other academics to help them with their studies with primary-secondary children through presentations and written essays.

To summarise:

What you will be asked to do...

6. Attend and observe three drama sessions in your school
7. Evaluate the work at certain points throughout the project
8. Participate in some interviews
9. Observe the learning and teaching process
10. Have fun!

If you are happy with what is written here and you would be willing to participate in this project then I would ask you to sign the consent form below. If you do not want to become involved in the project then I thank you for taking the time to read this letter.

**Researcher Contact Details:**

REMOVED FOR ETHICS

**Chief Investigator Details:**

Dr Marie Jeanne McNaughton, Senior lecturer. [m.j.mcnaughton@strath.ac.uk](mailto:m.j.mcnaughton@strath.ac.uk) 0141 444 8069

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G4 OLTEmail: [a.blake@strath.ac.uk](mailto:a.blake@strath.ac.uk)

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## Consent Form

**Name of department: School of Education**

**Title of the study:** Supporting Primary-Secondary Transition through Drama

- I confirm that I have read and understood the information sheet for the above project and the researcher has answered any queries to my satisfaction.
- I understand that my participation is voluntary and that I am free to withdraw from the project at any time, without having to give a reason and without any consequences.
- I understand that I can withdraw my information from the study at any time.
- I understand that any information recorded in the investigation will remain confidential and no information that identifies me will be made publicly available.
- I consent to being a participant in the project.
- I consent to being audio recorded as part of the project yes/no

(PRINT NAME) _____	Hereby agree to take part in the above project
Signature of Participant:	Date



## Appendix Ten – Parental research letter.

# Parent Information Sheet

**Name of department:** School of Education

**Title of the study:** Supporting Primary-Secondary Transition through Drama

My name is Will Barlow and I am a doctoral student at the University of Strathclyde. As I am studying on a part time basis, my main job is Faculty Head of Expressive Arts at \*\*\*\*\*.

**What is the purpose of this study?**

The purpose of the study is to investigate Drama through the context of primary-secondary transitions.

**Why has your child been invited to take part?**

Your child has been invited to take part in this research as they attend one of \*\*\*\*\* associated primary schools. Your child will be able to participate in the drama activity even they chose not to contribute to the research.

**What your child will do?**

Your child is invited to participate in three workshops held in their primary school which will be focused on improvisational techniques. The classes will last for approximately an hour and will be based on a story which the young people and I will create together. The young people will be asked to discuss their thoughts and feelings about the characters and reflect on their learning. In order to help with the reflection, I will ask them to complete some questionnaires and participate in some conversations with me. All of the work, which we undertake together, is without a script or an audience and is focussed solely on their learning through drama and not to create a product for an audience.

**What are the potential risks to your child in taking part?**

Drama is a creative task so your child will work in a group sharing ideas and working with others in a creative way. Sometimes the work, which is always through story, may trigger some thoughts which relate to your child personally and this may cause them to reflect on their past and future.

**What happens to the information in the project?**

Your child will be asked to write their thoughts and feelings regarding the project on some questionnaires, which I will use to help me understand what they think about the work and how it could help them and future children. In addition, I will ask them to participate in an informal interview/focus group explaining in greater detail their comments from the questionnaire and their opinions on Drama and how it has helped them learn. During the interview, I will record our conversation on a voice recorder which I will then play back and type out what they have said; they will be able to stop the recorder at any point should they wish.

I will also be taking notes of what I notice during my time with your child and I will use these in my study. Once I have all of their thoughts and opinions I will then make sure that their name is not on any of the documentation which could indicate who they are. All of the information, which your child gives me, will be held in a safe and secured so that I am the only person that can gain access to the work.

If your child decided to tell me anything which is worrying them outside the drama work, I have a duty to care to ensure that I let someone else know; this could be their teacher or another appropriate adult who has their best interests at heart.

At the end of the project, I will write all of my thoughts and opinions up in a doctoral thesis that I will give examiners to mark. This document will be published to allow people interested in primary-secondary transition and Drama to read and further academic debate and discussions on the topic. Also, I may present some of our work to other academics to help them with their research through presentations and written journals. If this is the case, I can assure you that no child or young person will be named and no information will be included that would make them easily identifiable.

The University of Strathclyde is registered with the Information Commissioner's Office who implements the Data Protection Act 1998. All personal data on participants will be processed in accordance with the provisions of the Data Protection Act 1998.

Thank you for reading this information– please ask any questions if you are unsure about what is written here.

**Researcher Contact Details:**

REMOVED FOR ETHICAL REASONS

**Chief Investigator Details:**

Dr Marie Jeanne McNaughton, Senior lecturer

208 Lord Hope [m.j.mcnaughton@strath.ac.uk](mailto:m.j.mcnaughton@strath.ac.uk) 0141 444 8069 (EXT. 8069)

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