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**WATCHING THE HIGHER EDUCATION (HE) LECTURE: COULD THE REPERTOIRE
OF THE HE LECTURER BE ENRICHED THROUGH AN UNDERSTANDING OF A
NOTION OF PERFORMANCE?**

MICHAEL PARRY JAMES

A thesis submitted to the University of Huddersfield in partial fulfilment of the requirements for the degree of Doctor of Education.

The University of Huddersfield

January 2020

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Abstract

Predicated upon the contention that higher education (HE) lecturers perform in their classrooms in ways which have similarities with the performances that theatrical performers give for their audiences; this research set out to observe, listen to, understand, interpret and then represent in text the meaning an aesthetic conception of performance has for a small number of teacher-performers in a single UK HE institution. Whilst classroom performances differ in content, presentation and delivery there is a fundamental commonality of purpose; each performance is given with the intention of establishing change in the student audience - broadly defined as learning. Learning may not be the declared intention of performance outside of the classroom; however, theatrical performers use language, movement and other expressive devices to engage and influence their audiences. Their performances therefore also change the audience; whilst the audience may not feel they have learned anything through a traditional understanding of learning, they often leave performances, in some respect, *different*. The aim of this research has been to seek out and examine similarities between the HE lecture - one of the "forbidden pedagogies" according to Burgan (2006, p. 31) - and a notion of performance developed for this research, and to explore whether an understanding of any such similarities might enrich the repertoire of the HE lecturer.

There are significant volumes of literature available which refer, separately, to teaching and learning in HE and theatrical performance. However, a dearth of literature exists where those domains interact. This work identifies that gap in the literature and plays a part in addressing it.

This two-phase research has been undertaken in a single UK HE institution, using a descriptive case study approach in the second phase of the work (Yin, 2014). The first phase of data collection involved twelve overt and non-participatory classroom observations each with a different participant. Fifteen overt and non-participatory observations were conducted in the first element of the second phase - three with each of five cases who are subsequently referred to as the players. The second element of data collection in the case study phase involved a single semi-structured interview with each of the players. A further single, semi-structured interview - outside of the case study - was conducted with Serena. Serena is a senior member of academic staff who also performs at Bright Club venues - where academic research is 'performed' in a comedy club environment to audiences made up of academics, students and the general public looking for a 'good night out'.

Data analysis has been undertaken using Template Analysis (TA); utilising NVivo software for the classroom observations in the first phase and a hand-coded approach for the analysis of the observations and the semi-structured interview transcripts in the case study phase.

The research offers three conclusions; founded upon notions of similarity, collaboration and liaison. The research has concluded that there is evidence to demonstrate a significant number of points of similarity between classroom and theatrical performance. The presence of such similarity should therefore encourage collaborations between teacher-performers and colleagues experienced in performance practice from both within and without the HE academy. Such collaborations, in contributing to both initial teacher preparation and continuing professional development activities, have significant potential to enrich the performance repertoire of the HE lecturer. The final conclusion is that improved liaison of, to use the performance vernacular, an ensemblic nature - between teacher-performers and those in the HE institution who play key roles in designing, developing, allocating and resourcing spaces used for classroom performance - offers potential to improve the spaces in which the HE lecture is delivered and, through that, to enhance the classroom experience of HE students.

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Dedications

Undertaking this research would not have been possible without the patient sacrifices that my wife, Lesley, has made. She has facilitated my 'absence' behind closed doors; making it all possible in the quiet, unselfish and unassuming way that has characterised our entire married life. It is now time to repay my significant debt.

This thesis is dedicated to two other special people. My Dad, who would have pretended that he didn't understand it - although I know that would have been self-effacing nonsense; and Emily, too young at the moment to understand it. Taid hopes, bright little button, that it plays a small part in inspiring you in the future.

Key terms

Classroom – used as a generic term for those spaces within which formal teaching takes place.

Classroom performance – refers to the enactment of formal teaching taking place within classrooms.

Formal teaching is defined as, ‘any activity led by academic colleagues⁽¹⁾, conducted with registered students⁽²⁾ and taking place during the academic year⁽³⁾ within a space allocated by the timetable⁽⁴⁾ of the institution under study⁽⁵⁾. To have been included in the data collection each classroom observation must have satisfied all five criteria. For the purpose of this research the term formal teaching (or teaching) is synonymous with lecturing.

Learning space, in the context of this research, refers ONLY to a bounded physical space made available for a formally timetabled teaching activity. Learning spaces and classrooms are therefore synonymous.

Performance - “all of the activity of a given participant on a given occasion which serves to influence in any way any of the other participants” (Goffman, 1990, p.26). This definition relates to the dramaturgical notion of performance provided by Goffman and used as the theoretical framework of this research. However, the notion of performance used for this research is described on page 18.

Players. This term is ONLY used to refer to the five participants who are the case(s) for the case study of this research. The term player distinguishes this cohort from the twelve participants who were the subject of classroom observations in phase one of data collection and are therefore NOT part of the case study of this research.

Teacher-performers. Rather than the more general term of teacher(s), this term is used almost exclusively throughout this work to encourage the view that, as social actors and influencers of others, teachers are performers. The terms teacher/teachers are retained in direct quotations and where the term itself better fits the writing.

Teaching performance, for the purposes of this study, is defined as any of those behaviours undertaken by a member of academic staff during formal teaching. In addition, teaching performance also includes those behaviours which are contiguous with an act of formal teaching, are conducted in the period prior to, or following, formal teaching and are recognised as, in some way, related to that act.

Theatrical performance is defined as those behaviours undertaken by an artiste immediately prior to, during and following an event planned and conducted in the presence of an audience.

Abbreviations used

CPD - Continuing Professional Development

HE - Higher Education

HEA - Higher Education Academy

PLE – Personal Learning Environment

SI - Symbolic Interactionism

STIs - Sexually Transmitted Infections

TA - Template Analysis

UK - United Kingdom

VLE - Virtual Learning Environment

(A, I) - Interview with Alex (conducted on 27th March 2017)

(B, I) - Interview with Brian (conducted on 20th February 2017)

(Ca, I) - Interview with Cathy (conducted on 22nd February 2017)

(Cl, I) - Interview with Clive (conducted on 11th January 2017)

(E, I) - Interview with Emily (conducted on 8th February 2017)

(S, I) - Interview with Serena (conducted on 17th August 2016)

Pseudonyms have been used throughout to disguise the identity of the participants and players.

Chapter outlines

This work consists of eight chapters. Having established the origins and starting point of the research, the first chapter then identifies the notion of performance developed for this research. This is followed by an overview of the research and the research contention before the aim and research questions are identified. The chapter then outlines a shifting focus from teaching towards learning which has, according to Burgan, the effect of relegating, “ ... the ancient and honourable tradition of lecturing to an Index of Forbidden Pedagogies” (2006, p. 31). Finally, an examination of a number of similarities which exist between the higher education lecture and forms of theatrical performance – framed by a model of places, performance, performers and props (the 4 Ps) - draws the chapter towards its conclusion.

Chapter two describes the literature review and examines three areas which are of particular significance to the research. These are;

- the role of metaphors in the description of teaching and learning and an exposition of the dramaturgical metaphor
- similarities between the HE classroom and theatrical contexts (e.g. acting)
- learning space design and development and the impact of space upon classroom delivery

The literature review shows that significant bodies of literature exist in respect of both studies of theatre and performance (e.g. Carlson, 2018; Heim, 2016; Leach, 2013; Merlin, 2010; Schechner, 2003; Schechner, 2006; Shepherd, 2016) and teaching and learning (e.g. Biesta, 2015; Fry, Ketteridge and Marshall, 1999; Laurillard, 2002; Ramsden et al, 2007; Sawyer, 2011). However, the focus of this

research – similarities between formal teaching in UK HE and theatrical performance – represents a gap in the literature. This research makes a contribution to addressing that gap.

The third chapter focuses upon the theoretical framework and the methodological approaches employed to obtain data which, through its analysis and interpretation, has been used to answer the research questions. The theoretical framework is that of Symbolic Interactionism (SI) – specifically that of the dramaturgical approach of Erving Goffman (1990) – and the research strategy is that of descriptive case study (Yin, 2014). The approaches adopted for data collection and analysis are fully described and the chapter concludes with an examination of the issues which are pertinent to the adoption of an ethical approach to the conduct of the research.

The following four chapters identify the research findings - which are available as a collated list in appendix 12. Chapter four begins by considering one of the most fundamental concepts of this research - that of the “essentially contested concept” of performance suggested by Strine et al (cited in Carlson, 2018, p. 1) - before moving on to identify and examine initial similarities which, it is argued, exist between the HE classroom and theatrical performance. These initial similarities are framed by warm-up and cool-down – two of the performance phases which have been identified by Schechner (2006) and which act to buttress performance. The final part of this chapter examines a genre of performance – storytelling – which was referred to, in different ways, by each of the players in the semi-structured interviews which formed a significant element of data collection and analysis in phase two of the research.

Drawing from the inductive nature of the observation and interview data, chapter five begins by exploring three points of similarity between classroom and theatrical performance which were identified by each of the five players – costume, voice and humour. The observations conducted in

both phases of the research also identified a number of classroom behaviours which appeared to exhibit dimensions of performance. These behaviours – now identified as micro-acts – were performed by both participants (phase one) and the players (phase two) and appear to be used to emphasise the narrative of the classroom performance in much the same way that the plot is emphasised in theatrical performance. In whatever way they are used, or intended to be used, they strengthen the contention of similarity between the classroom and other performance contexts.

The focus of chapter six is the application of the dramaturgical interpretation of SI offered by Goffman (1990) to the classroom setting. The classroom is heavily laden with implicit messaging - symbolism - and as a result the student audience is challenged to make meaning in a complex and nuanced environment. Aspects of this symbolism, drawn from the inductive nature of the classroom observations and the semi-structured interviews, are identified and examined in this chapter.

The classroom is, of course, also replete with explicit messaging which inevitably impacts upon the performances which take place within the space. Aspects of this explicit messaging, such as the overt behaviours of the performers, the boundaries they establish and maintain and the teacher-identities they adopt, are also examined. Whilst the perspectives of the audience are out of the scope of this research, the teacher-performers have made numerous references to the impact of the student cohort, as audience, upon their performances. This chapter concludes by examining aspects of audience - from the perspective of the players - through analysis of data obtained from the semi-structured interviews.

The final findings chapter - chapter seven - examines aspects of the space used for classroom performance. Space, and the props which populate it, are never neutral; they shape, constrain and,

occasionally, unleash performance. This chapter argues that, in HE, space defines performance; teacher-performers need to acknowledge that and be active in both their specification of, and interaction with, the spaces they use.

The final chapter identifies the three research conclusions before identifying opportunities for future research and the original contribution to knowledge made by this research. The three conclusions are founded upon notions of similarity, collaboration and liaison. Given that similarity between classroom and theatrical performance has been evidenced by the data and the literature, teacher-performers are encouraged to seek out opportunities for greater collaboration with colleagues with performance expertise from both within, and without, the HE academy. It is argued that such collaborations have the potential to enrich the repertoire of teacher-performers. In addition to collaboration within and without the academy, improved liaison is encouraged between teacher-performers and support colleagues inside their own HE institutions in an attempt to move from a conception of classroom performance as a solo endeavour towards one which is more ensemblic in nature.

1.0 Chapter 1: The Introduction

1.1 The origins of this work

In the autumn of 1981, in the first term of a Certificate in Education course, I sat, with about two hundred other students, in a large hall at the Dudley campus of, what was then, Wolverhampton Polytechnic. Constituted as an audience, and 'lecture-ready', we sat in rows and faced the apron of a curtained stage. Our timetable said little and, to us, meant even less – An Introduction to Educational Technology. We had shuffled in and taken our seats, some arriving early and some arriving just in time; seeking out acquaintances and new friends by sliding through the narrow gaps between the rows of chairs, avoiding the bags on the polished wooden floor and ignoring the murmurings of those whose feet had been trodden on or had been required to stand to let others through. New pads of paper out, pens uncapped; we didn't know what to expect, but we were ready. The lights went down and the lecture began. For some it was just a lecture but, for me, it was both a lecture and a performance; a lecture given the context and framing of the delivery, a performance given the rich repertoire of skills - some identified below - which our lecturer drew upon for that delivery.

Graham Saxby, who sadly died in 2015, talked, demonstrated and performed in a white laboratory coat for three hours during that first session in the autumn of 1981. Writing this, over thirty-five years later, I still remember how animated he was within the stage space; how he amused us with humorous anecdotes and asides, used his vocal range to keep us alert and focused, made deliberate mistakes to emphasise the correct use of classroom technologies and showed us the most imaginative things which could be achieved with the most basic of classroom technologies. Those technologies have changed over the years. However, the energy of his performance lives with me still. Graham Saxby performed that day, and I was enthralled.



Graham Saxby
Teacher-performer

The origins of this work lie in that lecture and performance delivered by Graham Saxby in 1981 and in the performances of other teacher-performers in classrooms, conferences and elsewhere in the years since then. Thank you, Graham Saxby; thank you all.

1.2 The starting point for the research

Watching Graham Saxby in the autumn of 1981 evoked the idea of HE teaching generally, and the HE lecture particularly, as an act with performance dimensions taking place in front of an audience. However, it was not until some twenty-five years later, in 2006, that the words of Professor David Chiddick ignited a much more conscious awareness of the HE lecture as an act of performance. Chiddick said, "... performance, whether in a lecture theatre environment such as this or in a group of half a dozen people, remains a very important aspect of the educational experience" (Chiddick, 2006, p. 22). The delivery by Graham Saxby, the words of David Chiddick and my own experience of lecturing in a number of different contexts have combined to suggest a notion of the HE lecture as a performance and have thus become the starting point for this research.

The claim of Chiddick suggests a perspective which teachers might recognise as tacit; that in the dynamic between teachers and their students there will be space for a range of aesthetic behaviours. Echoing this perspective, Rubin has argued that teaching is a performing art; "... for the simple - but compelling - reason that the desire to learn is strongly affected by the teacher's behaviour" (Rubin, 1985, p. 117). Those agreeing with Rubin might also believe that all teachers are, or have the potential to become, performers. If that is so, then teaching and the development of the spaces within which teaching takes place, might benefit from a better understanding of a notion of performance.

1.3 The notion of performance used for the research

Strine et al (cited in Carlson, 2018, p. 1) suggest that performance is an “essentially contested concept”; a disputation supported by a number of other authors writing in the field (see Schechner, 2006; Shepherd, 2016; Carlson, 2018 as examples) and succinctly summarised by States when he suggested that defining performance is, “a semantic impossibility” (States, 1996, p. 66). This work acknowledges the lack of consensus in the literature and has sought to identify a notion of performance which articulates with the pedagogic context of this research. In doing that, this research draws upon the continuum of efficacy-entertainment proposed by Schechner (2003, p. 129) utilising, particularly, the notion of entertainment to examine the repertoire of the HE lecturer. Schechner’s continuum is reflected in the data obtained from the classroom observations conducted for this research which show that the participants (phase one) and players (phase two) sought, for the greater part, to deliver content intended to be efficacious through teaching intended to be entertaining and engaging.

The classroom observations have identified two aspects of HE teaching which help to articulate this work with the notion of performance which has been adopted. The first is the intention of the lecturers to bring about change in their students. In work attributed originally to Bloom (1956) and further developed since then (Krathwohl et al, 1964; Harrow, 1972) change effected through teaching, written originally as learning objectives, was categorised within a taxonomy of three domains – the cognitive, psychomotor and affective. HE teaching framed by learning objectives, now more often described as outcomes, has clear dimensions of efficacy or purposefulness – to increase knowledge, to develop skills or to seek to change attitudes.

Instigating change in students through teaching is not, however, simply a procedural activity; it requires the lecturer to actively engage students, as audience, in the development of that change. Audience engagement, referred to explicitly by three of the five players in phase two of data collection, is often facilitated through the second aspect of teaching observed in the fieldwork for this research – the delivery of content which is relevant, entertaining and enjoyable.

Schechner, drawing heavily from ritual performances observed in Polynesia, identifies performance as a continuum; extending from efficacy at one pole through to entertainment at the other (2003). He argues that, at the efficacy pole of his continuum, the intention of performance is to “effect transformations” in the audience whilst at the entertainment pole of the continuum Schechner uses terms such as “fun” and “audience appreciates” to reflect the notion of engagement with the audience (2003, p. 130). As has been indicated above, the observations conducted for this research showed that those observed sought, for the greater part, to deliver lectures which were both efficacious and entertaining.

Schechner does not intend that the poles of efficacy and entertainment should be regarded as binary; any performance mapped against the continuum encompasses elements of both and, “One ‘locates’ a performance by using the co-ordinates of efficacy and entertainment” (2003, p. 169). However, this location is not necessarily fixed for the duration of a performance; performances shift between efficacy and entertainment in a state of continual flux. As Schechner suggests:

There is a dialectical-dyadic continuum linking efficacy to entertainment – both are present in all performances, but in each performance one or the other is dominant; [...] in different cultures, at different times, either efficacy or entertainment dominates, the two being in a braided relationship to each other (2003, p. 136).

The classroom performances observed for this research evidence this continuing flux between efficacy and entertainment; at some points efficacy, demonstrated through a close focus upon achievement and outcomes, dominated the classroom whilst, in the same observation, students were engaged and entertained through activities, anecdotes and, in some cases, even absurdity.

This research argues that a continuum of efficacy and entertainment echoes particularly well with the performance of HE teaching – the efficacy or purposefulness of teaching punctuated with a repertoire of techniques designed to make the performance entertaining and enjoyable. The performance continuum of efficacy-entertainment therefore serves as a highly suitable notion of performance for this research. However, it should be noted that the focus of this research is the aesthetic performance of teachers in the HE classroom. There has been no intention to examine, or to make any claims in respect of, the effectiveness, or otherwise, of any observed teaching. Other than recognising its presence and relevance to the observed teaching, the efficacy component of the continuum offered by Schechner remains out of scope of this research. The entertainment component of the continuum does however strongly echo the central focus of the research and therefore, whilst the continuum has clear utility as a model of performance, the notion of performance used for this research aligns itself primarily with the entertainment pole of Schechner's performance continuum.

1.4 An overview of the research

This research is a qualitative investigation of the HE lecture as an act of performance in which twenty-seven classroom observations and five semi-structured interviews were conducted with a total of seventeen participants. The research was undertaken in a single UK HE institution, over three academic years, and was implemented in two phases. Both phases adopted an inductive

approach to data collection and analysis. The first phase was exploratory and used overt and non-participatory classroom observations of twelve individual lecturers to enable the researcher to begin to understand how performance was enacted in the HE classroom. Each observation was video recorded and analysis of the video-based data, using the technique of Template Analysis (TA) and the NVivo software package, generated sixty-six discrete codes. These codes were subsequently distilled into six themes which were used as the framework for the second phase of data collection and analysis.

The second phase employed a descriptive case study approach (Yin, 2014) and consisted of two discrete elements. The first element involved fifteen overt and non-participatory classroom observation of the five players (see key terms on page 10) with each player observed on three separate occasions. The second element involved a single, semi-structured interview with each of the players. The video-based data from the observations, and the interview transcripts, were analysed, using the technique of TA, against the six-theme framework emerging from phase one of data analysis. In addition to the observations of, and interviews with, the players, a semi-structured interview also took place with an additional participant - Serena. Serena was able to provide very specific performance insights which are referred to in the findings chapters. A sketch of the interview with Serena is included in appendix 3.

The case study strategy adopted in phase two of the research was deliberately selected as the most appropriate method to obtain the nuanced data best able to address the first two research questions (see section 1.7). These questions seek out similarities between the lectures delivered by the players and the notion of performance adopted for the research and then asks how the players might understand such similarities. The strength of case study is that it enables a rich, detailed interrogation of such issues with a relatively small number of cases. However, in contrast, and given the small size of the case cohort neither broad generalisations nor expansive claims can be made for

the research findings. A fundamental assumption underpinning this research is that those who read it may find some similarity between their own experience of lecture delivery and the interpretation made by the researcher of the experience of those who have contributed data. If such similarity exists, readers might consider embedding some, or all, of the research findings into their own classroom repertoires.

1.5 The Research Contention

It has been argued that, “... classrooms are fundamentally dramatic arenas in which the teacher is the focal point, just as the actor or orator is on a stage [...] teaching is undeniably a performing art” (Lowman, 1984, p. 11). This research contends that HE lecturers engage in some form of performance every time they encounter students, colleagues or others. However, this contention extends beyond the classroom; it is predicated upon a perspective that all individuals, as social actors, construct a performance for each and every contact they have with others. Goffman, whose work in the field of SI underpins the theoretical framework for this research, suggested that, “A ‘performance’ may be defined as all the activity of a given participant on a given occasion which serves to influence in any way any of the other participants” (Goffman, 1990, p. 26). The most fundamental contention of this research is therefore that all individuals are performers and are always performing.

1.6 The Research Aim

One of the foundational assumptions of this research is that, in delivering their lectures, HE lecturers draw upon a repertoire of skills which might be enriched through an understanding of a notion of performance. The research aim is to explore some of the repertoire enacted by a small sample of HE lecturers in a single UK HE institution and, using the notion of performance developed for this research, contribute to a theoretically and pragmatically informed understanding of how such a notion might help further enrich the repertoire of the HE lecturer.

1.7 The Research Questions

The research questions are:

1. Do similarities exist between HE lectures delivered by a sample of teacher-performers in a single UK HE institution and a notion of 'performance'?
2. How do the cases, of the case study implemented in phase two of the research, understand a suggestion of similarity between their teaching and a notion of 'performance'?
3. What theatrical conceptions might the cases employ to illustrate similarities between their observed HE lectures and a notion of 'performance'?
4. How might an understanding of a notion of 'performance' help inform the design, development and resourcing of learning spaces and enrich the repertoire of the HE lecturer?

1.8 Teaching and Learning – a conflation

It is important to establish at the outset that this research is looking at the HE lecture as an act of performance. The research is not looking to make any claims in respect of the pedagogic effectiveness, or otherwise, of any of the lectures observed for this work; this was made clear to all participants, and students present at classroom observations, when seeking their informed consent.

Teaching, as a cultural phenomenon, has a long and noble history. Emerging from pre-literate oral traditions, teaching has drawn heavily from folklore, storytelling and song - each of which has performance dimensions. Lawson and Silver confirm these early medieval origins with their claim that, “religious story and symbolism, folk custom and village experience, not the written word, formed the basis of peasant education” (Lawson and Silver, 1973, p. 35). From these early origins teaching has developed through the significant influences of religion, literature, the state and, more recently, technology. Teaching stands as the most visible act within educational provision.

Teaching as an act appears to have, for many, a taken-for-granted correspondence with learning. This is not to suggest that teaching neither necessarily, nor always, leads to learning. However, educational convention tends to readily conflate teaching with learning in both classroom discourse and the educational literature. This conflation is so deeply rooted that it leads Biesta to suggest that, “The phrase ‘teaching and learning’ has become so prominent in the English Language that it often feels as if it has become one word – teachingandlearning” (Biesta, 2015, p. 230). Biesta also argues that, “... there are a number of reasons why it might make sense to keep teaching and learning a bit more separate from each other” – contending that there is a, “... mistaken idea that teaching can be understood as the *cause* of learning” (2015, p. 231). In arguing that teaching and learning might

benefit from a degree of separation Biesta is somewhat of a lone voice and it is therefore acknowledged that, in traditional educational discourse, the separation of teaching from learning is likely to be both incongruous and, for some, highly problematic. Whilst recognising the view of Biesta that teaching and learning might benefit from a degree of separation, the intention here is not to argue the merits, or otherwise, of any such separation. The intention is to use the separation proposition of Biesta to support the primary focus of this work upon those teaching behaviours - the acts of performance - exhibited by the lecturer during the HE lecture.

1.9 Teaching and Learning – a shifting focus

The current rhetoric of education policy and practice is heavily learner-centric – drawing, it is contended, from a somewhat naïve application of a service industry culture. As Delucchi and Korgen (2002) suggest, “An undue emphasis on customer service inverts the professor-student relationship by vesting authority in students as customer” (2002, p. 100) which then, according to Long and Lake (1996), “ ... undermines the concept of merit by contributing to the pernicious idea that students are customers, to be served only in ways they find pleasing” (1996, p. 11). One facet of this power shift from institution to customer is already evident in changes made to classroom delivery methods - where the dominance of institution-centric methods such as the lecture is being eroded by moves toward more learner-centric initiatives.

Burgan, despite writing over a decade ago, suggested a view of increasing learner-centricity in HE. Whilst she asserted that, “re-centring higher education pedagogy from teachers to students” had taken place she was concerned that there appeared to be an emerging viewpoint of, “pedagogical correctness” which, “relegates the ancient and honourable tradition of lecturing to an *Index of*

Forbidden Pedagogies” (Burgan, 2006, p. 31). It might therefore be argued that, to paraphrase King, the guide on the side is replacing the sage on the stage (King, 1993).

Burgan’s notion of “pedagogical correctness” has the potential to distort illumination of the teaching and learning continuum – shining bright light upon learning whilst throwing teaching into shadow. It is therefore argued that those teachers who are more firmly anchored to the teaching end of that continuum - perhaps from a disciplinary preference or research interest - run a significant risk of marginalising themselves in educational discourses through a perceived lack of counter-balance with what, as Burgan suggests, are seen as the more pedagogically correct emphases upon learning.

This research chooses to ignore the favoured learner-centricity of current policy and practice and draws us back to one of the “forbidden pedagogies” of Burgan – the HE lecture. However, there is no deliberate intention here to privilege teaching, the act of the teacher-performer, over learning, the endeavour of the student; to elevate the lecture within a hierarchy of pedagogies or to diminish the importance of the active role of the learner in the construction of knowledge. The choice of this research to only examine observable teaching behaviours reinforces the research focus - the HE lecture as an act of performance.

1.10 The higher education lecture and theatrical performance – initial similarities

It is not suggested that the delivery of the lecture in an HE classroom and performing in theatrical venues are identical; indeed, Pineau asserts that, “Educational and theatrical stages are not identical

..." (Pineau, 1994, p. 9). However, similarities do exist. HE lectures, like theatrical performances, are usually pre-planned and pre-constructed and, whilst extemporisation often takes place, they are usually pre-scripted as a consequence of the resources they employ - lesson plans, data projections and printed handouts - and are often rehearsed, in part or full, in advance of their delivery.

There would, therefore, appear to be some degree of initial similarity between the HE lecture and notions of theatrical performance. One example of such similarity relates to the concept of structured performance; where the performance path is laid out in advance and is followed to its pre-determined conclusion. Structured performance tends toward loose integration and limited feedback between the performer(s) and the audience. Examples of highly structured theatrical performance include opera and ballet. In these examples the points at which the audience are allowed into the performance might be predicted in advance - audience applause is one example of such a predictable performance 'intrusion'. Structured performance also underpins the 'broadcast' of the formal lecture, where it is usually supported by a slide set which has been developed in advance and projected in its entirety, and where the asking of questions is often closely managed by the teacher-performer or other 'host'. However, there are also other points of similarity between notions of theatrical performance and lecture delivery in HE. Suggestions of such similarity exist in writings which emerge from both of these contexts. For example, writing from the perspective of the educator, Hains-Wesson asserts that, "teachers have much in common with actors, especially when they view the lecture experience as a type of performance assisting student engagement" (Hains-Wesson, 2011, p. 22). An echo of this is heard when listening to a theatrical perspective - in this case David Puttnam as a director and producer - who says, "... most of the great teachers draw on acting skills to put across their message" (tesconnect, 2008).

Hains-Wesson and Puttnam appear to be suggesting alternative forms of performance to those previously identified; performances which are now characterised by a much tighter integration

between the performer - in this case the lecturer, and the students as audience. This tighter integration establishes a performer-audience bond which might inform and determine the nature and direction of the performance. Examples from theatrical performance include live comedy and pantomime; where audience participation is almost the *raison d'être* of the performance. Examples from the classroom, using more student-centred strategies such as electronic voting systems, simulations or role play, might also indicate a much tighter integration between teacher-performer and audience. However, irrespective of whether the integration between performer and audience - lecturer and students - is tight or loose, what takes place by them, between them and for them is, for this research, considered to be performance. This notion of performance shared across two different contexts underpins this research.

1.11 The 4 Ps: initial thoughts on dimensions of similarity

Having utilised notions of structure and integration to suggest initial similarity between the HE lecture and theatrical performance, this section of the introduction will now turn to explore four dimensions along which further perceptions of similarity might be demonstrated. These four dimensions have been identified as places, performances, performers and props.

1.11.1 The 4 Ps: Places

The places in which classroom and theatrical performances take place share a number of points of similarity. Traditional theatre generally operates from a venue to which the audience have been invited or have chosen to attend. Whilst theatre can take place almost anywhere, the scenography

requirements of most contemporary theatre requires that an appropriate venue is selected and scenically constructed for the performance. Teaching, like theatre, can take place also almost anywhere; however, the focus of this research is the HE lecture. Lecture theatres, and other spaces within which the HE lecture is delivered, are usually allocated to satisfy the fit between the nature of the planned delivery and the facilities required. The most frequent variable used in establishing this fit, in both education and the theatre, is the number of audience members.

The study of the fit between the physical space and interacting individuals, “the relationship of body and space” according to Balme (2008, p. 162), is described as proxemics. In the theatre, proxemics plays a major part in ensuring that the audience gain the greatest auditory, visual and emotional advantage from the performance. Significant attention is paid to the initial location of both the performers in the space and the positioning of scenery in the set design.

It would be naïve to argue that the same consideration of theatrical proxemics would be given to the space allocated to the HE lecture. The options available to academic staff to determine the spaces they use, to finely choreograph their movements within the spaces and to restructure those spaces during their performances are much more limited. However, academic staff do pay regard to the spaces they use for their performances through, for example, the requests they make for space allocation and, as the players will later attest, consideration of the way in which they position themselves in the performance space. Teacher-performers recognise that, as Lim et al suggest, “The positioning and movement of the teacher in the classroom are fundamental to the pedagogical process” (Lim et al, 2012, p. 235). Drawing from the work of Hall (1990), Lim et al identify four “general sets of space” which teacher-performers tend to inhabit in their performance space. These sets are identified as, “Public, Social-Consultative, Casual-Personal and Intimate” (Lim et al, 2012, p. 236). This research echoes the findings of Lim et al in noting the predominant use of the Social-

Consultative space, and the predominance of Authoritative space - front centre of the classroom or close to the lectern - in the observations undertaken for this work.

1.11.2 The 4 Ps: Performances

Within the places of performance are found the core focus of this research - the HE lecture as an act of performance. These performances are driven, to use a metaphor drawn from musical theatre, by a rhythm and a melody which underpin the action. Rhythm describes a regular, structural beat which sets the pace and shape of the performance, whilst melody suggests the pleasing succession of sounds and actions which give the performance meaning. This research argues that every HE lecture has both rhythmic and melodic dimensions.

The rhythm of the classroom is evidenced in both the shape and form of classroom space and the behaviours which take place within. These will include the structural - forward-facing rows of contract furniture, the oft-drab backdrop of institutional colour schemes, the standardised tools and technologies; and the functional - the routine monitoring of attendance and the standardised units of time against which teaching is delivered and learning is assessed. These rhythmic dimensions - referred to by Shem-Tov as convention - "... provide the planned, expected and organised element in the work of teaching" (2018, p. 94). They beat incessantly within, and across, academic years.

Playing over the rhythm of the classroom are the melodies of classroom practice; the nuances of performance exercised by individual performers. For some who lecture in HE these melodies echo the underlying rhythmicity; guided, purposeful and played strictly to the score. Such melodies are structured, pre-planned and under the close control of the performer. For others, classroom melodies include a degree of improvisation and become, as Schonmann suggests, "... a dialectic

process that has a spontaneous component, which is essentially creative, as well as a planned cognitive component” (2015, p. 291). These improvised melodies often suggest a duet taking place between the lecturer and the students and whilst, in practice, most classroom melodies are likely to contain elements of both the structured and the improvised, the nature and extent of such melodies is likely to be affected by factors such as the subject discipline, the experience and, perhaps, confidence of the HE lecturer.

Those most experienced in HE classroom practice are likely to bring both harmonies and discords to the melodies of their classrooms. They bring changes of pace which interrupt the rhythm and change the routine; periods of quietness and bursts of noise, juxtapositions which deliberately disrupt the potential quiescence of the classroom. These changing classroom melodies, which play above the daily rhythm of institutional life, form the classroom performances. Those playing the melodies of, and within, the classrooms are the performers.

1.11.3 The 4 Ps: Performers

Performers give life to performance and are, according to Balme, “the defining element of theatre” (2008, p. 17). However, as Schechner (2006) has written, the definition of performer encompasses contexts broader than the theatre and includes those who engage in a variety of acts taking place in a range of settings. Focusing upon the theatrical setting, which might include television and cinema as well as live performance, shows performers engaging in characterisations which are supported by costume, make-up and special effects and are deliberately intended to trigger the collusion of the audience in the belief of such characterisations.

Performers in the HE classroom also, knowingly or unknowingly, develop characterisations. Whilst they generally lack the time, resource and creative sophistication to transform themselves in the manner of their theatrical counterparts, it is clear that, given the nature of impression-making suggested by Goffman (1990) and practiced by all social actors, acts of characterisation and transformation do take place when someone stands before others. It may be costume - such as the wearing of a particular form of dress - or classroom persona, where the same lecturer might relate differently with students of different gender, of different ages or from different discipline groups. Representations of teachers across the genres of performance demonstrates a breadth of behaviours which, whilst often exaggerated for the performance effect, might still echo with the experience of many students. Examples of such fictional and multi-layered representations will include those who embrace eccentricity (such as Professor Keating in *Dead Poets Society* (Weir, 1998)), flamboyance (like Hector in *the History Boys* (Hytner, 2006)) or quiet charisma (seen in Mr. Chipping in *Goodbye, Mr. Chips* (Orme, 2002)). Teacher-performers might draw upon such multi-layered, fictional representations and use a variety of methods - including costume, characterisation and even imitation - to develop a classroom identity and, through this, deliver their classroom performances. Teachers perform - some very overtly and some with more subtlety. What appears certain is that all teachers, as both teachers and social actors, perform.

1.11.4 The 4 Ps: Props

Props, or theatrical properties, populate the performance space and have been defined as, 'stage objects (not including scenery and costumes) used or handled by the actors in the course of the play' (Pavis, 1998, p. 289). Props enliven and enhance performance; they may be small and relatively insignificant in themselves or play a more significant role in the context of the production. Whatever their form, their presence helps to convey meaning in the performance.

Where the theatre has props, the classroom has resources; most primary school classrooms have a box of resources for children to use for imaginative play. However, whilst core resources such as the data projector and the whiteboard were used extensively in the classroom lectures which were observed, there was limited evidence of the use of other resources which might be considered more as theatrical props. To maintain the theatrical vernacular, this work now refers to all classroom resources as props.

The simplest of classroom props might include materials used to deliver content, such as presentation software or printed handouts. Other, more specific, props might include models, charts, paraphernalia used for role play and, in modern healthcare skills laboratories, very realistic mannequins. It is unlikely that, for reasons of time, access and limited creative endeavour, props developed by the HE lecturer will have the quality or inventiveness of those produced by theatrical prop makers. It is also unrealistic to suggest that the majority of HE lecturers might become prop makers. However, even the most basic use of props - the introduction of an anatomical specimen, the wearing of a hat or the appropriate use of an audio track - has the potential to transform the HE lecture.

The 4 Ps - places, performance, performers and props - have been used to suggest initial similarity between theatrical performance and the behaviours which constitute the classroom performances of the teacher-performer. Whilst there are similarities - it is possible to teach in a theatre and perform in a classroom - structural and functional differences are also acknowledged. However, this research focuses upon points of similarity and looks to determine where, in classroom performance, such similarities might be encouraged, developed and implemented in an attempt to enrich the repertoire of the HE lecturer.

1.12 Conclusion

This research emerged initially from watching Graham Saxby deliver an enthralling classroom performance. Reflection upon that performance, twenty-five years later, was prompted by the words of Professor David Chiddick. Since then, there has been an opportunity afforded by this research to observe twenty-seven lectures delivered in a single UK HE institution. This research contends that, like theatrical performers, teacher-performers in HE perform in many different ways for their students as audience. This work sets out to explore whether an understanding of the HE lecture as an act of performance has the potential to critically inform the practice of our classroom craft and the spaces within which that craft is practised.

2.0 Chapter 2: Literature Review

2.1 Introduction

This literature review seeks out and then examines similarities which exist between performance in the HE classroom and performance in theatrical settings. Two specific aspects of the literature are therefore examined; literature referring to teaching and learning and literature referring to theatrical performance. There is ample literature on both; however, there is a dearth of literature in respect of the interaction between these two different contexts. In particular, there is a gap in respect of how the notion of performance might be applied to the HE lecture and how such a notion might enrich the repertoire of the HE lecturer. This gap is where this review positions itself.

Three distinct areas, deemed to be of particular significance to this work, are examined in this review. The review begins by examining the role of metaphors in the description of teaching and learning, specifically those metaphors which focus upon performance. This is then followed by an exposition of Goffman's dramaturgical metaphor and model which has particular relevance to this work. Similarities between classroom teaching and performance are then examined. The review concludes with an exploration of issues related to learning space design and development.

2.2 Teaching performance as a metaphor

The first area of the literature review - teaching performance as a metaphor - begins to unpick the way in which teacher-performers might construct their own conceptualisations of teaching as a performance act. Teaching is a multifarious activity; teaching conducted by different staff, from different disciplines in different locations and on different days, will have both similarities and differences but is unlikely ever to be exactly the same. This somewhat unpredictable nature of teaching will be familiar to those from theatrical backgrounds where, it is often said, that no two performances are ever the same.

Schechner (2006) describes performances as “restored behaviours” (2006, p. 28) and suggests that all performances, in whatever context they occur, are created from reconstituted earlier behaviours – much like an edited film. Lecturing in HE, if it is accepted as performance, might therefore be seen as a reconstituted set of granular behaviours which have similarity in their granularity but differ in their performed reconstitution. Becher (1989) has explored the macro level of similarity and difference in his writing about academic disciplines as tribes. Others, such as Race (2015) have written much more prescriptively and, in suggesting particular teaching tips and techniques, have adopted a more micro level perspective which acknowledges that the same technique, used on the same day but with a different cohort, may have significantly different outcomes. One of the variables underpinning similarity and difference will be the way in which teacher-performers perceive their teaching as a performance act. The following section explores such perceptions through some of the performance metaphors used by teachers.

Teaching is subject to an extensive use of metaphors. Mahlios et al (2010) tell us that;

There is a growing body of international literature that supports the study and use of teacher's metaphorical images in understanding how they conceptualize their work and themselves in that work. (Mahlios et al, 2010, p. 49).

Drawing upon this body of literature, Mahlios et al discuss the relevance of the metaphor as a device by which teachers think about their teaching. Some of these metaphors emerge from conceptions of teaching held by the teachers themselves, such as the teaching-as-a-pearl-necklace metaphor, which was generated by participant Helen, and described in research conducted by Craig et al (2017).

Indeed, Mahlios et al suggest that, "...most studies in this area use open-ended instruments to solicit metaphors and related constructs". However, for their research Mahlios et al supplied metaphors from a pre-developed list and therefore, "framed the choice of metaphor based on widely accepted themes in the professional education literature" (Mahlios et al, 2010, p. 53). Whatever the source of the metaphor, the significance for this research, as an investigation of classroom behaviours, is not necessarily whether the metaphor influences how teachers think about teaching but whether the metaphors might subsequently influence the manner in which classroom teaching is conducted. This behavioural, rather than cognitive, influence is suggested by Eisner who states, "The metaphors and images of schooling and teaching that we acquire have profound consequences for our educational values and for our views of how schooling should occur" (Eisner, 1979, p. 261).

The work of Mahlios et al (2010) and Eisner (1979) suggests that the metaphor can be a device through which teachers both think about and develop their teaching. This review supports that view through the identification of a body of literature in which a number of authors identify different performance genres as metaphors for teaching. This literature includes articles and presentations with titles such as "The Teacher as Circus Performer" (Maley, 2010), "Compering and comparing:

stand-up comedy and pedagogy” (McCarron and Savin-Baden, 2008), “Teaching as stand-up comedy: the metaphor of scripted and improvised performance of teaching” (Armstrong, 2003), *Teaching as a Performing Art* (Sarason, 1999) and *The Teacher as a Performing Artist* (Rives, 1979). In addition, literature has been identified which, whilst not using the teaching-as-performance metaphor overtly in the title, readily embodies the metaphor in the content. Examples include *Never a Dull Moment* (Felman, 2001) and *Artistry in Teaching* (Rubin, 1985). Each of these sources explores a different facet of similarity between classroom teaching and theatrical performance.

Rives (1979), Maley (2010) and Felman (2001) suggest that there is a similarity between the teacher standing before a class of students and a performer standing before an audience. For example, in the metaphors offered by Maley (2010), he suggests that the performances of teachers have similarities with the circus - the ringmaster, lion-tamer, strongman and clown. However, for their evidential base, all of these authors appear to rely upon somewhat unsophisticated metaphors which, whilst echoing easily, appear not to reflect the nuance of teaching or to help teachers, particularly new teachers, to better understand the complexities of the classroom. Most students are likely to recognise and remember those teacher-performers who remind them of ringmasters and clowns, but should we assume that the only teachers who perform are those who perform flamboyantly?

A more subtle approach to the use of metaphors to describe teaching is adopted by Aiyegbayo. At the Higher Education Academy Storyville Conference in 2013 Aiyegbayo presented his research on the nature of metaphors used by teachers in which he suggested that metaphors, “lie below awareness but influence behaviour” (Aiyegbayo, 2013). If his suggestion is correct then metaphors, as a sub-conscious influencer of classroom behaviour, will have a role to play in teacher education

and there is likely to be a benefit in raising their awareness with both novice and experienced teachers.

Aiyegbayo examined metaphors for teaching held by a number of National Teaching Fellows. 105 National Teaching Fellows were asked to contribute to his survey; 45 responded and 19 of those reported that they used strong metaphorical statements - strong in the view of Aiyegbayo - to describe their approach to teaching. The metaphors included those related to travelling, where being a teacher was likened to being a "tour guide"; others related to parenting, where, "teaching is like feeding students with pre-digested concepts"; and an intriguing metaphor of knitting where the teacher teases the strands together but it is the, "wool (or learners) who provide the colour and substance of the final result". There were other metaphors - including ones relating to coaching, construction, gardening and, even, fishing. Three respondents used metaphors of performance which made direct reference to "interactive theatre", the "physicality of the lecture theatre" and the "audience" (Aiyegbayo, 2013). Whilst there is undoubtedly a more subtle tone in the performance-related metaphors identified by Aiyegbayo, all of the authors referred to thus far have tended to offer metaphors for teaching which tend towards the flamboyant. These metaphors, whilst suggesting representations of the way that teachers see themselves in the world and understand the broader concept of education, have also been constructed primarily to generate descriptions for teaching and learning.

The literature also reveals an approach to metaphor construction and use which might be more helpful in addressing the questions posed by this research. Rather than simply focusing upon descriptions of teaching, the authors of these more balanced perspectives use metaphors to guide us toward developing an understanding of the complex nature of the purposes, interactions and the

intended outcomes of their classroom engagements with students. Weade and Ernst (1990), for example, suggest that metaphors, "... enable us to create graphic and figurative illusions that convey meaning and contribute to our sense-making abilities". This sense-making is, of course, inherently personal; however, they also suggest that, through metaphors, we "... paint portraits for others" (Weade and Ernst, 1990, p. 133). Through this metaphorical portraiture we may, as teacher-performers, come to a better shared understanding of the complexity of the classrooms, the behaviours of those within them and our own conceptions of the multiple roles we play under the broad title of teacher. The real potential of the metaphor, suggested by Weade and Ernst, lies not in simple description but in a proactive, and reflexive, consideration of teaching itself.

Metaphors can provide a posteriori descriptions of teaching and insights into teacher identity; for example, the work of Erickson and Pinnegar with four experienced teachers who produced intriguing metaphors of gardener, Queen of England, traveller on a journey and butterfly across its life cycle (2017). However, reinforcing the view of Weade and Ernst that metaphors may also have a role in developing rather than simply describing teaching, Tobin suggests that metaphors might have the potential to operate, "as a 'master switch' to change belief sets" and has suggested that, "teachers might be assisted to acquire new metaphors for specific teaching roles as a possible means of assisting them improve their classroom learning environment" (Tobin, 1990, p. 123). Whilst recognising that there are multiple tasks discharged under the role of teacher, the teaching metaphor, as a reflective and reflexive instrument, may therefore have potential as a strategy for both the initial preparation and continuing professional development of teachers in their core responsibility for classroom delivery.

McLaren, like Weade and Ernst, offers a more sophisticated exemplification of metaphors for teaching than those simply looking for comparisons with ringmasters, clowns, gardeners and policemen. He suggests a continuum where we might position the “teacher-as-liminal-servant”, “teacher-as-entertainer” or “teacher-as-hegemonic-overlord” (McLaren, 1993, p. 113). In his expression of the teacher-as-liminal-servant, he informs us that, “The liminal servant understands teaching to be essentially an improvised drama that takes place within a curricular narrative” (McLaren, 1988, p. 174) through which students become, “co-celebrants of knowledge with teacher” (McLaren, 1993, p. 114). The metaphor of co-celebrant suggests the furthest reaches of a student-centred curriculum and this is further reinforced by the suggestion that, “the metier of the liminal servant is the clearing away of all obstacles to the embodiment of knowledge” (McLaren, 1993, p. 116). King developed the contrasting ideas of the Sage on the Stage and Guide on the Side in her popular metaphor (King, 1993) and there are clear echoes of the guide on the side in the McLaren metaphor of the teacher-as-liminal-servant.

At the other pole of such a pedagogic continuum, where we might recognise the presence of King’s Sage on the Stage, we find the metaphor of “teacher-as-hegemonic-overlord” (McLaren, 1993, p. 114). Here, McLaren suggests, knowledge is seen as simply a commodity to be transmitted and students are neither encouraged nor required to provide any input or make any response. More damningly, he suggests that in classrooms controlled by such hegemonic overlords the students often appear cognitively, if not physically, isolated and in these spaces there exists a, “numbing state of spiritual and emotional emptiness” (McLaren, 1993, p. 114). It might be argued that, in the current educational climate where assessment and achievement measurement dominate, the experience of many students will reflect more meetings with hegemonic overlords than with liminal servants.

To provide the fulcrum of his metaphorical continuum, McLaren suggests a third metaphor identifying the “teacher-as-entertainer”. His exemplification of this metaphor is;

When students were actively engaged by the instructor, but ... remained isolated viewers of the action, then the students were being entertained. The classroom was transformed into a theatre and the students became an audience (McLaren, 1993, p. 114).

This metaphor appears to suggest that isolation-within-an-audience is a significant characteristic of being entertained and that the entertainment of students has a negative connotation. Using examples from the introduction, some theatrical performances encourage such isolation-within; ballet and the performance of opera might be examples. However, other forms of entertainment - live comedy and pantomime, for example - often rely heavily upon the collusion of the audience with the performer and other audience members for their success. Classroom performance in the hands of the most experienced and creative teachers will often use both forms and it might be argued that success in the classroom requires a judicious application of both.

The suggestion of the difference between the lecture theatre/classroom and the performance space raised by McLaren is taken up by Ralph Smith when he asks, through the title of the article, “Is Teaching Really a Performing Art?” (Smith, 1979). Smith argues robustly that there is a difference and suggests that the difference between the two lies in function, context and the criteria of judgement used to assess the quality of both. Whilst he is robust in separating the two acts, he does not deny that there may be similarities and proposes that there is no doubt that, “a teacher might benefit from some of an actor’s curriculum”. However, in distinguishing between teaching and acting, Smith asserts that, “teaching is the performance of a function in which personal authenticity

is a pre-eminent trait” (Smith, 1979, p. 31). This concept of authenticity was identified as an issue in the data collection and is pursued further in the findings of this research.

2.3 The Dramaturgical Metaphor

One further metaphor - the dramaturgical metaphor - which links directly to the theoretical framework of this research is now explored. Whilst Branaman has strongly championed the contribution of Burke to the development of dramaturgy (2013), it is Erving Goffman to whom the metaphor of dramaturgy is more generally attributed. The prominence of Goffman in this area begins with his doctoral research and the subsequent re-working of substantial parts of his thesis into what has become one of the most widely read sociological texts of the twentieth century - *The Presentation of Self in Everyday Life*. First published in 1959, it is seen as the ‘go to’ text for those interested in Goffman’s dramaturgy.

Identified as a micro-sociological theory, dramaturgy uses the premise of life as theatrical performance. It does, however, divide opinion; for example, it has been criticised for its micro-focus upon the social encounter and corresponding exclusion of the broader context within which such encounters take place (Blumer, 1972) whilst, at the same time, praised for its close attention to real-world interactions (Collins and Makowsky, 1972). Whether one lauds the precision of focus, or criticises the absence of broader contextualisation, social encounters, and the interactions which take place within them, lay at the heart of Goffman’s interest.

Goffman's dramaturgy extends beyond *The Presentation of Self in Everyday Life* (1959) and surfaces throughout many of the other books, collections and essays he wrote in the thirty-year writing career of a life cut sadly short. However, it has been argued that the nature of his writing makes it difficult to draw out a single, systematised notion of dramaturgy, with Meltzer et al (1975) claiming that;

We find in his work no explicit theory, but a plausible and loosely-organized frame of reference; little interest in explanatory schemes, but a masterful descriptive analysis; virtually no accumulated evidence, but illuminating allusions, impressions, anecdotes, and illustrations; few formulations of empirically testable propositions, but innumerable provocative insights (pp. 70 – 71).

For those seeking to identify the major elements of Goffman's dramaturgy, the six main chapter headings of *The Presentation of Self in Everyday Life*, which constitute Goffman's dramaturgical principles according to Vösu (2010), provide a helpful framework. Whilst each chapter offers some resonance with this work, it is those which refer to performances, regions and impression management which are particularly pertinent to this research and are therefore considered here. The focus of the remaining chapters is reflected, in varying degrees, in the body of the thesis – for example, roles are identified in the section relating to teacher-performer identity, communication out of character is exemplified in the observations of, and interviews with, Clive and Cathy whilst, given the absence of any collaborative teaching in the observations conducted for this research, teams are little mentioned.

Any attempt to explain Goffman's dramaturgy is likely to begin with performance. Some readers apply the metaphor too literally (Walsh-Bowers, 2006) and assume that all social performance has

the grandness of theatrical performance. However, for Goffman, most performance lies in those more mundane, but critical, interactions which characterise everyday life – hence the title of his most famous work. The behaviours which are enacted during those interactions - the performances - are intended to create an impression for those watching - the audience - who then reciprocate with their own performance. These reciprocal performances – given; then interpreted, understood and returned – create a form of interactive choreography through which meaning is established.

Reflecting a notion of choreography, Manning has suggested that, “ ... interaction is a communicative dance based on trust and reciprocity” (2016, p. 1) and one aspect of the trust to which Manning (2016) refers is that of the belief in the performance exercised by both performers and audience alike. Social performances are always highly nuanced; to ensure their believability they need to be both consistent in their delivery, particularly if performed repeatedly, and coherent in their framing. Performers therefore present a variety of conscious and sub-conscious behaviours - those *given* and those *given off*, according to Goffman - to enhance the believability of their performances and to manage and maintain the impression which they set out to convey. However, both the conscious, given, and the sub-conscious, given-off, are often subject to misrepresentation or misunderstanding. The impressions we create have, according to Goffman (1990), a fragility that is easily damaged but often difficult, perhaps impossible, to repair.

Goffman has argued that social performances are prepared and delivered in settings analogous with regions in the theatre. The two primary regions he identifies reflect theatrical vernacular through their naming as front region, front-of-house, and back region or backstage. The front region refers to the enactment of the performance – the performers are usually, but not always, aware that they are performing for those who observe, including themselves, and who therefore become their audience.

It is here that the performer portrays a character through an impression intended to be convincing for both performer and audience. The front region, or front, is further sub-divided; the setting, in which the performance is situated and where props and other effects are located, and personal front, which are the personal attributes the performer brings to their performance – their costume, individual characteristics, appearance and manner. The enacted performance - the impression created for both self and audience - is therefore brought into play through the emphasis of certain personal attributes and the concealing of others, enhanced by voice or gesture, embellished by appearance and manner and often framed by a setting which situates the performance and serves to make it more convincing.

Prior to and following their stage performance, theatrical performers use backstage areas such as dressing rooms to get into, and out of, role. These backstage areas are characterised by their physical separation from the performance space. Some are entirely separate whilst others provide more limited separation such as a curtain or screen. Whatever the form of the separation the purpose is to clearly distinguish between the performance space - the front region - and the backstage areas - the back region - to which the audience have no, or limited, access and where the performer can take the opportunity to be off-stage or out-of-performance.

It is important to acknowledge that, for the social actor, the front and back regions are not necessarily formally designated physical locations as the metaphor might suggest. Whilst the front region for the performances observed for this research had, through staging, lighting and the relative positioning of performer and audience, some similarity with front-of-house in the theatre, most front regions are much more modest – a shop counter, reception desk or an encounter in the street. Similarly, back regions are not necessarily formally designated areas in a theatrical sense;

they might simply be doorways which facilitate a quick cigarette break out of sight of the customer or the stock cupboard which provides a momentary retreat for an exasperated shop assistant. The success of a back region lies in ensuring that the audience do not have access to the space because, if they do, the performance illusion – the impression that the performer seeks to maintain – has the potential to be compromised.

Goffman's final chapter examines the most fundamental aspect of the work - impression management. Whiteside and Kelly, in their examination of a ballet class through the lens of Goffman's dramaturgy, suggest that, "... impression management routines underscore all day-to-day social intercourse" (2016, p. 16) and are, therefore, likely to be significant contributors to the successful performances which are acted out in social encounters. Whether as performer or audience, in whatever role we play, we look to create, manage and protect impressions. We look to keep secrets, limit disruptions and engage, where necessary, in repair work. We look not to create scenes, trigger incidents or cause embarrassment and, above all, not to discredit either our own performances or, in general, those of others. These impression management routines – Goffman calls them measures or practices – include loyalty to the performance and the performer, solidarity between performers, tact and sympathy. It might be argued that these practices reflect charitable human nature and, given the sociological foundations of Goffman's work, this may be unsurprising.

2.4 Similarities between 'acting' and lecturing in HE

The focus of this work - similarities between formal classroom teaching and performance - encompasses a wide range of actions, behaviours and settings which are drawn from one area of practice and examined through the lens of another. This section of the literature review narrows the focus of that lens from the breadth of performance to acting.

This section of the literature review identifies similarities which might be evident between the behaviours of the actor and those of the HE lecturer. It is acknowledged that there are multiple 'traditions' of acting which will each exert a different influence upon the way in which actors are trained and the manner in which they enact their craft. This work is not a treatise on acting per se and there is, therefore, no obligation to represent all acting traditions; the work here simply identifies and explores similarities between the skills of the actor-as-performer and the teacher-as-performer. Any acting tradition could be used for such a purpose; Konstantin Stanislavsky has been chosen because his work is relatively well-known, fairly accessible for the non-actor reader (albeit through other writers) and clearly offers a number of points of similarity between the two practices.

Stanislavsky, who had a career in his family business before turning to acting, co-founded the Moscow Art Theatre with Vladimir Nemirovich-Danchenko in 1898. He is best known for developing his 'System' of acting, which is founded upon a realist approach to the craft. This approach was subsequently developed by other theatre practitioners, most notably Lee Strasberg in the United States, whose 'Method' approach to acting is based upon the earlier work of Stanislavsky.

Merlin (2014) provides a detailed explication of the techniques developed by Stanislavsky at the Moscow Art Theatre. Whilst some of those techniques are very specific to stagecraft, others easily echo behaviours which have either been observed in the classroom observations or might be adapted for classroom use. Three techniques have been identified to demonstrate points of similarity between acting and classroom performance. These techniques are the Moment of Orientation, Mental Reconnaissance and Grasp.

The Moment of Orientation is described by Merlin (2014) as, "... a little, bitty tool, like a bradawl or a pair of tweezers – and it's just as invaluable" (Merlin, 2014 p. 242). Using an example of a dentist's waiting room, Merlin encourages us to think of that moment when the assistant walks in; the patients see her, acknowledge her entry with an intake of breath and wait for their name to be called. That moment is tiny in time but much more significant in orientating those patients to the nature and purpose of their presence in the waiting room. Merlin suggests that this moment of orientation is a, "... means of connecting with your audience" (2014, p. 242) which has such significance both at the beginning and during our classroom performances. The quiet moment at the beginning of teaching, which might be used to call for silence, or the pause before answering a question, where students actively listen, are the moments of orientation used by actors and teacher-performers alike - and are exemplified particularly by one of the players, Clive, later in this work.

Mental Reconnaissance was a technique employed by Stanislavsky which marked a significant change in his directorial practice. Prior to this theatre directors did what might be expected - they directed. The tradition of the theatre was that the director gave instructions to the actors who were, in turn, obedient in following those instructions. Stanislavsky moved his directorial practice from the dictatorial to the collaborative - involving actors in the development of the performance. Merlin

(2014), in referring to the change in technique brought about through the influence of Stanislavsky, tells us that, “Decisions about the artistic direction of the production arose from their collaborative process of discovery, rather than from the single-minded vision of a dictatorial director” (Merlin, 2014, p. 60). Such collaborative principles are echoed in the moves towards greater learner-centricity which have been advocated in classroom practice over recent years and extensively written about in the educational literature – for example, in respect of the emergence of the Personal Learning Environment (PLE) where the, “ ... hegemony of the VLE has been challenged by the recognition that PLE's provide greater opportunities for real world connectivity between formal and informal learning environments” (Patterson et al, 2017, p. 99), the facilitation of online learning which has the potential to better empower students and, more recently, in the context of the flipped classroom which looks to change the nature of teacher-student interactions (Burke and Fedorek, 2017; Hanson, 2016; Hoidn, 2016; Ramsden et al, 2007; Torres et al 2018; Trigwell and Prosser, 1996; Fox, 1983 and Entwistle, 1981).

Teaching, like acting, involves repetition. For the theatrical performer it may be called rehearsal; although long runs must surely be repetitive. For teacher-performers who, given the growth in student numbers particularly in vocational disciplines, might be required to repeat a single session to multiple sub-cohorts, there is a significant risk that they can become jaded and lose the vibrancy of their delivery. Merlin (2014) suggests that;

When [performers and audience are] in each other's GRASP, they really listen, they really respond, they catch every nuance, they sense every movement. They are playful, alert, open in a childlike way, and up for the adventure of performance. They don't care about 'getting it right' (whatever that might mean) – because in exciting performances, there is only one way to get it right, and that's to respond to what's happening here and now, right

in the moment of interaction (Merlin, 2014, pp. 209-210).

Some teacher-performers easily demonstrate that sense of grasp. Others appear less able to do so and might be criticised for routine and uninspiring classroom delivery. What is it that performers bring to their performances which makes it either less likely that they will deliver uninspiring performances or that, if they do, their audiences will be less aware of it? What skills might teachers learn from actors to ensure that their performances have that sense of grasp which Merlin further suggests is, “intoxicating and effortless, it’s dangerous and creative, it’s aesthetic and anarchic ... it’s collaborative and sexy. And it’s truly absorbing” (Merlin, 2014, p. 210). Where, in either module evaluations or the National Student Survey, might such descriptions of teaching be found?

There are clearly points of similarity between acting and the delivery of the HE lecture. However, to take advantage of the potential of those similarities, teacher-performers first need to raise their awareness of them and then practice and perform them. Examples of such similarities will be further elaborated in the findings chapters of this thesis.

2.5 Learning Spaces

Graetz (2006) uses the example of a classroom at the fictional Hogwarts School of Witchcraft and Wizardry to illustrate his view that there are three ideas which are fundamental to the use of space for teaching and learning. These ideas are that, “... all learning takes place in a physical environment ...”, that “... students do not touch, see or hear passively; they feel, look and listen actively” and “... the physical characteristics of learning environments can affect learners emotionally ...” (Graetz, 2006, p. 62). This view of Graetz suggests that whether through location, interaction or reaction, the

spaces within which teaching and learning take place are significant to the educational experience. His view is reinforced by Van Note Chism who suggests that, "Space can have a powerful impact on learning; we cannot overlook space in our attempts to accomplish our goals" (Van Note Chism, 2006, p. 2.2). The locations we construct and use for the performance of teaching are more than physical containers - they contribute very directly to the nature of the experience for both teacher and student. The message that space conveys to users - both staff and students - about the locations they are asked to inhabit is described by Monahan as the "built pedagogy" (Monahan, 2002, p. 5). It should therefore be acknowledged that the message space conveys, and the behaviours it consequently imposes upon users, is immensely powerful. In the words of Lefebvre (1991);

Activity in space is restricted by that space; space 'decides' what activity may occur, but even this 'decision' has limits placed upon it. Space lays down the law because it implies a certain order – and hence also a certain disorder (Lefebvre, 1991, p. 143).

The current language of HE speaks of the locations we use for teaching and learning as learning spaces. However, this conception of space might not reflect the experience of all students. For those whose experience of education took place either before, or during, the latter years of the last century, the term learning space is probably unfamiliar. The language of the pre-millennial learner, in respect of space, is likely to be confined to that of classroom, workshop or laboratory. These were the spaces within which teaching took place - the spaces within which the teacher-as-expert reigned over the student-as-novice. These spaces, many of which are still in use, were constructed primarily for knowledge transmission and, in general, would have consisted of rows of desks and chairs positioned to face a single delivery location. The delivery location might even have been physically, and symbolically, raised to increase the sense of teacher authority - reinforcing the concept of built pedagogy suggested by Monahan. Within these spaces the dominant form of delivery was the lecture; a mode of classroom delivery which further strengthened the teacher-as-expert paradigm

and, whilst often derided by some as a pedagogic strategy, also has proponents willing to defend it (Schrad, 2010; Bland et al, 2007 and Burgan, 2006).

The classroom and the learning space are not simply different in a linguistic sense; they are also redolent of philosophical difference. As Oblinger suggests, “Moving from classrooms to learning spaces involves a conceptual shift ...” (2005, p. 18). This research acknowledges the conceptual difference between the classroom and the learning space and recognises that the HE estate is likely to require the provision of both. However, whilst not denying the relevance and importance of the learning space, this research focuses solely upon the location of the performance of formal teaching - the classroom.

A degree of correspondence is likely to be found between a space and the teaching modality employed within that space. As Lefebvre has suggested, “... space ‘decides’ what activity may occur ..” (1991, p. 143). Classrooms, with their rows of desks and, in some cases, the raised dais, populate the institutional estates. Given their structure, these classrooms are traditionally scheduled for lecture delivery and are particularly valued by those whose teaching mode tends toward a presentational style. However, the modality of teaching has undergone, and continues to undergo, significant change. Modes of teaching span a continuum of behaviours - the work of Ramsden (1992), in suggesting three theories of teaching, has a degree of similarity with the ‘Teacher as ...’ conceptions of McLaren (1993) - and both contribute to a delineation across a breadth of teaching modality. Teaching and learning continues to be re-defined and therefore the spaces we use for those activities must also be re-defined. Brown, writing in 2005, suggested that, “... to best serve the educational enterprise, we must design learning spaces that optimize the convergence of the Net Generation, current learning theory, and information technology” (Brown, 2005, p. 12.1). Not only,

then, are the spaces themselves significant, but so is the articulation of the space with the intended purpose.

The re-definition of teaching and learning has involved a gradual erosion of the dominance of the transmissive mode of delivery in the HE classroom. This bastion of classroom delivery, erected around the authority of the expert, is being rapidly superseded by a constructivist theory of learning which, whilst often thought of as 'new', has a modern theory base of well over half a century (see Bruner, 1966 and Piaget, 1950). The theory base of constructivism has redefined the roles of teacher-as-expert and student-as-novice and created a new paradigm of partners in learning and teaching (Cook-Sather et al, 2014). However, old allegiances die hard; whilst constructivism is increasingly ascendant, transmissive approaches are still very evident in HE classrooms. The essential difference which lies in the rift between the two approaches is reflected in the words of Laurillard, a long-time proponent of constructivist pedagogy, "Constructivism is a broad church, encompassing all educators who reject the 'transmission' model of teaching or anything that sounds non-cognitive" (Laurillard, 2002, p. 67). The changing modality of teaching and learning clearly impacts upon the practice of HE. In addition, those changing modalities must also impact upon estate investment and the resultant provision and use of institutional space. As Merriënboer et al claim, "the quality of education suffers when pedagogies are not aligned with physical learning spaces" (2017, p. 253).

Formal spaces, traditionally used for teacher-centric and transmissive modes of teaching and seen as core to the business of the institution, now appear to be cast into shadow by the development of new informal spaces which have many of the characteristics of airport lounges and shopping arcades. These new spaces are promoted as being better attuned to the learning modality of the millennial generation of HE students who, " ... operate on short attention spans, demand immediate

gratification, and process information in short spurts ..." (Vito, 2013, p. 47). This change in institutional estate focus and investment, from the formal to the informal space, is reflected in its literature. The literature demonstrates a much greater volume of writing about informal learning spaces when compared to a relative dearth of literature focusing upon formal learning spaces.

The following section of this review looks to reflect trends in learning space development through an examination of two architectural paradigms which have underpinned, and arguably continue to underpin, the design and development of learning spaces.

Cooper (1981) examined the design and development of school buildings following World War Two. Whilst the context and timing of his work was clearly different to that of this research, the issues he raised then still reverberate with HE space design today. Cooper examined school building design through the architectural paradigms of determinism and functionalism. Determinism was seen as an architectural paradigm where the space created determines the behaviour of the users - often characterised as function following form. In contrast, functionalism was identified as a paradigm where the functional requirements of the users shape the nature of the space provided - often highlighted as form following function.

It would appear that the significant investment in *informal* spaces being made by HE institutions *tends* to follow a more determinist approach. Informal space appears to be created through institutional strategy and the input of experts, such as architects and space planners, rather than through any significant or long-term input of those who will be using the space. In this model experts envision space *for* users. This strategy might appear eminently practicable - to provide users with a flexible and relatively unstructured space and allow them, in principle, to deconstruct and

reconstruct that space as they require. The strategy also appears consistent with a constructivist model of HE pedagogy and the literature contains a large number of examples of informal spaces developed and used in this way. The Saltire Centre at Glasgow Caledonian University, the James Weir Building at the University of Strathclyde and The Hive at Queen Mary, University of London are examples of informal space developments which have dominated much of the learning space literature in recent years.

The examples above highlight spaces which are often described as flexible, responsive and student-centred and are lauded as spaces which have been designed to champion the values of constructivist pedagogy. However, a more critical perspective might question the institutional motivations which lie behind such developments. Are users genuinely being provided with spaces which are truly intended to reflect the freedoms and flexibility inherent in such an educational philosophy? Alternatively, is constructivism simply being used as a justification for institutions to create spaces which have a greater 'kerb appeal' for the dwindling pool of potential customers which HE institutions are forced to chase even more vigorously. Is there institutional pretence at play here, and has the development of learning space become a pawn in a politicised game? As CABE (2005) suggested, "... the existence of well-designed buildings on a campus is a significant factor in the recruitment of staff and of students" (CABE, 2005, p. 7). Is it therefore likely that some students are attracted more by the features of the landscape, rather than the rigour of the journey? If that is the case, are institutions compromising their investment in the spaces in which academic rigour traditionally takes place through investment in spaces which might help to recruit but might be more specious in their ability to retain?

The determinist paradigm appears to be less frequently employed in the development of those spaces where formal teaching is conducted and where a more instructivist pedagogic approach might tend to dominate. The approach to the creation of space here *tends* toward a more functionalist approach - developing spaces around the requirements of those behaviours which either will be, or are thought to be, exhibited in the space. However, in practice, this approach might be better described as quasi-functionalist because there is a question to be asked about who identifies those behaviours upon which the design and development of formal space is predicated. My own previous research in this area (James, 2011), albeit restricted to a small case study in a single institution, found that there was no evidence at all of direct involvement of teaching staff or student users in the specification and development of a formal learning space initiative. The majority of the design and development decisions tended to reside with those identified as non-user experts - budget holders, external consultants and contractors; rather than the end users who, even within the limited time of a three-year degree programme, had a longer-term stake in the function of the space. The involvement of academic developers who, according to Jamieson, "... have a key role to play in assisting universities to engage effectively in the design and development of more effective teaching and learning facilities" (Jamieson, 2003, p. 119) was not evidenced at all.

Learning space developments which do not engage end-users, as the most significant stakeholders, have a tendency to fail. As Greany points out in his foreword to a literature review on school environments conducted in 2005, "The open-plan classroom movement showed that purely physical design solutions that are not owned by the users or supported with effective systems and behaviour change will not work" (Higgins et al, 2005, p. 3). Users should therefore be involved in all stages of design, development, implementation and use evaluation. Higgins et al, referring to findings reported by Sundstrom in 1987 noted that there were, "... some findings of increased satisfaction with environments designed through user involvement" but offered the caveat that, "... this

satisfaction could be due to the involvement itself, the resulting building actually being better, or perhaps both” (Higgins et al, 2005, p. 13). Whatever the reason, any involvement of users in learning space design and development is likely to have long-term benefits and should therefore be encouraged.

Given that formal space is a significant institutional asset, it might be anticipated that the development and equipping of these spaces will be determined, at least in part, by reference to institutional philosophy and strategy. The Joint Information Systems Committee (JISC) calls for a robust articulation of learning space with institutional vision and suggests that, “... the design of our learning spaces should become a physical representation of the institution’s vision and strategy for learning – responsive, inclusive, and supportive of attainment by all” (JISC, 2006, p. 2).

Unfortunately, formal space development and equipping often appears to be more formulaic than philosophically or pedagogically grounded. This is often evidenced in the cost-saving-through-volume-purchasing approaches adopted by many institutions which have resulted in drab institutional colour schemes, unsuitable furniture and technical installations which demonstrate limited responsiveness to the needs of users. In addition to the implications of cost, a further rationale for this more formulaic approach to the design, development and equipping of formal spaces might lie in the requirement to maintain the large number of spaces involved and to provide continuing support to a significant body of users. Adopting a standardised approach to the equipping of space clearly lends itself better to maintenance and support. Issues of maintenance and support rarely enter the consciousness of the users of learning space – until problems occur and, at which point, they become paramount. However, they are important considerations in the development of space; as Temple suggests in a Higher Education Authority literature review (2007), “Maintenance matters: it is not trivial in supporting learning” (Temple, 2007, p. 50).

Standardisation has undeniable benefits in respect of maintenance and support. However, it also tends to lead towards greater prescription in the structure of space and might, in turn, lead to less creativity in the use of that space. Standardisation is seen, for example, in the identification and location of, "... 'symbolic' teacher-focused tools, such as lecterns or desks, positioned at the front of the class" (Rudd et al, 2006, p. 9). These icons of power and authority determine, often very precisely, the footprint of presentations and the teacher-centricity seen in many institutional classrooms. The unfortunate reality of formal spaces in UK HE institutions is that they, "... have been dominated in the last century by one type of design: tutor-focused, one-way facing and presentational, with seating arranged in either a U shape or in straight rows" (JISC, 2006, p. 10). This research does not seek to eradicate formal teaching and learning spaces; however, it does question whether there might be potential for a more creative development, structuring and use of such spaces. One aspect of such potential might lie in exploring similarities which might exist between theatre design and the design and development of space in HE - although there appears to be little reference to any such similarity in the learning space literature. JISC, in a 2006 publication which profiles the Creativity Zone developed jointly by the University of Sussex and Brighton University, briefly mentions that, "practitioners act like set designers" (JISC, 2006, p. 14) whilst Acker and Miller (2005) speak of space which should be "rapidly reconfigurable" and advise that;

Having power and network connectivity handy and moving furniture to form student work groups *should be as simple as a well-constructed theater (sic) set that changes between scenes.* (italics added) (Acker and Miller, 2005, p. 4).

If classroom space can be conceived of like theatre space then, perhaps, the classroom experience might inherit something of the experience of a trip to the theatre or other performance venue. A number of authors make this call. Graetz, who used the Hogwarts School example cited earlier in this chapter, suggests that, "Our students are enchanted by works of art, musical performances, and

brehtaking landscapes ... “, and then asks, “ ... but do they find our learning environments enchanting”? (Graetz, 2006, p. 74). JISC, broadening the footprint beyond the classroom space itself, suggests that, “Entering a college or university building should create a sense of excitement about learning” (JISC, 2006, p. 8). Creating an enchanting and exciting experience rests, in part, upon the performers who give the performance. However, those performers also need to be provided with learning spaces which support, facilitate and nurture those performances.

2.6 Conclusion

The first theme of the literature review examined metaphors used in respect of teaching performance. Metaphors of teaching heavily populate the pedagogic literature and, whilst often used to describe acts of teaching after the event, they might also have a potential role in helping new teachers to create a classroom identity. Some of the work referenced in this area appears to provide superficial applicability for the practice of teaching. However, other writers, Aiyegbayo (2013) and McLaren (1988, 1993) for example, have provided valuable insights into the role of the metaphor to echo the similarities which exist between the domains of the classroom and the theatrical venue. The theme of metaphors concluded with an explication of the dramaturgical metaphor and model attributed to Erving Goffman.

The second theme, which took up the issue of similarity between formal teaching and acting used three examples to illustrate this similarity. The examples - moment of orientation, mental reconnaissance and grasp - have been taken from the toolkit of Konstantin Stanislavsky and illustrate how techniques used by actors can have a direct applicability to the classroom.

The final theme explored the importance of the spaces teachers use for the delivery of their classroom performances. The impact of space upon behaviour was identified and the conceptual shift between the classroom and the learning space considered. Whilst the work of Lefebvre (1991) confirms that the properties of a space have a direct impact upon behaviour in that space, the relationship between any planned activity and the provision of institutional space for that activity appears, in general, to be poorly articulated. The voice of teachers as space users appears to be poorly represented in the development of space which, in most institutions, is heavily formulaic and often driven by decisions taken by those distant from the eventual use and whose motivations might differ from those of the teacher-performer.

This literature review has demonstrated, through a range of metaphors, that teachers often frame their classroom delivery as performance and position themselves as performers. In addition, it has shown through a small number of examples drawn from one school of acting that some of the skills of the actor are transferrable to the classroom. However, whilst teachers might perceive themselves as performers, their classroom acts as performance and some of their behaviours as actor-inspired, there is a significant practice gap between the perception of the teacher-as-performer and the enrichment of the teaching repertoire with the skills of the performer. That gap in practice reflects a gap in the literature. This research looks to make some progress in addressing that gap by exploring how classroom delivery could be enriched by being underpinned by a notion of performance, enacted in spaces which reflect some of the characteristics of performance venues and draw upon a better understanding of the repertoire of the performer.

3.0 Chapter 3: Research Methodology

3.1 Introduction

This chapter discusses the research methodology used in this thesis. The research methodology incorporates a number of elements which are:

- The philosophical orientation which underpins the manner in which this research has been conceived and conducted. The orientation employed in this research is that of interpretivism.
- The theoretical framework, that of Symbolic Interactionism further informed by the dramaturgical perspective of Goffman, which establishes the principles upon which the research aim and research questions are focused and articulated. In addition, it underpins the theoretical element of the notion of performance developed for this research.
- The research strategy, which ensures congruence between the aim of the research, the research questions and the manner in which the research is conducted. The research strategy adopted for the second phase of data collection and analysis is that of case study.
- The research methods employed to collect, analyse and make interpretations from the research data. Data has been collected through a number of classroom observations and semi-structured interviews and the analysis has been conducted using Template Analysis, NVivo software and, in the second phase, manual methods.
- A description of the context, and constraints, which inevitably shape the conduct of the research as a pragmatic enterprise. These elements are drawn together under the broad heading of ethical considerations.

3.2 Philosophical Orientation – Interpretivism

Researchers do not begin their endeavours with the notion of a tabula rasa attributed to the seventeenth century philosopher John Locke (Petryszak, 1981). They hold a view of the world which shapes their values and beliefs and is often referred to as their philosophical orientation. This orientation has a direct bearing upon the manner in which the research questions are articulated, data is collected and analysed and research findings are reported; in essence this orientation drives the nature and conduct of the research. The two most important perspectives informing philosophical orientation are ontology and epistemology.

3.3 Ontology

Ontology has been described as the, “study or theory of ‘what is’ i.e. the characteristics of reality” (Wellington, 2000, p. 199) and its definition has been framed around a question asked by Waring – “What is the nature or form of the social world?” (Waring, 2012, p. 16). However, a more fundamental question might ask not what it is but *how* the researcher comes to understand and then represent the social world – a question answered in part by decisions relating to the nature of the data collected. This research draws data from the observation of lectures and from interviews subsequently undertaken with a number of those providing some of those observations. Decisions in respect of the forms of data collected, and subsequent meaning made from that data, are informed, again in part, by the ontological perspective held by the researcher.

Ontological perspectives are often represented as either binary alternatives, positions plotted along a continuum or, as suggested by Benton and Craib (2011), specific ontologies might be naturally

reflected in the shared worldviews of particular discipline groups. Using the notion of the continuum, we find realism located at one of the poles; this is where objective description of an external and tangible reality tends to lie and, for the realist, “the world exists and is knowable as it really is” (Cohen and Manion, 1989, p. 11). For this research, a realist ontology would, for example, provide a description of the landmarks and physical characteristics of classrooms using measures such as volume, dimensions and quantities. Such descriptions represent the world in a tangible and objective form; however, the realist ontology does not simply refer to ‘real’ in respect of objects in the world which have a tangible presence. More intangible concepts such as organisation and culture, which are exemplified by Bryman (2016), also have for some an external, prescriptive and constraining ‘existence’ which will shape their view of the world and the place of themselves and others within it.

At the other pole of such a simplified ontological continuum lies interpretivism. Researchers working with an interpretivist ontology look to do more than provide objective descriptions - they look to interpret the social world and, from this interpretation, to construct meaning (hence the alternative term of social constructivism). Here representation would involve a more nuanced exploration of the classroom; exploring factors such as the effect of institutional culture, pedagogic values and the nature of teacher-student relationships. The primary ontological perspective which frames and guides this research is that of interpretivism.

Whilst the interpretivist ontology takes precedence in this research, the research does draw from both poles of the ontological continuum. Using video data and contemporaneous notes the researcher looks to describe the physical structure of the classroom space and the behaviours performed during the observations (whilst recognising, of course, that those descriptions are essentially interpretive). However, more importantly, the primacy of the interpretivist ontology

leads to more than simple description; it looks to weave another layer under that description - to interpret and to construct meaning from what is experienced at the observations. This interpretive and socially constructed position is therefore where this research primarily locates itself in respect of ontology; looking more for meaning, rather than just objective description, in the way that teachers behave in the social world of their classrooms. Emergent meaning, generated through analysis of the observational data, is then further explored with the players in the semi-structured interviews. Facilitated by the outcomes of the analysis and using the classroom observations as a structure for part of the interviews, players act as both informants, offering a personal interpretation of their own classroom performances, and respondents to an interpretation of those performances provided by the interviewer.

3.4 Epistemology

The concept of epistemology - “the study of the nature and validity of human knowledge” (Wellington, 2000, p. 196) - is fundamental to the elaboration of the philosophical assumptions made by researchers and key to what might be warranted as truth. This research is positioned within the epistemological domain of interpretivism; closely observing the behaviours of classroom teacher-performers, looking to make inductive interpretations and construct meaning from such behaviours and then co-producing the reporting of such meaning through semi-structured interviews with research participants who are positioned as both informants and respondents.

The model of a continuum was used earlier to demonstrate the polarity of the realist and interpretivist ontologies. Waring now takes this idea of a continuum and re-casts the previous realist-interpretivist ontological poles with a corresponding epistemological nomenclature of

positivist-interpretivist (Waring, 2012). In this view, the principles underpinning a realist ontology - an objective world existing independently of those who inhabit it - echo those of the positivist epistemology where, particularly for the logical positivists, knowledge is only seen as credible when derived through verifiable empiricism (Crotty, 1998). This re-casting serves to demonstrate that a positivist epistemology and a realist ontology share similar perspectives - objectivity, certainty and truth. In respect of its core philosophical orientation, this research rejects such absolutist perspectives and positions itself at the interpretivist poles of both the ontological and epistemological continua.

To conclude this discussion of philosophical orientation, the HE classroom might be narrowly perceived as a single, bounded physical location within which curriculum-as-content is transmitted from teacher to student, “ ... the place where faculty and students came together for formal learning ...” suggests Oblinger (2005, p. 14). A more liberal perspective, such as that offered by Watkins (2005), suggests that the walls of a classroom are, in more than one sense, an artificial construct. This more liberal perspective might lead toward a consideration of the classroom as a space of social meaning; a location which is repeatedly deconstructed and reconstructed and inhabited by social actors who, through their interactions with a wide range of social objects, make meaning within it. A combination of these two viewpoints - the bounded physicality and the space of meaning construction - suggests a model of the classroom as a dynamic social location situated within the skin of a physical space. This hybrid model reflects, in principle, the conception of classroom adopted for this research.

Observing and understanding the teaching behaviours taking place in a classroom conceived of as described above requires two discrete lenses. The first, descriptive, lens enables the observation and description of the landmarks and overt exchanges which take place within the physical space. A

second, and more significant, interpretive lens enables a look beyond the physical skin and into the space where meaning is constructed. To push the optical metaphor further, this interpretive lens is initially shaped by the ontological and epistemological frames held by the researcher and then focussed by the theoretical framework. For this research, that theoretical framework is Symbolic Interactionism (SI).

3.5 Theoretical Framework - Symbolic Interactionism (SI)

SI is defined as a, “Sociological perspective that focuses on the way individuals interpret social symbols (gestures, signs, and language) and subsequently interact with each other to create social realities” (O’Leary, 2010, p. 286). This sociological perspective is generally attributed to the significant influence of George Herbert Mead at the University of Chicago. However, whilst Mead tends to be acknowledged as the founder of what subsequently became known as SI, his primary focus appears to have been his teaching – “He published little but lectured brilliantly” (Torrance, 1983, p. 501). Given that he did not produce a single text specifically identifying SI, most of his work comes to us from the writings of his students - most notably Herbert Blumer - who worked under Mead and substituted for his teaching at Chicago when Mead became unwell towards the end of his life. (Hammersley, 1989).

SI embraces five core ideas about human beings. These ideas, substantially reduced, are that human beings are social, thinking and defining; they act in the present and are active in relation to their environment (Charon, 2011). These core ideas underpin the belief of the Symbolic Interactionists that meaning is derived through social interaction and that, “ ... human beings construct their realities in a process of interaction with other human beings” (Meltzer et al, 1975, p. 54).

The definition offered by O’Leary (2010) provides a broader perspective than that of Meltzer et al (1975) by also including the suggestion of interaction with other, non-human, social symbols and objects. This difference is critical to the symbolic interpretations emerging from classroom observations undertaken for this research. Classrooms are filled with a wide range of social objects. Some of these social objects will be tangible, such as tables, chairs and students, whilst others, such as gestures and emotions, are more intangible. The dynamic in-class engagement with this broad range of social objects produces multiple perceptions and interpretations, leads to a cycle of initial construction, deconstruction and reconstruction of meaning and can help to explain the performance of social actors within the classroom. Formal teaching, i.e. the lecture, which is itself a social construction, has been taken as the primary social object used in this research to understand performance in the classroom.

For the purposes of this research, SI is the theoretical framework which provides the, “overall orientating lens” suggested by Creswell (2009, p. 62). SI encompasses a number of schools of thought. Meltzer et al assert that, “As few as only two schools have been distinguished by some commentators, and as many as ten by one commentator” (1975, p. 52). This research takes one of those schools of thought, the dramaturgical approach associated with the work of Goffman (Lauer & Handel, 1977), as a highly suitable framework to understand teaching performance in the classroom. This choice of the dramaturgical approach is reinforced by a further reading of Meltzer et al who suggest that, “... when human beings interact each desires to ‘manage’ the impressions the others receive of him/her. In effect, each puts on a ‘show’ for the others” (1975, p. 68).

The work of Goffman is not without its critics – “While his analyses are generally regarded as brilliant, even by his critics, they are also frequently regarded as eccentric and idiosyncratic, and out of the mainstream of sociological thought” (Lauer & Handel, 1977, pp. 407-408). More disparagingly,

critics have also suggested that his approach reduces human interaction to cynical and manipulative behaviours enacted as part of a life game of confidence trickery (Karp et al, 2003; Cuzzort, 1969). Despite these criticisms, this research contends that SI, with its emphasis upon social interaction and interpretation, and the dramaturgical approach, which models life behaviours using a theatrical metaphor, are highly suitable as the theoretical framework for this research.

To conclude, the philosophical orientation of this research is informed by the triad of ontology, epistemology and theoretical framework. The ontological and epistemological perspectives are centred upon interpretation and meaning-making of the teaching behaviours identified in the classroom observations. The meaning emerging from the classroom observations is then shared and examined with the players in their interviews using the lens of symbolic interactionism which, for this research, draws heavily upon the dramaturgical approach of Goffman.

3.6 A Qualitative Approach

The quantitative-qualitative dichotomy, which neatly cleaves social research into two distinct camps, is somewhat of an unsophisticated separation. It is, however, deeply entrenched in the discourse of social research and, as Hammersley has asserted, “ ... ‘qualitative’ and ‘quantitative’ are sometimes used to represent fundamentally opposed approaches to the study of the social world, one representing the true way and the other the work of the devil” (Hammersley, 2008, p. 39). The view of a neat and clean separation is created by a naïve tendency to focus upon the methods employed. However, the distinction between the two paradigms is more nuanced than simple contrasts between methods might indicate. Bryman (2016) suggests that in creating any distinction between qualitative and quantitative we should draw back from this stark contrast of methods and examine the more fundamental distinctions which reside in our contrasting approaches to theory, ontology

and epistemology. In respect of theory, we may contrast a deductive approach, in which research seeks to test theory and therefore tends to be essentially quantitative, and the inductive approach where researchers look to generate theory from the emerging data. In respect of ontology and epistemology, we might contrast ontological perspectives which suggest an external reality against those of a constructed reality and epistemological perspectives which contrast an objective truth with a more subjective and negotiated approach to meaning-making. This research adopts an inductive approach to theory and, as has been identified in sections 3.3 and 3.4, underpinning ontological and epistemological perspectives which are fundamentally interpretivist. Whilst this research does eschew numbers in favour of words, it is the underlying perspectives of theory, ontology and epistemology, rather than simply the methods employed, which position this research as paradigmatically qualitative.

3.7 Case Study

A case study strategy has been adopted for the second phase of this research. Robson identifies case study as, “A strategy for doing research which involves an empirical investigation of a contemporary phenomenon within its real life context using multiple sources of evidence” (2011, p. 136), whilst Torrance suggests that all case study research should have an, “emphasis on study-in-depth” (2005, p. 33). In addition to this central characteristic of study-in-depth, Yin suggests that the, “distinctive need for case study research arises out of the desire to understand complex social phenomena” (Yin, 2014, p. 4). One contention of this research is that the notion of teacher-as-performer in the HE classroom is, indeed, both a contemporary and complex phenomenon and the desire to study it in-depth therefore makes case study an appropriate research strategy.

Case studies exist as different types, each serving different purposes or seeking to answer particular research questions. In addition, they are delineated differently, in respect of their case focus, differing boundaries determine their scope and they each occupy a particular context. Each of these characteristics is, in the context of this investigation, explored in the following sub-sections of this chapter. Finally, the tricky question of whether any form of generalisation, from the case to the broader population, is either possible or desirable is also considered.

3.7.1 Case Study: Type

Much has been written about case study as a research strategy (Bassey, 1999; Gillham, 2000; Ragin & Becker, 1992; Simons, 2009; Swanborn, 2010; Yin, 2009). Whilst there appears to be a general consensus amongst most authors that case studies explore depth, rather than breadth, seek out the particular, rather than the general, and place great emphasis upon context; views differ in respect of the types, or kinds, of case study which exist. Thomas (2016) provides a useful starting point with a helpful table identifying the different types of case study defined by six authors (2016, p. 113).

One of the authors identified by Thomas, Yin (2014), suggests that lying under a broad differentiation of single or multiple case studies there are three different types of case study - the exploratory, descriptive and explanatory - with the descriptive case study serving to, “ ... describe a phenomenon (the “case”) in its real-world context” (2014, p. 238). This work is seeking to describe and then understand a phenomenon, the HE lecture as an act of performance, in a real-world context – the classrooms of a single UK HE institution. It is therefore appropriate to position this work as a descriptive case study within the framework provided by Yin.

3.7.2 Case Study: Delineating the Case(s)

Case studies use the case, or unit of analysis, as the focus for their investigation and delineating the case(s) at the outset is considered essential in ensuring the clarity of the case study. For this research, the case(s) are the five participants who each provided data in the form of three classroom observations and a semi-structured interview in phase two of data collection.

Cases may be singular – a teacher, a classroom or an institution – or multiple, representing, perhaps, a group of teachers from a subject discipline or female teachers who qualified in a particular year. The natural delineation of the case lies in the research question and, it is argued, that, “If your research questions do not lead to the favouring of one unit of analysis over another, your questions may be too vague or too numerous ..” (Yin, 2014, p. 32). However, given the inductive nature of this research, the research questions were developed in advance of the delineation of the case(s). The research questions therefore refer to ‘a sample of teacher-performers in a single UK HE institution’ rather than a more precise delineation.

The delineated case(s) for this research are referred to as the players (see key terms on page 10); identifying them as such distinguishes them from the twelve research participants, who are **not** included within the delineation of the case, but did provide data in the first phase of data collection and whose specific purpose was to enable the researcher to understand how performance was enacted in the HE classroom.

The following sketches provide an introduction to the five players who constitute the case(s) under study:

Alex Tall, over six feet tall, and solidly built, Alex carries himself with a confident air and has described himself as “intimidating” (A, I). He teaches a health-related science discipline and is recognised within the school and in the institution more broadly for his commitment to teaching and his concern for students. His somewhat bluff exterior belies that concern and, with no previous knowledge of him, his participation was sought with some trepidation. He responded positively and was eager to be involved.

For younger members of school staff seeking information on a range of issues Alex would be one of their first ports of call. His years of service identify him as someone who understands the workings of both institutional and school contexts; he adopts those strategies and directives that inevitably come with each new academic year but is not above voicing cynicism, forged from long-term institutional experience. His cynicism is honest and transparent - he is happy to share his views with all, irrespective of their position in the academic hierarchy.

Alex likes teaching in lecture theatres - particularly the larger theatre located in the building in which he is based - and suggests that they provide him with the greatest opportunity to be mobile within the space. He suggested that he would be a good choice for the research because he was a “showman” (A, I). He didn’t disappoint – his three performances were lively, engaging and demonstrated clear evidence of that showmanship.

Emily Young and relatively inexperienced in teaching, Emily teaches in the healthcare sciences. Given her casual dress and youthful appearance, she could easily be mistaken for a student in the melee of the minutes prior to the start of teaching. She has an easy and comfortable rapport with students suggesting that she is well liked by the cohorts she teaches. Emily is loud, quick-witted and energetic. The three observations made of her teaching were highly interactive and, whilst occasionally appearing to border on the chaotic, it was impossible not to acknowledge that each member of the audience was, at least at some point during the classroom performance, engaged and active.

Emily appears to seek a close connection with her students and it was clear that she was very comfortable when in close proximity to the audience. She does not find the cramped conditions of some of the classrooms she uses to be problematic and, when teaching in large lecture theatres or venues with a stage, she spends much of her time teaching from the floor of the auditorium.

Emily uses rewards extensively during her classroom performances. Rewards, in the form of sweets and small gifts, are provided to audience members for their contributions and, whilst observing in a non-participant capacity, there were occasions when I secretly hoped that something from the ‘bucket of happiness’ might have come my way.

Brian Brian; tall, casually dressed and with long shoulder length hair, cuts a distinctive figure in a costume accessory which he wore for each of the three observations and the semi-structured interview.

Brian was a late entrant to HE but is now an experienced senior lecturer in his school. He has an acute sense of humour and a grounded sense of his own place in the hierarchy of HE. His practical and common sense approach to HE, and his easy rapport more generally, makes him popular with students. This was clearly evidenced in the following example taken from notes of an observation written after that observation was abandoned because of the technical difficulties encountered;

It became apparent that a microphone channel conflict caused the broadcast of this lecture through the speakers of a lecture theatre on the other side of the building. Completely unflustered when the door opened and the broadcasting was reported to him, Brian conducted a humorous exchange with the 'distant' audience gently mocking the nature of their subject discipline and signing off with an invitation to them to join his teaching the following week. Two floors down and on the other side of the building, it was impossible to see their response, but the audience in his room clearly enjoyed the banter.

Brian has a long history of connection with theatrical performance - both in the area of music and drama and, as he says himself, "... there was a point where either music or drama could have been where I went" (B, I). Fortunately, for HE, that career was relatively short lived and Brian now appears settled into life as an academic.

Cathy

Cathy is a small, wiry, middle-aged woman who could be described as quick in her thought and precise in her speech. She is vastly experienced in education; Cathy has experience of teaching in both the secondary sector and HE, a background in residential care and has also worked for Ofsted. Cathy readily agreed to be involved in the research - suggesting that her teaching, "... is a performance, of that there is no doubt" (Ca, I) - and providing a wealth of insights from her broad range of experiences.

Cathy could be a little brusque in manner but, in talking to her, it becomes obvious that she cares deeply about HE and her students. Moving towards the end of her career, she does admit that she is becoming more selective about the battles she fights. It was, however, impossible not to be impressed with the effort she had clearly invested in the classroom performances observed for this research but to also understand the more restrained effort she was prepared to invest in other school and institutional activities where the return on her personal investment was likely to be more limited.

Cathy provided one of her observations in the Moot Courtroom of Northern University. It involved a role play of a court case which had some reminiscence of the afternoon drama, *Crown Court*, which was broadcast by Granada TV between 1972 and 1984. Cathy clearly enjoyed developing and delivering the material - "because I like showing off" (Ca, I); this was clearly evidenced in the procurement of a wig and a number of gowns as props and the effort taken to wrap sheaves of 'court' documents in pink ribbon. The effort involved in setting up the classroom performance showed the significant commitment Cathy invested in the delivery itself and to the experience of those involved as role-playing courtroom participants, audience and, of course, students.

Clive

Tall and slim, Clive teaches in the social sciences. Dapper in dress and precise in his behaviours, he has a self-effacing manner and a ready sense of humour which appears to make him popular with both staff and students. He has an easy rapport generally with his audience; however, he also sets clear boundaries around certain aspects of his classroom performance and, he suggests, this occasionally spills into confrontations with members of the audience. Trying to avoid confrontation where he can - he suggests that he is, "trying to revise my practice around being confrontational" (Cl, I) - certain boundaries are still non-negotiable for Clive. These non-negotiable boundaries include the inappropriate use of mobile phones during his teaching - 'inappropriate use' is determined by Clive - and any perceived lack of respect for the more sensitive aspects of his subject discipline.

A particularly noteworthy aspect of the classroom performances delivered by Clive was his use of music and imagery to set a context as the audience arrive and take their places in the

auditorium. The effort involved in selecting, editing and deploying the music and imagery reflected the commitment that Clive invested in his teaching and the respect that he clearly demonstrated, as performer, for his audience.

3.7.3 Case Study: Case Boundaries

Having delineated the case(s) for the case study a critical next step is to establish the boundaries of the case and thereby determine the scope of the study. The drawing of the case boundary is often straightforward; the research might examine a single individual, a single phenomenon or a project implementation. However, this is not always the position and, for this study, two distinct boundaries have been identified.

The first boundary - the study perimeter - is drawn around the institution. Northern University has been selected and used for data collection and the cases have only been drawn from the academic corpus of that institution. Identification of the case study perimeter and context is particularly relevant for readers when considering the relatability of the research findings to their own practice or experience.

The second boundary lies within the study perimeter and envelops the case(s) - already identified as the five players who provided data in phase two of data collection.

3.7.4 Case Study: Context

Having delineated the case(s) and identified the boundaries for the case study it is important now to establish the context within which the case(s) are to be examined. Contextual information enables

readers of the case study to understand where the research is situated and, like knowledge of the boundary of the case study, is helpful in enabling them to determine whether they are able to make any claims of relatability between the case study context and their own practice or experience.

The institutional context for this case study is a single UK HE institution in the north of England - Northern University. The institution emerged originally from a technical institute, then a polytechnic and was granted university status under the Further and Higher Education Act 1992 – it is therefore known colloquially as one of the new or post-1992 universities. Northern University currently serves a student body in excess of 25000 students and teaching provision is structured around twenty academic schools; it occupies a sprawling city centre campus, where almost every street appears to have at least one building adorned with the university crest, and provides course delivery in two other northern UK locations and one international campus.

The twenty schools of the institution, organised under a four-faculty structure, provide a wide range of teaching across both traditional and vocational disciplines. The course portfolio reflects the breadth of a diverse student population by offering more than two hundred four-year foundation courses, over four hundred undergraduate courses, in excess of two hundred postgraduate courses and an extensive portfolio of continuing professional development and short course provision. Student recruitment, as with other UK HE institutions, is vigorously pursued through local, national and international initiatives. Whilst students from across and beyond the UK are represented in the student body, the majority of students are recruited from the north of England.

The estate of Northern University reflects the development of an HE institution, in different guises, over nearly two centuries; there is an eclectic mix of warm red-brick, detailed architectural

mouldings, brutal concrete, light pouring through large glass panes, timber-framed structures which persist despite their naming as temporary and the inevitable sheathing in white u-PVC. Significant annual capital investment has taken place in the city centre campus under a strategy of better integration of geographically dislocated institutional services and better engagement of the institution with the city and the local population. Whilst the strategy highlights better integrated services for students and staff, development of the estate is also prioritised to produce spaces which are best suited to the perceived needs of student and staff users; significant investment has therefore taken place in the re-development of the main and satellite library services and the creation of social spaces for learning in these facilities. A smaller investment has taken place in the development of the more formal spaces used for large class lecturing. Some of these spaces are modern, bright and well-equipped whilst others await further investment and re-development. One particular space, the Moot Court, has been developed to provide a hybrid function; to reflect a quasi-real-life setting in the context of its primary teaching role, that of legal education, whilst also facilitating the requirements of more general lecture delivery when the space is required by other cohorts. The spaces provided for teaching and learning at Northern University reflects a wide diversity in the quality of estate provision.

Northern University is, in many respects, similar to every other UK HE institution; it receives funding through the annual teaching grant from the Office for Students, research funding through Research England and, of course, tuition fees provided by those students it recruits and retains. These core funds are supplemented by a myriad of additional financial inputs. The quality of educational provision at Northern University is overseen through a rigorous set of procedures implemented and maintained internally by the institution but recognised publicly by the engagement of the institution with the annual Teaching Excellence and Student Outcomes Framework (TEF). Northern University delivers a core portfolio of courses which have a great deal of similarity, in their design, delivery and outcomes, to courses offered by other UK HE institutions. However, it is also unique; its history,

geographic location, staff and student profiles, relationship with the local community - in essence its culture - distinguish it from every other institution in the UK. Given its similarity with, whilst also acknowledging its distinctiveness from, other UK HE institutions it is argued that Northern University provides an institutional context suitable for case study research.

3.7.5 Case Study: Participant (Phase 1) and Player (Phase 2) Selection

It should be noted that the selection of participants for phase one of data collection is separate to that employed for the selection of the players who became the case(s) for the case study employed in phase two. However, the selection of participants (phase one), and players (phase two – case study), employed similar processes and are therefore considered together in this section.

It is possible to obtain a full list of academic staff employed by Northern University. Using such a list, it would also be possible to randomly generate a sample of lecturers who might then be invited to participate in the research. Unfortunately, it is impossible to know whether this sample might include lecturers who enthusiastically embrace performance techniques in their teaching repertoires, those who might consider performance anathema to teaching or others who might simply be ambivalent to the notion of performance as part of the HE lecture. Such an approach - identifying lecturers at random from the academic population of an institution – is therefore likely to fail to identify those lecturers who would be the most valuable informants for the research.

Whilst Northern University does hold a central directory of academic staff, it does not have a list of those lecturers who might be described as imaginative in their approach to teaching or those using performance techniques in their teaching repertoire. These lecturers therefore constitute a hard-to-reach population. However, some of this hard-to-reach population can be identified through the, often informal, networks which readily propagate within HE institutions. Snowball sampling utilises

this notion of networking to identify potential research participants and was used to recruit participants for phase one and players for phase two of this research. In addition to facilitating the identification of a potentially hard-to-reach population, snowball sampling - as a non-probability sampling technique - is congruent with the underpinning research philosophy of interpretivism and the case study strategy – where there is no intention to link observational or interview data to the viability of statistical tests or to make statistical generalisations from a sample to a population.

Miles and Huberman suggest that snowball sampling, “Identifies cases of interest from people who know people who know what cases are information-rich” (Miles and Huberman, 1994, p. 28) - a description which precisely reflects the manner in which both participants and players were recruited for this research. All of those who participated in data collection were identified by their peers – teaching colleagues in phase one and key institutional contacts with a broad overview of teaching across the institution in phase two. This approach offered two benefits to the research. The first refers to the notion of the ‘sponsored’ contact, where requests for involvement in research, which make an inevitable demand upon the time of participants, may be more likely to elicit a positive response when that request is made by a known associate rather than a ‘cold call’ from an unknown researcher. It is, of course, important to acknowledge that snowball sampling should be considered because it best responds to sampling requirements, or addresses recruitment difficulties, rather than used to coerce possible participants to become involved through the use of a known intermediary. The second benefit was the ‘distancing’ of the researcher from the initial identification of participants and players. In the first phase a single chain of peers identified participants whilst, in the second phase, key institutional contacts identified the players. It is argued that this distancing of the researcher from the initial selection improved the validity of the research.

Recruitment of participants to phase one of data collection involved the selection of individuals whose purpose was to enable the researcher to begin to understand how performance was enacted in the HE classroom. Twelve participants were recruited and were, with the exception of an external contractor, all experienced members of academic staff of Northern University. The participants represented a range of subject disciplines, were almost equally distributed in respect of gender and were mostly drawn from the senior lecturer grade. The recruitment of these participants began with a single contact, identified by colleagues as having an 'imaginative' approach to teaching, who subsequently provided an introduction to a second lecturer, with a similar disposition to teaching, in a different school. The list of participants then 'snowballed' until a total of twelve participants had been observed in the first phase of data collection. Recruitment of participants to phase one of data collection ceased when no new concepts were seen to emerge from the observational data – a point often described as data saturation (Corbin, 2005). Those observed, and the characteristics of the observations conducted in phase one of data collection, are shown in appendix 1.

Phase two of data collection marked the transition from the recruitment of phase one participants to the commencement of the case study and the recruitment of those who would constitute the case(s). Participants, in phase one, and those referred to as players, in phase two, are therefore different cohorts selected to serve different research purposes. Whilst recruitment and selection of the players was still based around a snowball approach, phase two moved from a broad-based selection strategy to one in which a smaller number of individuals would be observed on multiple occasions and then asked to take part in a semi-structured interview. The purpose of this approach, which privileged depth over breadth and is consistent with the case study strategy, was to use a smaller number of multiple observations to pursue themes which had emerged from phase one of data collection.

Five senior institutional contacts, four in faculty roles designed to develop teaching and learning innovation and one in a senior cross-institutional staff development role, were asked to identify colleagues who, in their opinion, were using techniques of performance in their teaching repertoires. As previously suggested, the identification of potential case(s) through the involvement of these key institutional contacts, who collectively offered a wide-ranging perspective upon teaching delivery across the institution, enhanced the validity of the case selection. Nine potential participants were identified but, for a variety of reasons, only five felt able to contribute and therefore became the case(s) for the research. The five case(s) are all members of academic staff who represent five different subject disciplines and span the lecturer, senior lecturer and principal lecturer grades. The cohort consists of two females and three males. The characteristics of the observations conducted in phase two of data collection, are shown in appendix 2.

Snowball sampling does have a number of potential limitations. It can, for example, introduce bias as a result of the narrow frame used to identify potential contacts. Asking one potential participant to nominate another, or a group of other, potential participants is likely to restrict contacts to those who are known to, or may have similar characteristics to, the previous referrer. Of course, depending upon the purpose of the sample, this could also be a strength of the technique – as was the case in this research, where contacts using performance techniques in their teaching repertoire were able to provide access to others who were also using such techniques in their own repertoires.

A further limitation - especially for those looking to make statistical generalisations from the data - would be that, in using snowball sampling, not all of the defining characteristics of HE lecturers were, or could have been, represented in the case(s) selected for the second phase of the research. The case(s), for example, did not reflect all age ranges of lecturers, years of lecturing experience or all subject disciplines offered in the Northern University course portfolio. Whilst the case study

researcher is likely to find such thorny issues of generalisation from the case(s) to the population to be of limited concern, researchers conducting quantitative research, and looking to make such generalisations, will find snowball sampling potentially problematic. It is important to recognise and acknowledge that such criticism exists.

3.7.6 Case Study: Generalisation

It has been suggested that the case study, “ ... asserts idiosyncrasy, but seeks generalisation ..” (Centre for Applied Research in Education (CARE), 1994, p. 84). This seeking of generalisation from the idiosyncrasy of the case has been, for some authors, problematic. Bassey, referring to the single case, suggests that, “The familiar criticism facing case study researchers is ‘How can you generalize when $n = 1$?’” (1999, p. 30). Hammersley, in a similar vein, counsels researchers towards prudence in making any claims which cannot be substantiated by the available evidence (Hammersley, 2008). The caution advanced against generalisation from a case study would seem particularly pertinent where a causal relationship is suggested – such as in the explanatory case study proposed by Yin in his case study typology (2014). This caution might be less pronounced where the purpose of the case study was, as in this case and according to Yin, “ ... to describe a phenomenon ... in its real-world context” (Yin, 2014, p. 238).

The key to enabling generalisations commensurate with interpretivist research such as this might lie more in the depth and detail - the richness - of the case description rather than the breadth of the data collected. As Stake suggests;

... the demands for typicality and representativeness yield to needs for assurance that the target case is properly described. As readers recognize essential similarities to cases of

interest to them, they establish the basis for naturalistic generalization (Stake, 1978, p. 7).

The intention of this case study has been to gain rich, in-depth data to help explore a nuanced relationship between the HE lecture and performance. There is no intention to make any statistical generalisations between the case study sample and a wider population. This research provides readers with the opportunity to consider whether there might be any evidence of reliability - in the form of the naturalistic generalisation suggested by Stake - between the interpretations of the data made by the researcher and their own experience.

3.8 Data Collection

Data collection will be reported upon under the two phases within which it took place. Phase one, consisting of classroom observations of twelve participants and phase two – which constituted the case study – and consisted of fifteen observations and three semi-structured interviews (three observations and a single semi-structured interview with each of the five players).

3.8.1 Data Collection: (Phase One – Classroom Observations)

The phase one classroom observations were pre-arranged with the lecturers; they were each video-recorded, to facilitate the data analysis through repeated viewing, and generated a total of twenty-four hours of video data. In addition to the overtly observed behaviours of the lecturers, other, more nuanced, aspects of performance - such as their costume choice, movement in the space and use of classroom artefacts - were also noted and recorded in contemporaneous notes which were made at

each observation. Observations only took place when explicit consent from the lecturer concerned had been obtained; permission from the student cohort was obtained through a separate consent strategy identified later in this chapter.

Classroom observations have been a significant source of data for this research. However, it is acknowledged that, because of their inherently subjective nature, the use of observation is, for some, potentially problematic. Angrosino (2007) has suggested that observation involves paying close attention to how those observed behave and interact and that, in paying that close attention, we use all of our five senses. He does, however, also point out that;

The objectivity of our five senses is not absolute. We all tend to perceive things through filters; sometimes these filters are an intrinsic part of the research method (e.g. our theories or analytic frameworks), but sometimes they are simply artefacts of who we are: the pre-conceptions that come with our social and cultural backgrounds, our genders, our relative ages, and so forth (Angrosino, 2007, p. 37).

As a teacher-researcher and, in some aspects, an insider to the research field, some of these, albeit subconscious, pre-conceptions were brought to the early observations. They will have included tacit knowledge of the institution, the classroom, knowledge of some of the subject content and assumptions held about teaching as performance. The classroom dynamic is viewed through a series of personally constructed filters and the educational researcher needs, as Angrosino suggests, “ ... to work hard to really and truly see all the main details of a new situation – or (...) to see familiar situations through the eyes of those who are in many ways ‘strangers’ to those situations” (Angrosino, 2007, p. 38). Aspects of this insider-outsider positionality are further considered later in this chapter.

3.8.2 Data Collection: (Phase Two – Classroom Observations)

Classroom observations undertaken in phase two of data collection were conducted with the five players – a cohort who now constitutes the case(s) of this study. Observations only took place when the relevant player had signed a consent form and, consistent with phase one observations, permission from the student cohort was obtained through a separate strategy.

Each observation was video recorded and the phase two observations generated a total of twenty-six hours of video data. The decision to video record each observation is consistent with the focus upon the behavioural, vocal and interactive elements of the teaching acts undertaken. The video recordings have therefore been invaluable for data analysis - enabling review of the observations which would not have been possible had data collection relied only on unrecorded observation. Contemporaneous notes were also made at each of the observations and an extract from one set of these notes is included at appendix 4. Whilst there is an inevitable distractive overhead in making notes whilst conducting observations the notes have proved invaluable in supplementing the richness of the video data.

The ubiquity of digital technologies now makes it relatively unproblematic to capture observational data whether that is in planned classroom observations such as this or, using those technologies available in our pockets, data from impromptu opportunities which present themselves. However, there is a note of caution to be sounded in the chain between the unproblematic nature of capture and the interpretation of meaning; Fasoli (2003) counsels that the data provided through visual methods are, “artefacts of the context in which they were constructed by the researcher, and then, later, in which they are consumed by readers” (Fasoli, 2003, p. 36). Researchers choose where to focus the lens of the video camera, how the photograph is framed and where to start and stop the

audio recorder - in exactly the same way that they choose the words they write on the pages of their research diaries. Readers also choose how and where they attend to the data and the interpretations. There is an inevitable selectivity in respect of both observation and interpretation by both researcher and reader. In an interpretivist piece of research such as this multiple subjective interpretations lie inter-woven within the threads of our data, our analysis and our writing. Research which acknowledges such subjectivity and interpretation in its data collection, analysis and reporting could only be carried out if predicated upon a particular set of ontological and epistemological beliefs which recognise the world, and knowledge of the world, as a construction rather than a given.

3.8.3 Data Collection: (Phase Two – Semi-Structured Interviews)

Five semi-structured interviews were undertaken in phase two of data collection – one with each of the players. Each interview lasted for between one and a half and three hours, with breaks taken during the longer interviews, and were all recorded as MP3 files. Brief contemporaneous notes were made during the interviews and each interview was professionally transcribed. An extract from the transcribed interview conducted with Alex is included at appendix 5.

The rationale for the use of the interview is reflected in the question asked by Kvale, “If you want to know how people understand their world and their lives, why not talk to them?” (Kvale, 2007, p. 1). The semi-structured interview schedule was, for the greater part, inductively developed from data obtained from the phase two classroom observations; an approach which afforded an opportunity to contextualise the interview narrative in the observed classroom practice of each interviewee and to explore with each player their own understanding of their own performances to which the

researcher had been privy. This approach - observation followed by, and linked to, semi-structured interview - provided richer insight into the understanding of the notion of performance held by the interviewees than that which could have been established through classroom observation alone.

The choice of interview as method for the elucidation of issues emerging from the observations provides a number of potential approaches which might be grouped under two major headings - the structured or the semi-structured interview. In describing the use of the structured interview Lewin notes that, "care needs to be taken to ensure that the process is standardized for all respondents" (Lewin, 2005, p. 221). This concept of standardisation is much prized in the positivist paradigm where, using market research interviews as an example, there may be no intention to carry out anything other than consistent 'hit-and-run' encounters between researcher and subjects. However, where more detailed views and opinions are sought, or where the researcher might wish to pursue areas which could not have been predicted in advance of the interview, a semi-structured interview provides flexibility. In the case of interpretivist research - where research data is intended to contribute to meaning making or the co-construction of knowledge - the semi-structured interview tends to dominate. Given that the interviews for this research were to be conducted with players who were seen as both informants and respondents, the semi-structured interview was considered to be the most appropriate instrument.

In view of the skills and time required for audio transcription a pragmatic decision was taken to have the transcriptions carried out by a professional transcription service, using a single transcriber for consistency. Seidman has suggested that, "interviewers who transcribe their own tapes come to know their interviews better ..." (Seidman, 2006, p. 115); however, during the time spent waiting for the transcriptions to be returned, opportunities were taken to become immersed in the data through repeated listening to the audio recordings. The transcriptions were completed using the

'intelligent verbatim' transcription format. This produces a text document which captures the content of the interview without transcribing every utterance; given the availability of the audio recording as a fall-back reference this was seen as an acceptable transcription solution.

Whilst semi-structured interviews provide a degree of flexibility they are not simply loose conversations. They are built around a framework which allows the researcher to be responsive to, and pursue as appropriate, the thoughts and views of the interviewee; the required flexibility and responsiveness was reflected in the difference of one and a half hours between the shortest and the longest interview conducted for this research. However, such interviews also retain a degree of shape and form which guides the concept of conversation-as-interview (rather than the more loosely conceived interview-as-conversation). Semi-structured interviews are usually constructed around a schedule, which often adapts as the interview proceeds, and the schedule used for this research is included in appendix 6.

The schedule developed for the semi-structured interviews consisted of two parts. The first part was informed by the work of Schechner who has identified three phases in the time-space sequence of performance - the proto-performance, the performance and the aftermath. The performance phase includes four elements and three of these - the preparation (warm-up), public performance and cool-down - were used to structure the first part of the semi-structured interview schedule (Schechner, 2006). Whilst all of the semi-structured interviews used the three elements described by Schechner, not all of those interviews rendered data for each of these elements. For example, whilst all of the players were able to provide data for the performance element, others were not able to provide data in respect of either the warm-up or cool-down elements. The explanation for this was that either these discrete stages were simply not evident in the observations or those lecturers

varied in the way they conceived of those three phases in respect of their own teaching performances.

The second part of the interview schedule, which occupied most of the time taken during the interviews, was framed around six themes which were distilled from the sixty-six codes originally generated from the phase one classroom observations. These abstract themes - conventions, symbolic meaning, micro-acts, choreography, authenticity and resonance - were exemplified and contextualised for the players by framing them around examples taken from one, or more, of their observations. Each interview rendered data against each of these themes.

3.9 Data Analysis

The results of the data analysis from the classroom observations and the semi-structured interviews will be discussed in the findings chapters of this work. This section provides an overview of Template Analysis (TA), the core data analysis technique employed for this research, and then examines the process of data analysis for the twelve observations conducted in phase one and the fifteen observations and five semi-structured interviews conducted in the case study phase of the research.

3.9.1 Data Analysis: (Template Analysis (TA))

TA has been used in a wide range of contexts. Brooks and King (2012) identify a number of these contexts and they include education, clinical psychology and sports science. The fundamental task in using TA involves a close reading, interpretation and re-interpretation of data. This data usually

emerges from interview transcripts but, “... may be any kind of textual data, including focus groups, diary entries, text from electronic interviews (via email/web based chatrooms, social networking sites etc.) or open ended question responses on a written questionnaire” (Brooks and King, 2012, p. 1). Brooks and King also suggest that, “The essence of template analysis is that the researcher produces a list of codes” (2012, p. 1). In addition to textual data, this research has incorporated coding of video-based data into TA and found the technique highly facilitative of the data analysis.

The framework for the data analysis, the template, emerges from the construction of a list of codes generated from ideas and issues identified in the data. Most of these codes emerge from a close reading, watching or listening to the data. However, an important aspect of TA, and one which distinguishes it particularly from other techniques such as Grounded Theory, is the use of a priori codes. TA ‘allows’ the use of a priori codes; whilst not a pre-requisite of TA, when used, they do allow the researcher to bring assumptions or pre-existing knowledge into the research data. A priori codes do not need to persist; they may be amended or even lost as the analysis proceeds. The use of such codes has been useful to this research as some assumptions about the similarity between the HE lecture and performance were already evident in thinking about the research before the commencement of data collection. These thoughts, views and assumptions were used to generate a priori codes; some remained throughout the analysis whilst others were abandoned fairly quickly. One example of an a priori code, which was included, persisted and finally emerged as two distinct codes, was humour.

TA could be, and often is, conducted as an entirely manual activity involving the physical deconstruction and reassembly of the data. Alternative approaches to this hands-on approach to data analysis involve the use of technology with software tools such as NVivo. Analysis of the video-based data collected in phase one of this research used NVivo as the qualitative data analysis

software tool. However, the decision was taken not to use NVivo for the phase two data analysis and the rationale for this decision is discussed later in this chapter.

3.9.2 Data Analysis: (Phase One - Classroom Observations)

Concurrent data collection and analysis took place during the first phase of data collection. From the analysis of the twelve observations a total of sixty-six codes were generated in the NVivo coding template. Critically, as observations eleven and twelve progressed, it became apparent that a point had been reached, “ ... when no new concepts or further properties or dimensions of existing concepts emerge from the data” (Corbin, 2005, p. 51). At that point - data saturation - a pragmatic decision was taken to stop the phase one observations. It was determined that the phase one observations of teaching had generated sufficient data to reflect significant similarity between the observed lectures and the notion of performance.

The process of data analysis involved repeated viewing of the video files, and interrogation of the contemporaneous notes, whilst developing individual coding templates for each of the observations. These templates were further developed through multiple re-working as the iterative analysis progressed and eventually produced one template for each of the twelve observations. These individual templates were then subject to further review, comparison and re-working before being aggregated together to produce a master template incorporating the sixty-six codes which emerged from analysis of the twelve classroom observations. The sixty-six codes in the master template were distilled into the six themes which structured the phase two classroom observations and semi-structured interview schedule. The final master template for the first phase of data collection and analysis is included at appendix 7.

3.9.3 Data Analysis (Phase Two - Classroom Observations)

Following the approach adopted in phase one, phase two data collection and analysis also took place concurrently. Data analysis continued to use TA as the analytical technique; however, the experience of phase one indicated that using NVivo to structure the analysis was too constraining and limited the flexibility required to organise, re-organise and structure the data. Whilst this sense of constraint is more likely to be related to limited personal experience with the software rather than any limitation of the software itself, a different approach to data analysis and structuring was adopted for the data generated by both the fifteen classroom observations and the five semi-structured interviews. This different approach; manual manipulation of the data - from line-by-line text with wide margins on hard copy to the use of coloured markers, scissors and paste - proved to be both effective and extremely liberating.

Data from the fifteen classroom observations were analysed using the TA technique previously adopted for the phase one data – individual template development and subsequent multi-template integration. However, as has been noted, the templates generated in phase two were manually manipulated and constructed using significant volumes of paper, coloured pens and the floor, rather than desk, space. The six themes distilled from phase one data collection – conventions, symbolic meaning, micro-acts, choreography, authenticity and resonance – provided top level a priori codes which initially populated each of the individual phase two coding templates. Codes generated through the analysis of the phase two classroom observations were either assimilated under those codes or used to further populate the individual observation templates. Data analysis continued with repeated review, re-working and consolidation of codes until the fifteen individual templates were integrated into a single master template representing combined analysis of all fifteen phase two classroom observations.

The distinction between a template generated for a single observation or interview and an aggregated master template reflects the *within case* and *between case* analyses suggested by Sanderson (2011). The within case analysis looked to understand the account related by a single case which is informed by, and reflects, their individual perspectives and identity. The between case analysis looked to identify points of similarity between the accounts of individual cases - informant triangulation - which might indicate the emergence of any cross-case patterns. In terms of interpretive analysis there is a degree of caution to be established here. Whilst the between case analysis might possibly highlight patterns of shared experience, and some degree of possible meaning-making for the researcher, there is no suggestion that these accounts represent the views of teacher-performers more broadly. The greatest claim that this small study might make is that the findings emerging from any analysis of the data may have some correspondence in their capturing of common experience and understanding.

Following significant revision and re-working, the master template of the phase two classroom observations consisted of the six themes which emerged from the phase one data analysis which had been further strengthened by codes from the phase two observations.

3.9.4 Data Analysis (Phase Two - Semi-Structured Interviews)

To facilitate clarity, the analysis of the two components of the phase two data analysis – the classroom observations and the semi-structured interviews – are described as separate activities. In practice they were conducted much more as inter-related activities; analysis of data emerging from the interviews often prompted a review of the observational data and vice versa. This process of

revision-and-return between data sets facilitated the process of data triangulation which improved both the confirmability and the internal validity of the data analysis.

Early analysis of the data from the semi-structured interviews conducted in phase two began with repeated listening to the audio recordings of the interviews whilst waiting for the transcriptions to be completed and returned. Given the delay in completing the transcriptions, the opportunity to become immersed in the audio data proved invaluable preparation for the more formal coding facilitated by the availability of the interview transcripts. Once received, each transcript was formatted using triple-line spacing with wide page margins and then printed to enable the pages to be marked up and, where required, for text to be excised from the original and physically relocated on separate sheets of flipchart paper. Repeated listening to the audio recording of each interview, coupled with marking-up of the transcripts and the creation of new physical data models, facilitated the initial development, and further refinement, of templates for each of the five interviews. These individual templates were subsequently integrated into a master template for the interviews. Two master templates were now available – one for the phase two classroom observations and one for the semi-structured interviews which had taken place in phase two.

The final stage of analysis for the data collected in phase two involved the revision and merger of the master templates for the observations and the interviews into a supra-master template showing the relevant themes, codes and relationships for phase two of data collection. This template contained a significant number of entries and, to better manage the complexity of the data, a Microsoft Excel spreadsheet was created, printed as a 10 x 4 A4 sheet hard copy and then further hand annotated. Given the significant size of the template, an extract - designed to provide insight into the data analysis and the subsequent interpretive choices made - has been re-created as a word-processed table and is included at appendix 8.

The use of TA for data analysis is highly iterative; reflection upon data included in a master template encourages a return to the interview templates which, in turn, further develops the master template. This is one of the most significant challenges found in the use of TA, determining when to stop creating codes and refining the templates. King suggests that, “it is possible to go on modifying and refining definitions of codes almost *ad infinitum*” (King, 1998, p. 127). Research pragmatism dictated that a more restrained approach was required.

3.10 Ethical Considerations

Acts of teaching constitute the most prominent activity engaged in by academic colleagues and these acts are increasingly moving from a private engagement with students to acts observed by others for a range of purposes. These purposes might include observations related to a better understanding of the dynamics of the social world of the classroom, as in the case of this research, or the “evaluation”, “developmental” and “collaborative” models of peer observation of teaching which have been suggested by Gosling (2005, p. 13). Whatever the motive for the observation, academic staff asked to open up their teaching for any research-related purpose need to be clear about the rationale for, and conditions of, such observation. In addition, they should also be given the opportunity to determine whether, or not, such an observation takes place.

The ethical principles underpinning this research are those identified in the Ethical Guidelines for Educational Research provided by The British Educational Research Association (British Educational Research Association, 2011) – although it is acknowledged that, since this research was conducted, the guidelines have been updated (BERA, 2018). Given that this research has been conducted in an HE institution, the research has also been subject to agreement from the relevant institutional Ethics

Committee. Ethical approval for this research was provided by one of the four University Ethics Committees established by Northern University to assist researchers in obtaining approval for their research whilst also protecting those asked to be involved.

3.10.1 Ethical Considerations: Gaining Access

One condition of the ethical approval provided by Northern University was that individual staff and the student cohorts should each provide explicit permission for a classroom observation to take place. Seeking approval from staff members was relatively unproblematic, most staff responded positively and encouragingly to requests to observe their teaching. Seeking permission from student cohorts was more difficult in that it occasionally delayed a planned observation and, on one occasion, permission was refused. However, more pertinently, seeking permission from a student cohort foregrounds a dilemma of power.

Any request for assistance from one individual or group to another incorporates a power dynamic. In the case of this research, where there is a direct request from a member of academic staff to a student cohort, the power dynamic is explicit. The Ethics Committee of Northern University recognised that this dynamic could create a risk of student coercion and required that a mechanism be employed to minimise that risk. The mechanism agreed was the use of the cohort representative(s) as an intermediate proxy. Whilst some degree of an inevitable power dynamic still lies at the core of this mechanism – the chain of communication between researcher/academic, cohort representative and cohort; the use of the cohort representative as proxy was considered a pragmatic solution to the potential risk of student coercion.

3.10.2 Ethical Considerations: Informed Consent

Ethical approval provided access to the field. Access within the field - permission to conduct classroom observations and semi-structured interviews - was secured through informed consent. Oliver suggests that the fundamental principle of informed consent ensures that, "... researchers provide respondents with all the information necessary for them to decide whether or not they wish to participate" (2008, p. 116). The information suggested by Oliver was provided to participants through two separate Research Participation Information Sheets (RPIS) – one for members of academic staff and one for student participants. Whilst essentially similar, the creation of two separate information sheets reflects the principle of specificity alluded to by Oliver. Copies of both RPIS are included in appendices 9 and 10. Research participants were also required to sign a consent form which gave their explicit permission for an observation, or interview, to take place. A copy of the consent form used is included in appendix 11.

3.10.3 Ethical Considerations: Insider-Outsider Positionality

Conducting educational research in an institution within which one is employed, or has a similar relationship, provides a number of privileges. Researching as an insider often provides insight into, and understanding of, institutional culture. The privileged position of the insider often facilitates access to people and data which might be denied to the outsider. However, given the size and complexity of most educational institutions, the polarity of the insider-outsider relationship is not as straightforward as might first appear. Song and Parker speak of the inadequacy of such "dichotomised rubrics" to reflect the subtle distinctions which reside in researcher perspectives, positionalities and experiences (1995, p. 243) whilst Trowler, drawing upon authors such as Carter

(2004) and Labaree (2002), suggests that it might be, "... best to conceptualise a continuum between insider and outsider research rather than viewing them as binary opposites" (Trowler, 2014, p. 5). My own multiple roles, as member of academic staff in a school within the institution (insider) researching as a research student from a separate institution (outsider) across all schools of the institution (insider **and** outsider) reflect a little of this movement along an insider-outsider continuum.

The benefits and challenges provided by mobility along the insider-outsider continuum are numerous. As an institutional insider, access to classroom observations was assisted through this institutional membership. As a school insider, access to classrooms was available through routes which others, as outsiders, might have had to work harder to obtain, or might not have obtained at all. As an outsider to other academic schools, requesting access to classroom observations was not particularly problematic; however, sensitivity was required when seeking access to an essentially private activity hosted by colleagues who did not know me as a school insider.

The challenges of gaining access are also reflected in the way that data is collected, data analysis is conducted and the writing is constructed; issues which relate directly to a determination of the data validity. Whilst the insider might bring partiality and prejudice to an interpretation of the data, the outsider might fail to recognise subtle nuances in the unfolding data. The same questions asked in, and of, the field by both an insider and an outsider, are likely to be framed by differing perspectives, informed by different data and, through different interpretations to the responses, to generate different reporting through the writing.

Asking questions about where researchers position themselves, or are positioned by others, in respect of the research invites further questions about how researchers might regard themselves as

instruments of the research and the impact they might have on the research processes. Such questions are reflexive in nature and recognise that, “In its broadest sense reflexivity responds to the realisation that researchers and the methods they use are entangled in the politics and practices of the social world” (King et al, 2019, p. 174). More narrowly focusing upon reflexivity, Willig (2001) suggests that it exists in two forms; epistemological, which asks questions of the way in which the research has been conceived, constructed and enacted, and the impact that has upon what might be determined, and personal reflexivity, which examines the way in which researchers impact upon the research and, conversely, how the research might impact upon the researcher.

In respect of epistemological reflexivity, this research has positioned itself within the epistemological domain of interpretivism. The research design demonstrates coherence through philosophical, ontological and methodological approaches which are consistent with an interpretivist approach; the researcher identifies the social world of the research as a construction, rather than a given, research questions are pursued through inductive approaches to data collection and analysis and the essentially subjective interpretations made by the researcher of the behaviours enacted in the classroom observations are examined and negotiated with the players through the semi-structured interviews.

Personal reflexivity, which asks the researcher to question the way in which their own values and experiences will have impacted upon the research and how they will have been impacted by undertaking the research, is the more usual way in which reflexivity is articulated. It is inevitable that, in some way, the views, values and beliefs held by the researcher have the potential to impact upon the conduct of the research – the challenge to the researcher is to recognise the potential impact and, through that recognition, to seek to minimise it.

How was that challenge addressed in this research? One approach is to utilise a research diary. A research diary was written throughout the research period and maintained particularly during fieldwork. Whilst serving some of the logging and cathartic function referred to by Browne (2013), the greatest benefit of the diary was in conducting a conversation-with-oneself whilst undertaking a journey which is, for the greatest part, somewhat solitary. My research diary contains notes which prompted me both at the time of writing and, reading and reflecting later, to question my position within the research; asking reflexive questions about how I might have impacted upon the research and how, for example, my own position in the research might have benefitted from, or been handicapped by, movement along the continuum suggested above by Trowler. In addition to the development and maintenance of the diary, analysis of the data and the process of writing the thesis have also contributed to a reflection upon role, position and conduct. Whilst I have suggested that the research journey is somewhat solitary, contributions to a reflection upon and a reflexion of my own position in the research have also come from those opportunities to engage in helpful discussions with peers wrestling with similar problems and, most particularly, the challenges of my supervisor to those inherent assumptions which lay silently in wait but were always ready to trip me up.

3.10.4 Ethical Considerations: Anonymity and Confidentiality

Finally, it is acknowledged that anonymity and confidentiality permeate the entirety of this research. Anonymity, not revealing an identity, and confidentiality, not revealing what a participant has said which would enable them to be identified as the author, are foundation stones in the relationship between the researcher and the researched. The writing of this research has therefore been completed in such a way that the identity of the study institution has not been revealed directly and the identity of those providing data has been concealed through the use of pseudonyms.

Written material, such as observation and interview raw data, notes, transcripts, consent forms and email correspondence, has been secured in either locked cupboards or password protected drives of the study institution. Data collection and storage is subject to the requirements of the Data Protection Act 1998 and, in line with the requirements of Northern University, all data relating to the research will be deleted five years following completion of the research.

3.11 Conclusion

The core belief of the methodology underpinning this research is that a rich understanding of the way in which performance in the HE classroom is enacted will only come from the following principles;

- Close observation of that performance in context.
- Framing of an emergent understanding through a philosophical and theoretical positioning which reflects the highly social nature of the acts of teaching.
- Negotiation of an emergent understanding through dialogue with those who deliver those performances on a daily basis.

The assumptions, choices and decisions which have contributed to the way in which this research has been conceived and conducted are predicated upon those principles. These assumptions, choices and decisions have led to the observation of seventeen different lecturers through fifty hours of their classroom performances and to just over ten hours of semi-structured interviews. The data provided by these lecturers has facilitated an analysis, using TA, and an interpretation from which a set of findings have been generated. Those findings are identified in the four findings chapters which now follow.

4.0 Chapter 4: Similarities between teaching and performance; what does the data tell us?

4.1 Introduction

This chapter begins by examining the “essentially contested concept” of performance suggested by Strine et al (cited in Carlson, 2018, p. 1). Then, selecting theatrical performance as a suitable genre of performance to pursue, the chapter moves to identify similarities which, the data suggests, exists between two performance contexts - the theatrical and the pedagogic. Similarities between these two contexts are examined through two of the performance phases identified by Schechner (2006) - warm-up and cool-down. The examination of similarity concludes by exploring storytelling; a performance genre which echoed particularly strongly with one of the players but was evident in the data provided by all five players. The findings pertinent to the focus of this chapter precede the conclusion.

4.2 Performance – that ‘essentially contested concept’

The purpose of the classroom observations undertaken in phase one of data collection was to enable the researcher to begin to understand the notion of the HE lecture as an act of performance. The twelve observations were invaluable in eliciting some of the broader performance dimensions of the lecture; for example, participants tended to favour particular speaking positions in their classrooms which are identified in the literature of public speaking (Hall, 1990; Lim at al, 2012) whilst also echoing stage positions adopted by those who perform in spaces similarly constructed to the lecture theatre. In addition, the participants clearly sought to maintain engagement with the student

cohorts and were alert to the need to ensure that, through adjustments to lighting and sound, they could be seen and heard by students who, when populating the physical and symbolic space allocated to them, assumed their role as audience (Heim, 2016). Finally, the majority of the participants delivered their content from some form of pre-prepared script – often slavishly following text on slide presentations. Scott (2007), drawing from Goffman (1990), suggests that the substantial use of a script during a lecture might be one of the characteristics of a ‘cynical’ rather than a ‘sincere’ teaching strategy; one where the teacher-performer adopts stratagems - such as following a script, engaging in pre-lecture rehearsals or using devices such as costume - designed to compensate for a lack of confidence with content or situation. The twelve observations carried out in the first phase of the research therefore helped to confirm the tacit notion of the HE lecture as an act with performance dimensions; a notion which was then further pursued in the second, case study, phase of the research.

The five players who constitute the case(s) for the case study are each employed in academic roles at Northern University and have spent varying amounts of time working as HE lecturers in this and, in some cases, other HE institutions. Each also identified with previous experience of either performing or supporting performance in settings other than the classroom; for example, Brian had experience of gigging across the country as a semi-professional musician, Clive played guitar in open mic nights in local pubs and clubs and Alex was able to recount his experience of stage management in amateur productions. The experiences of the players both inside and outside of the institution will have contributed to the development of their perspectives upon performance which, as the data attests, all tended to be located within a relatively narrow theatrical or musical frame. However, even for this small cohort who share fairly similar experiences as teacher-performers and, in general, amateur performance, establishing a single and certain definition of performance was difficult. Performance is a heavily nuanced concept; it is clearly interpreted, understood and used in different

ways by different individuals in different contexts – a difficulty which is also reflected in the literature (Rainer, 2017; Carlson, 2018; Schechner, 2006; Shepherd, 2016; States, 1996).

In contrast to the authors above who wrestle with the breadth of the contested conceptions of performance, others, such as Pavis (1998) and Balme (2008), are more precise in their definitions and focus their attention upon performance as an event or a spectacle. Pavis, for example, in rendering performance as spectacle suggests that it is, “ ... anything that is the object of the gaze” (Pavis, 1998, p. 346) whilst Balme suggests that, “The performance is what spectators actually see on any given night (Balme, 2008, p. 127). However, what spectators ‘see’ on such nights - the performed segment of performance, enacted on anything defined as stage space, framed by the physical or metaphorical proscenium arch and viewed through the fourth wall - is not necessarily what each individual spectator will ‘perceive’ on such nights. It will, of course, also differ from that which performers, whether on a theatrical stage or in a classroom, see and perceive from their own physical and ontological positions. What audiences perceive is, of course, much less able to be determined by cast and crew because, as Rayner (1993) recognises, any audience perspective has an inherent subjectivity;

The individual hears with varying capacities, from varying positions, from different interests, from one moment to the next. Sometimes I hear you from my position as a woman, sometimes as a professor, sometimes as a mother, sometimes as a bourgeois (Rayner, 1993, p. 4).

Performance as a spectacle is therefore suffused with different connotations of meaning, and meaning always lies embedded in context. To avoid confusion, the term performance is never used alone in this research; it is always referenced by a context of use. Two core contexts of performance

are employed and, whilst these two contexts have similarities, they also demonstrate difference through such characteristics as location and purpose. The two core contexts are;

- Teaching performance; defined, for this research, as any of those behaviours undertaken by an academic during formal teaching (see key terms on page 10). Every act undertaken in the classroom, from the simplest wipe of the whiteboard to the encouraging tones used to draw a response from the most reluctant of students, has a performance dimension. Teaching performance also includes those behaviours which are contiguous with an act of formal teaching and are conducted in the period prior to, or following, formal teaching. Two of these elements are discussed in detail later in this chapter.
- Theatrical performance, for this research, is not, as Balme (2008) has suggested, those behaviours seen only by the spectators. Like teaching performance, it includes behaviours which take place both prior to and following the performance (see key terms on page 10). These activities might include rehearsal, costuming and de-roling and, whilst different in many respects to the behaviours of teachers, there are also similarities which are explored throughout the remainder of the research findings.

The notion of performance developed for this research incorporates a theoretical component – SI and the dramaturgical approach of Goffman. This approach, one of the varieties of Symbolic Interactionism referred to by Meltzer et al (1975) became prominent following the publication of *The Presentation of Self in Everyday Life* by Goffman in 1956. The dramaturgical approach is included here to explain the behaviours of teacher-performers which are more than simple motor acts; these are behaviours which have meaning embedded in the observable acts taking place in classroom performances which are, in turn, part of a broader repertoire of performed behaviours. These behaviours are layered; the visible layer may be a movement or gesture, in essence a physical act,

which can be explained in terms of the dynamic it creates. However, lying below the surface of that physical act is a layer of meaning which is inferred by the act and is intended to be understood by those observing it. The behaviours observed in the classroom performances are, arguably, all meaning-infused and symbolic; the challenge lies in deciphering the symbolism such behaviours carry, and through that, determining the intended meaning.

This research is therefore structured around two core contexts, the classroom and the theatrical, and the notion of performance which draws upon the dramaturgical approach of Goffman.

Classroom performance frames the data obtained from the classroom observations; theatrical performance provides the lens through which the data from the classroom observations and the semi-structured interviews are brought into focus whilst, finally, the notion of performance serves to apply an interpretation to behaviours which might, otherwise, be seen as mere physical acts. The players, perhaps guided by their involvement in the research, are able to acknowledge performance in the way it is framed in this research and readily recognise similarities which exist between the behaviours they enact in front of their classroom audiences and the notion of theatrical performance.

4.3 Performance similarities

All five players suggested that there was some degree of similarity between their own performances in classrooms and that which they recognised as theatrical performance. For example, Cathy, reflecting upon her own teaching announced, “It is a performance ... of that there is no doubt” (Ca, I).

Whilst the literature supports Cathy's view, and corresponding views held by Alex and Clive, that there is some similarity between teaching and performance (Maley, 2010; McCarron & Savin-Baden, 2008; Tauber and Mester, 2007; Armstrong, 2003; Felman, 2001; Sarason, 1999; Rives, 1979) there was a less robust evocation of such similarity in the views of Brian and Emily. Brian suggested, "I think it's really about engagement ..." although adding that in his lectures, "I definitely draw upon some of my experiences of performance" (B, I).

The players are not necessarily experts in either theatrical performance per se or the application of performance concepts to their classroom delivery. However, given that each of them voiced some suggestion of similarity between their classroom delivery and theatrical performance, it felt pertinent to pursue with them what experiences they were drawing upon to support such assumptions. Those experiences, shared within the framework of the semi-structured interviews, included those of Brian, as a semi-professional musician and an amateur in drama contexts, Cathy who, "... was a dancer and I played the violin in orchestras" (Ca, I) and Emily who catalogued an extensive range of performance experiences throughout her school years. Whilst none of their experiences could be described as essentially professional, each player has some, albeit different, insight into the role of the performer, and techniques of performance used by performers, beyond the classroom.

4.4 Techniques which buttress performance

This research contends that theatrical performance is more than that which the spectators see (Balme, 2008) or the spectacle provided by the performers (Pavis, 1998). Performance extends beyond the entry and exit of the players into the view of the audience; involving, for example, acts

of performance preparation - such as rehearsal - and closure, such as emotional de-roling and the physical removal of make-up and costume. In themselves, these acts, which buttress the performance intended for the audience, will be very different to those which might be completed by classroom performers. However, as buttressing behaviours, there might be some evidence of similarity between them. They are considered next in the context of techniques through which theatrical performers warm-up for, and cool-down from, their performances.

4.4.1 Pre-performance warm-up

The literature provides numerous examples of pre-performance warm-up techniques in areas of teaching such as physical education (James and Collier, 2011; Johnson, 2008), performance contexts such as singing and voice use (Barnes-Burroughs et al, 2012), acting (Merlin, 2010), dance (Marks, 2016) and music (Guptill and Zaza, 2010). However, there does not appear to be any significant literature which refers to pre-performance warm-up other than where such warm-up is designed to reduce the incidence of musculo-skeletal injury or to prepare bodily, or other, 'instruments' for their performance. A further gap in the literature, to which this research responds, is the lack of focus upon the warm-up activities of the teacher.

Teachers, much like other life performers, are likely to make use of office space and toilet areas - Goffman's back regions - to apply personal makeup, comb their hair or adjust their dress prior to their performances. However, they have little, if any, access to retreats such as dressing rooms where they might spend time preparing, in a theatrical sense, for their performance. Whilst, fortuitously, they have little need for such spaces to apply stage makeup or to change into costume,

Brian did allude to a form of pre-performance psychological preparation when he spoke of the journey between his own office and those teaching spaces located in distant campus buildings;

... there is something about walking out of the door here and locking the door and walking over there and I will start to think about it and that is almost a bit of a warm up (B, I).

There is a suggestion here of similarity between the theatrical performer leaving the security of the dressing room, moving through the backstage area and on to the stage and the journey undertaken by Brian from his office to the allocated classroom. Both are likely to use the journey to prepare themselves psychologically, and perhaps physically, for the demands of the forthcoming performance.

When asked whether he engaged in any pre-performance routine Alex said;

... one thing I will do is check the stage and I will consciously walk out to where the audience sit and look from different positions to check that the lighting is right (A, I).

Each observation of Alex confirmed this behaviour;

... he arrived just before his teaching was due to begin and, somewhat hurriedly, logged in to the computer, powered the projector, walked quickly around the perimeter of the auditorium and then dimmed the lights ready to start.

(Field note written following observation of Alex- 13/02/17)

This behaviour would be unusual in theatrical performance where the setup and checks would normally have been carried out by members of the crew, leaving the performer to emerge into the view of the audience only when their part in the performance required it. Alex adopted a pragmatic contraction of the dual responsibility of cast and crew member through his hurried arrival into the performance space; leaving just enough time for the checking but almost no time for any pre-performance engagement with the audience. Whilst differently enacted, his behaviour does echo the pre-performance 'distance' between performer and audience which characterises many theatrical performances.

The differing responsibilities, but shared endeavour, of cast and crew in the theatrical setting was, somewhat obliquely, referred to by most of the players. In most theatrical settings those activities which contribute to the performance but might not be considered part of the performance itself, such as lighting, sound, set movement etc., are the responsibility of the crew rather than the cast. Whilst support colleagues in HE institutions might be considered as loosely analogous with theatrical crew, their responsibilities for any individual performance are different. HE support colleagues are usually centrally resourced to provide support at a distance for multiple, simultaneous performances but will generally have limited involvement in, knowledge of, or identification with any of those individual performances. They are unlikely to be sufficiently resourced to undertake checks of any specific performance area immediately prior to a performance and, unless there are very specific requirements, are even more unlikely to remain at the performance venue during the performance to control lighting and sound or to change the configuration of the space. The close sense of shared endeavour which appears to underpin the relationship between cast and crew in the theatrical setting appears more loosely coupled in the relationship between academic and HE support staff.

The loosely-coupled nature of the academic-support relationship, and the blurring of the boundaries of their responsibilities, inevitably impacts upon the pre-performance behaviours of the teacher performers. Both Cathy and Clive expressed their anxieties about the limited support available to them and how this impacted upon their pre-performance routines and confidence in their ensuing performances. Clive revealed his anxieties when he said;

... I like to get to the venue about twenty minutes before to check that the computer is working ... the biggest stress I have is connecting to the network. Sometimes you can try to log on but you can't get logged in and that is so bloody frustrating. There have been a couple of occasions when I haven't been able to log in and it is really stressful and it makes the university look incompetent (Cl, I).

These difficulties might, as Clive suggests, make the institution look incompetent. However, given the combination of an increasingly neo-liberal HE culture (Kenny, 2017) and the prominence of the teacher-performer in the gaze of the audience, is it more likely that audiences will become increasingly intolerant of such issues and attribute responsibility to those they see before them - players, such as Clive, illuminated in the full view of the audience rather than support colleagues who inhabit the backstage shadows? It could, of course, be argued that the position is similar in the theatre - the paying customer, the prominent performer and the backstage crew. However, given that support is embedded within the performance itself, technical difficulties in the theatrical context might be less likely to occur or better concealed if, and when, they do.

The comments from Cathy and Clive hint at a different relationship between teacher-performer and support in HE and that of cast and crew in the theatrical setting. Whilst both groups of support staff have different responsibilities and experiences there are suggestions of, and anecdotal evidence to

support, a hierarchical relationship in HE which appears to be much less evident in the theatrical setting. Fowler (2015), writing in a Times Higher Education blog post exploring the relationship between HE academic and administrative staff, suggested that, "... the old-fashioned notion that there is some contest between academic and administrative staff is a tired, redundant idea" (Fowler, 2015). In contrast, Taylor (2015), writing in the same journal earlier that year had expressed an entirely different perspective; suggesting that there were tribal differences between the two groups which, whilst not entirely insurmountable, were highly problematic to resolve. Placing the onus for resolution firmly on the shoulders of support colleagues, he asked, "Is there anything, then, that administrators might do to remedy any of these impediments to cooperation?" He reflected that they might, "... improve matters if they allowed academics to maintain their presumptions" and suggested that;

they might best do this by using a theatrical analogy. Actors are traditionally allowed to be sensitive, thoughtful, creative beings. They are also expected as part of their occupation to be temperamental and occasionally difficult. Their loyalty is not to any individual theatre but to "the theatre itself".

Rising to his cause, he continued;

Might not administrators improve their relationship if they presented themselves not as managers but as support staff to those upon the academic stage, as producers, property masters, scene setters, audience providers? What they must surely never do is to seek to occupy the stage themselves (Taylor, 2015).

It is unclear how far the tongue of Laurie Taylor extends into his cheek in this article. However, there is an argument to be made for a greater acknowledgement of the important contribution support

colleagues provide to the delivery of classroom performances. This does make an assumption that those who deliver, the teacher-performers, and those who support, the producers, property masters, scene setters and audience providers as suggested by Taylor, share the view that classroom delivery is a performance within which they are all significant players and for which they all share significant responsibility.

The limited pre-performance engagement between performer and audience, which appears customary in theatrical settings and was evidenced in the hurried entry of Alex into each of the observed lectures, was more explicitly explored with Clive when he discussed his concerns in respect of contact he has with students prior to the commencement of his performances. Identifying this as “awkward” (Cl, I) he framed it as performance equity. Referring to speaking to students before his performance begins, Clive suggests;

Sometimes that feels really awkward and you become part of the pre-performance sort of chit chat about all sorts of random things ... it moves away from the equitable message because I think the whole group should get the same message but if I am just talking to one student it can generate issues for me (Cl, I).

Clive found teaching performances that followed the teaching of others, and where entry to the performance space might be delayed, particularly problematic. He often found himself joining the student cohort waiting outside a classroom space and suggested that;

... if I am still waiting outside the room I sense that I then become anxious or agitated because of that and it is impacting on my performance and so what I have done is I'll ask them [the previous occupants] to vacate the room (Cl, I).

The awkwardness felt by Clive was unlikely to be caused simply by close contact with students. The data from the observations of, and the interview with, Clive clearly indicate that he enjoys his classroom contact with students; however, there is a different power dynamic and a role discrepancy at play when he finds himself standing in a hallway outside of the classroom closely surrounded by the cohort. His anxiety appears to be related to a combination of an urgency to get the performance started, given the concern he expressed earlier regarding the time taken to set up the classroom technologies, and a desire not to engage in contact with some members of the audience to which others would not be privy. It would, of course, be unusual in most theatrical settings for the performer to be in the company of the audience and waiting outside the venue for the doors to open; adopting the pre-performance behaviours of the theatrical performer, such as warming up away from the audience and limiting the contact between performer and audience before the performance commenced, might possibly mitigate some of the anxieties experienced by Clive.

Emily differentiates between the pre-performance behaviours she engages in now, as a more experienced teacher-performer, and those she engaged in at the beginning of her academic career - and interestingly, through this differentiation, we hear echoes of the 'cynical' and 'sincere' strategies mentioned earlier in this chapter. She remembers that;

I used to go to the room before and I used to stand at the front of the room to get a feel for things and I think this made me comfortable about where I wanted to move and stuff (E, I).

Her comment prompts a reflection upon the process of theatrical blocking, "The term for fixing how and where the actors move during a scene" (Alfreds, 2007, p. 348). For the inexperienced teacher-performer a modified form of theatrical blocking - checking the space and considering where and

when to move within that space - might help to structure their performance and reduce their pre-performance anxieties. However, it might also serve to constrain the creativity of the performance and many actors and directors reject blocking as an impediment to creativity. Merlin is particularly critical;

I personally find 'blocking' (as far as theatre is concerned) a fairly ghastly practice, as it does exactly what it says - it blocks any kind of creative flow *within* the actors or *between* the actors (Merlin, 2010, p. 95).

Whilst blocking as a highly structured activity might constrain performance creativity, it is likely that most performers - in both theatrical and educational contexts - value the opportunity to conduct some form of check of the venue prior to their performance.

If theatrical performers engage in pre-performance warm-up then it is possible that they also engage in post-performance cool-down routines. That phase of performance is examined in the following section.

4.4.2 Post-performance cool-down

An actor's performance rarely concludes with their retreat from the stage. In much the same way that those engaging in physical exercise are encouraged to cool-down after their exertions, the theatrical performer needs to cool-down to avoid what Bloch has described as "emotional hangovers" (Bloch, 1993, p. 128). It has been suggested by Rule (1973) that without an opportunity

for post-performance cool-down, there is a significant risk that actors carry their performance, and its effects, from 'on-stage' into 'real-life'. Aaron exemplifies this when he writes;

Actors often get so deeply involved in their roles that it takes them time to return to reality after a performance. Richard Burbage, Shakespeare's leading actor, is said to have taken about two hours to "get out of" playing Richard III. Basil Rathbone may have stopped playing Sherlock Holmes partly because he felt in danger of becoming controlled by Doyle's character (Aaron, 1986, p. 116).

Using a more contemporary example, Sarah Lancashire has suggested that, "I find it difficult to complete a job and then return to reality and find my healthy place" (Preston, 2017). Lancashire has a well-publicised history of mental health difficulties and, with this in mind, it might be argued that not finding a post-performance "healthy place" - such as taking the opportunity of "stepping-out" from a role (Bloch, 1993) - could have mental and physical implications for both theatrical and classroom performers. The possible health implications associated with not pursuing a post-performance cool-down have not been examined in this research; it might, however, offer potential for future research.

Theatrical performers often have some limited opportunity to either cool-down following a single daily performance or to use the space between matinee and evening performances for a cool-down period. In contrast, the teacher-performer is regularly required to deliver subsequent, and often contiguous, performances in different locations and their cool-down opportunities are therefore often very limited.

Alex, Brian and Cathy noted that competing demands upon already limited time impacted upon their opportunity to engage in cool-down behaviours. As Brian notes;

... the way that we are teaching now you do a lecture and you are straight into a seminar so you don't really have the opportunity to do a cool-down as such (B, I).

The demands upon HE teachers through, " ... the competing triad of research, service delivery and teaching" (Parry et al, 2008, p. 1165) have increased significantly in recent years. Factors such as the continuing rise in student numbers, the increased support needs of a changing demographic of students and the," ... context of new public management (NPM) and its managerialist intrusions ..." (Clarke et al, 2012, p. 5) have changed the nature, role and responsibilities of academic life.

Clive acknowledged the limited opportunity for any cool-down behaviours at the end of his teaching but introduced a conflation of the warm-up and the cool-down phases in his description of the interval activities he engages in. He tries to keep his distance from the audience in the interval period to allow an opportunity to cool-down from the pre-interval element of his performance and to warm-up - "compose myself" (Cl, I) - for the post-interval element. He recognises, of course, that without the benefit of a back region retreat such as a dressing room the distance between him and the students in the interval period is likely to be more symbolic than physical;

I would generally either sit down - because mostly I'll have been stood up during the lecture - and that sitting down is almost symbolic as if I were putting a full stop at the end of the first section of the presentation ... and retrieving a sports bottle of drink from my bag to signify that I'm on my break now without saying, "don't disturb me" (Cl, I).

Theatrical performance is made discontinuous by the interval. Whilst some leading cast members are able to pause briefly from their role in the seclusion of their dressing rooms others are afforded less secluded spaces in shared rooms or common areas. Whatever the location, they are all deliberately distanced from the audience. As Clive identifies, teacher-performers, as campus itinerants, are less likely to be able to distance themselves from their audience during their 'intervals'. Whether they remain in the performance space, or wander the adjoining corridors, teacher-performers are generally accessible to the audience and have limited opportunity to use the interval as either a cool-down from one performance or a space to, as Clive suggests, "compose myself" (Cl, I) for the forthcoming performance.

Erin Mee, theatre director and academic, suggests, somewhat surprisingly, that there is very little emphasis on the idea of cool-down in the theatre. She argues that;

In Stanislavsky's writing, there's a great deal of attention to *becoming* the character, but there's no attention to becoming yourself again (Mee cited in Mandell, 2017).

The data from the players suggests that the same might be true in the context of the classroom performance. Teacher-performers spend considerable time and effort in preparing for and delivering their performances; any effort expended in exiting from those performances through any significant cool-down activity is much less evident.

This chapter has examined similarities which exist between the theatrical and the classroom contexts. Such similarities have been evidenced through the way that the players compare their own teaching performance with their personal understanding of the 'theatrical'. In addition, the pre-

performance warm-up has been considered and has shown some sense of similarity between the two contexts. Whilst the post-performance cool-down provided limited evidence of shared, similar behaviours there was a sense of echoing in that both contexts appeared to pay little regard to the importance of the process of stepping out from a role or performance – a technique described and encouraged for actors in the Step Out procedure developed by Bloch (1993).

Performance is, as Carlson argues, contested as a concept. Whilst the players frame it in broadly similar ways – using the theatre as their primary frame of reference – the manner in which it is enacted varies greatly. Emily, for example, uses humour in an overtly and deliberately self-deprecatory manner while Clive, who also uses humour extensively, would find the notion of self-deprecation anathematic. Performance can take many physical forms, cross many cultural boundaries and serve many purposes. The complexities of performance provide it with its strengths as a spectacle which embraces multiple genres but serve as a weakness for anyone writing about it as a single, definable concept. Whilst recognising the breadth of performance, the remainder of this chapter pursues a single genre of performance which was referred to in some form by each of the players in their semi-structured interviews. That performance genre is storytelling.

4.5 Storytelling

Storytellers are part and parcel of human existence. Whether gathered around a primitive campfire or a formal dining-room table, storytelling was, and in many societies continues to be, an important medium for the transfer of knowledge and skills. Then and now, storytellers teach (Tauber and Mester, 2007, p. 120).

Stories were recounted in the majority of the observations undertaken for this research; confirming, as Rossiter suggests, that “the use of stories is pervasive in adult education practice” (2002, no page number). Many were short, highly anecdotal and appeared spontaneous, a small number were significantly longer and, in two of the observations, the telling of the story was the substantive component of pre-prepared role play activities. Although some subject disciplines might be better suited to storytelling than others, no discipline is likely to be immune to the potential use of storytelling as a pedagogic strategy. As Rossiter and Clark suggest, “The eliciting of personal stories makes the curriculum content more, (*sic*) real, more immediate, and more personal” (Rossiter and Clark, 2007, p. 70).

When asked whether there was a particular performance genre which echoed with his own classroom teaching Brian, as a historian, reflected upon the narrative nature of his subject discipline and suggested that, “ ... storytelling is at the heart of what I try to do ...” (B, I). Whilst Brian was the only player to make a direct connection between his classroom performances and the genre of oral storytelling, the idea of a performance narrative was raised elsewhere in the interviews by all four remaining players. Storytelling therefore appeared to be a device shared by all of the players and is, according to Guber, “... one of the world’s most powerful tools for achieving astonishing results” (2007, p. 55). Further suggestions of the powerful potential of storytelling, echoing the context of a classroom, are offered by Osborn and Ehninger (1962) who suggest that, “... the listener is not a passive receiver of information but is triggered into a state of active thinking. The listener must consider the meaning of the story and try to make sense of it” (Osborn and Ehninger, 1962, p. 228). This notion of active thinking is also alluded to by Harbin and Humphrey (2010) who suggest that, “Stories paint pictures in student’s minds” and share that;

An advantage that radio had over television was that stories heard over radio forced one to create mental images to coincide with what they were hearing orally (Harbin and Humphrey, 2010, p. 101).

The performances of Alex are characterised by a forthrightness which serves to conceal the deep concern and interest he has for both his subject and his teaching. He begins to reveal this in the interview when he says;

My point [in being there] is to add the enthusiasm and the passion and to tell the stories that make things memorable (A, I).

Alex then reflects that, in addition to being a simple teller of a story, he is also an interpreter of that story for the audience;

... the slides don't make sense until I add an interpretation and if I don't have an interpretation, to my mind, anybody that sits in a learning environment and looks at the screen and understands what is going on will think, "what's the point of me [Alex] being there?" (A, I).

The implication is that the narrative of performance needs to be gently unwrapped - like revealing the contents of a fine picnic hamper - rather than ripped apart like a Christmas morning present in the hands of an eager child. As Alex suggests, "If you know 'whodunnit' at the beginning it's not much of a 'whodunnit' ..." (A, I).

Alex develops the idea of unwrapping the narrative further when he compares his own storytelling with that of comedic storytellers;

I often draw parallels, when I am talking to new staff, about people like Eddie Izzard and Dave Gorman about how they weave a tale. Why do you listen? Because the payoff should hopefully make the beginning worth listening to. And that is what I kind of try to do in lectures (A, I).

Both classroom teaching and theatrical performance share the structure of a progressive narrative; it might be a script or running order in the theatre setting, a lesson plan or set of PowerPoint slides in the classroom. Whatever the structure, storytelling has the potential to enliven the narrative - providing opportunities for storyline detour and return, immersion in an experiential account and an engagement with the audience greater than that which any straightforward factual delivery might deliver. Storytelling adds a powerful performance dimension to classroom delivery; as Lowman (1984) says;

Superb lecturers share many qualities with storytellers. They, too, save the conclusions or most crucial points until the end, having teased the students along the way with preliminary findings or interpretations (Lowman, 1984, p. 92).

Brian also makes reference to the idea of interpretation, suggested by Alex, when he speaks of the distinction between history and historiography. History, he suggests, is a story bound up in partial truths. Whilst truth is an uncertain concept, Charon suggests that, "There are probably five ways we all find our "truths" " (Charon, 2011, p. 14). To paraphrase his writing, these truths might be called authoritative truths, cultural truths, experiential truths, cognitive truths and observational truths (Charon, 2011). Truth might also, of course, be an amalgam of all five of the above or include other aspects not suggested by Charon. However, in whatever way truth is determined, history is a story where the narrative is generally accepted as true. Brian recounts;

I spent quite a lot of time in Africa interviewing people who have been involved in different colonial wars and you get these first hand stories and they are affecting. Or you talk to someone who might have given up everything to fight to win the freedom of their country so the sacrifice that they have made and the reasons they did it are incredibly moving. It is living history that we are talking about (B, I).

Brian is believed when he recounts that he has been to Africa (an authoritative truth), has spoken to individuals who have had first-hand experiences of conflict (an experiential truth) and that he is recounting that story with a cleanliness and an objectivity that comes with 'being' an historian (a cultural truth). However, it is also widely recognised that between any lived experience and the subsequent recounting of that experience lie a multitude of filters which, influenced by personal perspective, serve to distort a story in its telling; as Somekh (2005) suggests, "What is observed [*and subsequently reported*] is ontologically determined ... " (Somekh and Lewin, 2005, p. 138 – *italics added*).

Brian contrasts history, as a form of truth story, with historiography, where the interpretive filters are better recognised and accounted for. He describes historiography using the following metaphor;

I always describe it as a circular spring in history that winds up into the present and along that spring are different people who have interpreted the events: some just after the event; some a little bit later; as more information becomes available you are able to look back in a certain way (B, I).

This differentiation between history as truth - if ever it could be - and history as interpretation and elaboration plays out in the storytelling embedded within the performances given by the players.

Clive appears to be a natural and enthusiastic storyteller and explained that all of his classroom stories are, “based upon personal experience” (Cl, I). Does this suggestion of “based upon ...” weaken the notion of a truthful narrative? He appears not to be bound by the concept of absolute truth but suggested that, at the core of his stories, there will always be a truthfulness in the narrative – “ ... whenever I cite an incident there is truth in there” (Cl, I). He does however acknowledge that he might meld stories together. The following interview excerpt, where Clive speaks of his teaching, highlights an example of that melding of the narrative;

A couple of weeks ago I said, “this is a fourteen year old who had relinquished her baby”. She’s agreed to meet the adoptive parents to have a photograph taken for the baby’s life story book and this fourteen year old said that she wanted to give her daughter a bracelet. So this was true but I consciously added this detail which was not true [*in respect of the girl above*]: there was a fourteen year old that I worked with for over twelve months throughout her pregnancy and I know that she was a prolific shoplifter and in order to buy the bracelet she stole some hair straighteners from Boots and sold them for ten quid and went to Cash Generator and bought this bracelet and that is what she gave her daughter.

The interview continued:

MPJ: So, was the shoplifting aspect also true?

Clive: Yeah

MPJ: So, you had two different stories melded together?

Clive: Yeah.

MPJ: Would it have mattered if, for effect, you had completely made up the bit about the shoplifting?

Clive: It would matter to me because of the authenticity ...

MPJ: So, the idea of that story being elaborated and embroidered for effect would have been less important than being true to the story?

Clive: Yeah and it was an instant decision because I was talking about this bracelet and I thought to myself that I would share with them some of the wider picture.

MPJ: So, it was embroidered, but with parts that were true?

Clive: I would say so because I wanted to emphasise the chaos that this fourteen year old was living in. (Cl, I).

Clive wants the stories he uses in his teaching performance to be *essentially* true but is prepared to make compromises to make his delivery more impactful. This might suggest that a line drawn between essential truth and impactful delivery marks, for Clive, a boundary between the way he perceives himself as either teacher or performer. Alternatively, that boundary might be thought of as more fluid and a better representation might be that of a continuum linking teacher and performer. If so, might Clive be located nearer to the pole of teacher when his priority is truth and nearer the pole of performer when his focus is on impactful delivery? Does he become a teacher-performer on that continuum when he melds together truth and elaboration for the purpose of impactful delivery?

As the interview proceeded Clive began to reveal his struggle with the balance between storytelling and truth. This struggle is further complicated when he introduces an ethical dimension of storytelling - referring to a fairly innocuous story about the nature of the relationship he has with his own son and the different relationship his son has with a school teacher called Mrs Johnson. After recounting the story that he told the student audience he says;

... and then I am thinking "shit, is this OK?" because I haven't asked my son's permission or Mrs. Johnson's permission to do this (Cl, I).

Given the distance between Northern University and his home, the likelihood is that neither his son, nor Mrs. Johnson, will ever come into contact with any members of the audience. However, Clive feels that it is questionable that he has identified individuals without seeking their prior permission. In the blend of identities - storyteller, performer and teacher, at least - which constitute the persona of Clive presented to the audience, he is caught between his wish to tell a *good* story, his own need to be true in essence to the story and his perception of the ethical obligations which require him to seek permission from those whose story he wishes to recount. This is likely to be a dilemma that many teacher-performers will encounter at some point during the delivery of their own performance narratives – but, perhaps, one which many might find less troublesome than Clive.

Clive clearly places value on his stories being essentially true but is prepared to make some compromises around truth to benefit the telling of the story. The film maker Peter Guber (2007) is less compromising;

... many people assume that storytelling is somehow in conflict with authenticity. The great storyteller, in this view, is a spinner of yarns that amuse without being rooted in truth. (...) But great storytelling does not conflict with truth. In the business world and elsewhere, it is always built on the integrity of the story and its teller (Guber, 2007, p. 55).

It could be argued that, despite the assertion of Guber, embedding absolute truth in the stories told by the teacher-performer is often either unachievable or unhelpful. This might be due to constraints imposed upon the teller, such as the demand for confidentiality, or the recounting of a narrative rendered anodyne through the lack of embellishment. If the audience are to be truly engaged by the narrative, teacher-performers as storytellers might have to consider adopting the approach

encouraged in a quote which is often attributed, but without secure provenance, to Mark Twain;
Never let the truth get in the way of a good story.

Whilst Alex speaks primarily of his storytelling as interpretation, Brian suggests that historical storytelling is listening to the voices of others from the near and distant past and Clive struggles with the concept of truth; the storytelling voices of Cathy and Emily have a more intimate origin. Cathy and Emily construct and recount stories from their own experience of the practice of social care, education and mental health nursing. Akula (2016) pursues the notion of personal experience in the narrative and suggests that, “Stories of personal experiences have power because of their capacity to evoke empathy, to force perspective, and to build trust in relationships” (Akula, 2016, p. 178). It is not surprising therefore that the literature contains numerous examples of storytelling as a device in vocational education (Hammer et al, 2011; Haigh and Hardy, 2011; McDrury and Alterio, 2003; Arlidge, 2000).

Whether it is in poetry or song, forms the basis of the plot, structures the script or the performer deliberately breaks through the fourth wall and addresses the audience directly, stories inhabit every performance and most classrooms. We delight in stories; from those we hear, and call to be endlessly repeated, in childhood, to those we share surreptitiously behind the bike shed in teenage years or those we recall later as we reminisce in the pub, stories lie at the heart of our shared human experience. As Wilson (2001) suggests;

We all live by narrative, every day and every minute of our lives. Narrative is the human way of working through a chaotic and unforgiving world [...] the stories we tell ourselves and others are our survival manual (Wilson, 2001, p. xv).

Storytelling endures as a performance genre in both the theatrical and the classroom contexts. In the world of the theatrical, the story is the performance. It forms the plot; whether that is a narrative between the performers that the audience are invited to hear from the distance of the darkened auditorium or spoken more directly to the audience as part of performer-audience collusion, the story is a critical contributor to sense-making of the performance for, and by, the audience. Stories also inhabit the classroom; they help contribute to sense-making for a different audience and, through their performance, have the potential to more deeply immerse the listener in the world of the story. It might be argued that the classroom is more likely to be inhabited by tellers-of-stories than by storytellers, and it is the techniques of performance - such as rhythm, timing and the pause - which make the distinction. The real potential of the story lies in its performance, not simply in its narrative; as the late comedian Frank Carson said, "It's the way I tell 'em".

4.6 The teacher and the 'artiste' as performers - confirming similarity

The findings in this chapter relate to similarities which exist between classroom and theatrical performance. The research findings relevant to this chapter are;

- In respect of the data obtained through observation and interview, there is evidence of similarity between the players' classroom behaviours, their perspectives upon those behaviours, and what they recognise and understand as theatrical performance.
- The players understand and mobilise 'performance' in different and nuanced ways. The differences may be explained by factors such as their previous experience, the context within which their performances are enacted and where they choose to position themselves on a continuum between teacher and performer.

- The highly structured pre-performance warm-up routines engaged in by theatrical performers are not reflected in the behaviours of the teacher-performers in this research. However, there is limited evidence of the use of some warm-up behaviours and a view that improved mechanisms for the pre-performance checking of the technology used in the performance spaces would be valued by the teacher-performers.
- The players indicate that improved rapport with those providing support for classroom performances, and greater acknowledgement of the shared contribution of teacher-performers and support colleagues, is likely to significantly benefit the delivery of classroom performances.
- This research finds limited evidence of any specific cool-down behaviours engaged in by the teacher-performers. However, the view that theatrical performers, in general, pay limited regard to 'stepping-out' from their role (Bloch, 1993) is also echoed in the data obtained from the teacher-performers.
- Storytelling, in the view of the players, is a performance genre which echoes strongly with their classroom practice.

4.7 Conclusion

Beginning by revisiting the contested notion of performance, this chapter continued by considering performance warm-up and cool-down - two of the similarities which exist between performances enacted in the classroom and theatrical contexts and have been identified in the work of Schechner (2006). In addition, the dramaturgical conception of performance (Meltzer et al, 1975) has been

used to apply an interpretation to performance behaviours enacted in the contexts of the classroom and the theatre. The chapter concluded by examining a genre of performance which the data suggested was evident in the classroom repertoires of each of the players – storytelling.

The next chapter continues to pursue this notion of similarity between classroom and theatrical performance by examining a number of points of such similarity – using costume, voice, humour and, finally, behaviours which were identified in the observations as having a performance dimension and were entitled micro-acts.

5.0 Chapter 5: Classroom and theatrical performance - 'significant' points of similarity

5.1 Introduction

Theatrical and classroom performances share a number of points of similarity. Similarity exists in, for example, some aspects of the purpose of performance – such as to inform or, more contentiously in the HE context, to entertain; activities which buttress the performance – such as rehearsal and staging, and in the different genres of performance, such as storytelling, which was explored in the previous chapter. Drawing from the inductive nature of the observational and interview data, the players identified three points of similarity which, given their consensus, were considered to be significant - costume, voice and humour. A fourth, the micro-act, was identified through the analysis of the classroom observations. These four points of similarity form the substantive content of this chapter.

5.2 Costume

Of the five players, Brian, who has experience as a semi-professional musician, is able to speak with the most significant experience in respect of costume used to support theatrical performance. He recounts an episode during his time in a music band - referring to clothes used specifically for performance as “gig clothes”;

I remember us playing a gig and literally setting up on stage in our normal gear but his flat was only ten minutes away so we jumped in a taxi to go back to his flat and the hair spray

came out and our gig clothes were put on and then the taxi was called and we got in the taxi and the driver could only see all this hair so he asked something obviously thinking that there must be a girl with us because of this pervading perfume (B, I).

The “gig clothes” worn by Brian were deliberately chosen to enhance the performance in a similar way to that described by Pavis when he wrote of the ability of clothing to, “ ... function as a mobile piece of scenery connected to life and speech” (Pavis, 1998, p. 81). Clothes therefore become, as Felman (2001) has suggested, costume and it is in their role as costume that they become imbued with meaning;

In the beginning ... I viewed my wardrobe simply as clothes – not yet understanding the deeper and radical significance of clothes as costume, and the magnificent power that was embedded in the very fibers [sic] of the fabric itself (Felman, 2001, p. xvi).

This notion of the power that clothing exerts as costume was noted by Emily when she spoke of the difference between the style of dress she chose for her early classroom performances and those she now wears;

When I first started I felt that I had to dress smart to be taken seriously ... I was dressed smartly in my dress and shoes and I used to wear high heels which is just bizarre because it is only four years ago. Now I think I’ve almost gone to the other extreme where I want to dress in jeans and a hoodie because I want to be more like the students and not be different.

Asking Emily whether dressing “smart” was related to exercising her authority, seeking respect or demonstrating her competence, she replied;

Probably competence and feeling like I knew what I was doing and that I was a lecturer for a reason I suppose. I did used to wear formal dress to gain respect ... because it is like looking the part really but now I think that is completely stupid (E, I).

Emily teaches mental health nursing and is an experienced clinical practitioner. The link she establishes between dress and competence in her classroom performance echoes the link between uniform, professional competence and authority which traditionally underlines other uniformed professions. As Spragley and Francis (2006) suggest, "Nursing uniforms are a nonverbal, conscious statement that nurses have the skills and knowledge to care for others" (Spragley and Francis, 2006, p. 58). As an inexperienced teacher, Emily appeared to have substituted her clinical uniform for another of smart dress through which she intended to convey a similar message about her competence - albeit in a different context.

Cathy also confirmed that costume was a consideration for her by saying that, "I will attend to what I wear" and adding that, "I will be more formally dressed for the lectures and I do have a kind of dress code" (Ca, I). When asked whether the dress code was employed to change the way she perceived herself or the way others saw her, she reflected comments similar to those made by Emily, "No, it's about being a role model. I want them to see me as how I would dress in a professional capacity. It's like a subliminal message, isn't it?" (Ca, I).

This view of Cathy - that costume directly shapes the way she portrays herself and might, perhaps, shape the way in which she is perceived by the audience - is reflected *in part* in research conducted by Chatelain (2015) which reinforces earlier research conducted by Sebastian and Bristow (2008). Chatelain found that, somewhat counter-intuitively, academic staff who dressed in casual attire were seen as slightly less likeable than those who dressed in business casual or professional dress. Whilst

neither the research of Chatelain nor that of Sebastian and Bristow make reference to a link between dress and the perception of competence, other research has suggested a link between appearance and the perception of medical staff competence (McKinstry and Wang, 1991) and appearance and assumptions made in respect of the quality of surgical care provided to patients (Major et al, 2005).

Alex appeared less concerned, in the comments he made in respect of costume, about perceptions of competence; his comments focussed more upon legitimacy and authority. His style of dress could be described as casual – dark trousers, scuffed shoes, an open necked shirt and a V-neck pullover.

However, he did disclose that, when teaching students from a school other than his own, where, “ ... some of the sports students don’t know me from Adam” he might, “ ... try to establish authority without giving the big I am”. To do that he considers, “ ... what I am wearing and so I go in branded in the way that their staff are branded” (A, I). That branding - a polo shirt embroidered with the name of the relevant school - serves Alex as a costume proxy for legitimacy and authority. Alex intends that the audience recognise and associate with the branding and he therefore uses it as a form of supraliminal (rather than subliminal) messaging – which is what Cathy also intended when she made her more formal clothing choices.

Clive, described earlier as dapper in dress, makes a clear distinction between his in-work and out-of-work wardrobes - “I generally tend to have my work clothes that I keep for work and at home and outside it is different” (Cl, I) - suggesting that Clive saw clothes as a form of costume. His personal approach to dress appeared to be more considered and thoughtful, when compared to the more casual approaches of both Alex and Brian, although he described it simply as “comfortable”. There was also an underlying pragmatism in his choice of costume for those days in which he was performing. He reflected;

... the other thing I've noticed is I like to have a jacket on with pockets here [tapping his breast] because I like to have a pen in here that I can retrieve very quickly so that I can write things down on a pad (Cl, I).

The pragmatism of Clive is also reflected in comments made by Emily when she notes, "I never wear high heels ever now but I used to wear them quite a bit. I often wear flat shoes when I am teaching because I want to be able to move around and also I had a fear that I would fall over and be embarrassed" (E, I).

It is clear that the choices the players make in respect of the clothes they wear, and the costumes they become, are not simply sartorial; they are intended to confer meaning to the audience and say something about both the performer and the performance. In a similar way to theatrical performers, who recognise costume as an integral property of the performance, classroom performers might consider choosing and wearing their own costumes and accessories, including tattoos, body piercings, jewellery and colour choices, with an acknowledgement of the meaning they inevitably convey to their audience.

5.3 Voice

The voice of the performer brings life to the text, can create representations and may help the audience believe in the performance. With a limited number of exceptions - some forms of puppetry and mime as examples - it could be argued that, without voice, there is no performance.

Martin, in her PhD research, stressed the importance of voice care for new lecturers. She offered fifteen recommendations, two of which related directly to teacher training programmes; a module on voice care to be offered during initial teacher training and nationwide voice care training for teachers returning to the profession (Martin, 2003).

The programme offered by Northern University to those staff wishing to obtain Associate Fellowship of the HEA responds in part to Martin's recommendation regarding voice care for initial teacher training by including a one-hour input into care of the voice. However, whilst all five players acknowledged that they were aware of this session, none of them practised any of the vocal warm-up exercises it encouraged. Alex, who has been a long-term member of the programme delivery team, acknowledged, " ... there could well be benefits but it is not something that I've ever engaged with" (A, I). Brian, as someone previously involved in drama and music, might have been expected to have seen the benefit; however, it was Emily who acknowledged the issue of voice care and echoed the advice reported in the research of Mycroft and often given to those starting in the profession - "drink plenty of water" and "always have water by the side of you" (2015, p. 344).

The interview with Cathy was characterised by the clarity of her diction and the perfectly enunciated words. There is no doubt that Cathy is someone who is used to giving clear instructions and, given her experience in the secondary sector of education, using her voice to attract the attention of busy and distracted children. She explains;

I've done a lot of papers at conferences and a lot of public speaking especially whole school assemblies because you learn a lot about what they will listen to and what they won't. So I've learned on the job. I've also done a lot of choreographies of musicals so you learn a lot from actors and singers (Ca, I).

Listening to Cathy, it might be assumed that she had worked to protect her voice, possibly through some form of voice training or engaging in vocal warm-ups prior to her teaching performances.

However, when asked specifically about vocal warm-up activities, she responded;

No, I wouldn't. Over the years teaching has affected my voice - I used to be a singer - and it comes and goes because of the nature of the intensive talking and, of course, teaching PE means that you have to raise your voice. Over the years I suppose I should have gone to a voice coach (Ca, I).

Given the number of both experienced teachers and those in their first year of teaching reporting voice problems (National Union of Teachers (NUT), 2016) and, more worryingly, the high attrition rate and economic cost of sickness attributed to voice problems (Rossi-Barbosa et al, 2015; Charn et al, 2012; Russell et al, 1998; Smith et al, 1997) it is perhaps reasonable to assume that Cathy is correct in her supposition.

The voice, as an instrument of performance, acts as a vehicle for both the words and other para-verbal utterances - the sounds - it carries to the audience. These sounds construct a rich vocabulary, richer than the words themselves, which is interpreted by the audience and acted back, in various ways, to the performer(s). Seeing this process of acting and acting-back as a form of energy, Mackintosh suggests that;

Although this energy flows chiefly from performer to audience the performer is rendered impotent unless he or she receives in return a charge from the audience. This can be laughter in a farce, a shared sense of awe in a tragedy and even a physical reciprocity to the achievement of dancer or actor. The energy must flow both ways so that the two forces

fuse together to create an ecstasy which is comparable only to that experienced in a religious or sexual encounter (Mackintosh, 1993, p. 172).

The charge the performer receives from the audience - whether, in the case of humour, it is a snigger, chuckle or belly laugh - provides reassurance to the performer that, not only is there an audience out there in the dark, but that their performance is being warmly received. Each of the players used humour as a stimulus for that reassurance.

5.4 Humour

Different types of humour provide better fits to different types of performance and better suit different types of audience. Neuliep (1991) identified a five category, twenty item inductively derived taxonomy from research conducted into the use of humour by high school teachers. Others, Bryant et al (1979), Nussbaum et al (1985) and Gorham and Christophel (1990) for example, have also produced similar taxonomies but with different categories and differing numbers of items. Whilst Neuliep has criticised other researchers, including Bryant, for generating their typologies deductively, some of the six categories of humour offered by Bryant - the joke, riddle, pun, funny story, funny comment and the catch all of 'other' - do appear to have persisted in the HE classroom across the intervening years and were evident in many of the observations carried out for this research.

Alex suggested that, "I probably tell more jokes than I should and I probably say things that I shouldn't" (A, I). He also feels that "knowing the audience" is a critical success factor in using humour as part of his performance repertoire. However, that suggestion of "knowing the audience" is more

complex than the familiarity gained from prolonged contact with a group of individuals; it is also about understanding the potential sensitivities of those individuals and the makeup of the crowd. As Alex suggests, “I think the challenge is that a lot of humour is about cultural reference points”. He gives the following example;

It is really difficult and especially with an international audience because you get cultural comparisons. I’ve got colleagues who when they are teaching students about gene defects or biological stuff will talk about STIs [*Sexually Transmitted Infections*] and you can see some of the students going “woo!” (A, I – italics added).

Classroom audiences are not generally self-defining in the way that audiences for a performance by Frankie Boyle, for example, might be. If they were, it would be relatively easy to know where the boundaries were or where they should be drawn. If mentioning STIs, in the context of biological teaching, causes consternation to one sub-group within a cohort, other forms of humour, generally considered to be inoffensive, might prove to be offensive for another sub group. It is clear that using humour with a heterogeneous cohort such as a classroom group might provide traps for the unwary.

Humour appeals to Brian as a method of establishing audience engagement and he uses the feedback from humour to sense the presence, or absence, of that engagement – “ ... if you make a joke it is a great way to find out if people are engaged or not because you can hear the laughter” (B, I). He clearly identifies laughter as a proxy for engagement and describes the following experience of a conference presentation;

I remember doing a conference paper in [European city] in [year] and everyone was very formal in the way they read out their scripts but I decided that I wasn’t going to be like that but I was feeling the pressure and so when I got up there I said, “Look, I’m going to

apologise because within this session I'm the light relief" and then I did my talk and I got laughs and I got engagement and it was very much how I do things (B, I).

Reflecting one of the categories of humour proposed by Bryant, the joke; Cathy says, "I often put jokes in which do go quite well" (Ca, I). It is not clear on what basis Cathy determines the success of her jokes - perhaps the feedback through laughter suggested by Brian or smiles from the crowd, both of which might be acts performed by the audience for the benefit of the performer. She continues, a little immodestly perhaps, speaking about examples which were drawn from one of the observations of her classroom performance;

I have a very keen sense of humour and I would have used those to get a laugh but also to let them know that I do the same ordinary things that they do. The Fifty Shades of Grey lends itself very well to ethical dilemmas because nothing is black and white. And the Bake-Off came up because it was at the point where it was going to be moved from BBC1 and I was distraught! (Ca, I).

The topical references appear to serve a useful purpose in brokering engagement with the audience; either through the general affinity alluded to by Cathy – "I do the same ordinary things that they do" – or by encouraging a sense of collusion in the performer-audience relationship.

Performers are naturally influenced in their behaviour by the actions of other performers – as Charles Colton said, "Imitation is the sincerest [form] of flattery" (Colton, 1824, Section: CCXVII). Clive discloses that his teaching is informed by watching comedians perform on television;

I've been looking closely at comedians on television and how they manage the audience and space. I found it fascinating to notice how much a comedian will move on stage (Cl, I).

Clive is particularly impressed with the comedic performances of Michael McIntyre. He points out that the comedian is highly mobile within the performance space and he feels some degree of similarity between the extensive stage movements of McIntyre and his own, albeit more constrained, classroom movements. A further similarity with McIntyre - audience banter - is also identified;

... often we use humour and a bit of banter ... I can get away with some of that because I know some of the students in the audience and so there might be a bit of banter about football and usually football is a good way in (Cl, I).

Emily also uses the performances of others to enrich her own skills as a performer. She draws heavily upon the humour of both Jim Carey and Michael McIntyre and asserts that, "... if you take the mickey out of yourself then the students feel more comfortable" (E, I). This intention to make students feel "more comfortable" suggests notions of audience engagement and rapport. The teacher-performer, generally, has greater opportunity to do that through the multiple contacts they have with student audiences. For the theatrical performer, in contrast, a single poor performance might be difficult, or even impossible, to recover from; the show business adage - you are only as good as your last performance - certainly applies.

Emily provided the richest vein of material in respect of performance humour. Her performances are peppered with humorous stories, self-deprecatory comments and activities which engage students in ways intended to get them laughing at themselves and with each other. However, she also

recognised the need, and demonstrated the ability, to juxtapose humour with sensitivity; sensitivity for the audience – “I wouldn’t tell any rude or inappropriate jokes”, and sensitivity for the subject matter;

... we have to be very careful with mental health and jokes about people being mental and stuff ... we are trying to reduce the stigma of that so those are things that you are mindful of. I am more mindful about being less silly and making jokes because it is a sensitive subject area (E, I).

Performance provides the potential to use humour as a cathartic or therapeutic tool – “When people laugh it loosens the air and that is what we do in practice and stuff ...” (E, I). Moran and Hughes (2006) recognised the potential power of humour as a strategy for self-care in the social work context;

Amongst the various strategies identified by students, the use of humour by social workers and their colleagues is probably one of the most readily and frequently nominated coping mechanisms.

Going further, they suggested that;

While accepting the complexity of humour and caution necessary in some circumstances, we recommend that the topic of humour is formally included in the social work curriculum. Teaching about humour may bring humour itself into the classroom, which in turn enhances other aspects of learning (Moran and Hughes, 2006, pp. 501-502).

The call by Moran and Hughes for inclusion of humour in the social work curriculum appears to have found an ear in *A Night of Comedy by Social Workers for Social Workers* (2016) - events offered under

the banner of *Stand Up for Social Workers*. Whilst not designed solely for the social work curriculum - their humour has a broader audience appeal - these events have been heavily advertised to social work education and practice communities, including those at Northern University, and appear to be well received by such audiences.

In calling for the inclusion of humour in the curriculum Moran and Hughes (2006) were not necessarily advocating the performer as the sole source of that humour. Some teacher-performers might find themselves so challenged by the demands of using humour in their performance that they deliberately avoid its use. However, there is a rich resource of humour available to bring into the classroom from a wide range of sources and in a wide range of formats; for example, and continuing the theme of social work, television comedies such as *Damned* on Channel 4 (Fitzgibbon, 2016) and, from Radio 4, the long-running *Clare in the Community* (Venning and Ramsden, 2004-16). Teacher-performers do not need to be masters of comedy; openness to the potential of humour as a tool to support their teaching and an interest in exploring and exploiting resources that are, in general, readily available and easily licensed for use in UK HE would be valuable first steps.

Recognising the view of Moran and Hughes (2006) that humour is a complex phenomenon and caution needs to be taken to ensure it is used appropriately, it is clear that it is best used in sensitive hands by people who identify with the audience and have the capacity for emotional intelligence. These attributes appear, on the basis of the three observations of her teaching performance and limited additional contact, deeply established in both the performance and life repertoires of Emily.

The term repertoire suggests a toolset of behaviours from which performers might draw out specific behaviours to employ at particular points in their performance. The observations of the players

identified a repertoire of behaviours which were delivered in their classrooms and appeared to have characteristics which demonstrated explicit dimensions of performance – such as exaggeration, flounce or flamboyance. In the data analysis of the classroom observations, these behaviours were originally coded as pea-cocking - to reflect their gross performance dimensions. However, the more they were observed the more some of their subtlety became apparent. To reflect this combination of performance flair and subtlety these behaviours were subsequently re-coded as micro-acts. The final part of this chapter looks at these micro-acts as a characteristic of the similarity between teaching and performance and part of the toolset which might be deployed in classroom performances.

5.5 Micro-acts

Many of the verbal and physical behaviours observed in theatrical settings are exaggerated to ensure that they are recognised and acknowledged by an audience who might be located some distance from the performers. This recognition and acknowledgement by the audience confirms that the development of the plot is understood and the performance makes sense. Some of these exaggerated performance behaviours are very grand - the theatre tends to rely more heavily on such exaggerated acts than, for example, television where other cinematic techniques might be employed - and pantomime and farce are particular examples of theatrical genres which use grand gestures to signal the plot. In contrast, those which are more subtle in nature are often signalled early or signalled repeatedly to ensure that the audience understand their importance to plot development.

Alex performed a number of micro-acts. He smashed a tennis shot within inches of an imaginary chalk line, dropped a non-existent basketball through a make-believe hoop and engaged in a one-sided tug of war using a window draw string as the rope. In a non-sport orientated micro-act he

enacted a well-rehearsed routine of pushing content across the projection screen as a wipe slide transition took place. Each of these micro-acts appeared to be intentional and designed to supplement his energetic performance narrative. However, Kendon (1996) asserts that;

... if you ask someone what gesture they just performed when in full rhetorical flight the chances are they will not be able to tell you and may even claim they didn't gesture (Kendon, 1996, p. 8).

One example of this lack of conscious awareness of the act was evident in an observation of Alex when, quite expansively, he opened up and read a fictional broadsheet. However, when it was described to him in the interview, he responded, "Did I? I didn't know I'd done that" (A, I).

When asked about the purpose of the micro-acts, Alex suggested that he was;

Giving them [students] another anchor on which to remember stuff. If I'm talking about other things and there is a gesture that goes with it then it is just another cue for them to remember (A, I).

Remembering prolongs the experience of performance beyond that of the performed event and contributes a necessary part to the process of meaning-making. Roth offers an insight into the processes of memorising and meaning-making through gesture;

Instructional talk is replete with gestures, allowing speakers to make salient specific aspects of texts and diagrams on the chalkboard, on overhead transparencies, or on slides.

Although they appear to constitute a significant resource in meaning-making – because they underscore conceptual distinctions [...], make salient relevant features [...], or orient

the audience to different types of features [...] – the lecturer’s ephemeral gestures and body motion are less likely to be recorded in student notes than his or her talk (Roth, 2001, p. 383).

The more intangible dimensions of classroom performance - such as the ephemeral gestures and body motion suggested by Roth - are easily lost to the meaning-making processes. However, they can be, and are now, readily captured by institutions, through emerging lecture capture technologies, and by students, through the range of ubiquitous recording devices they bring into the classroom.

The idea, expressed by Alex, of the micro-act as an anchor or cue was further echoed by Brian when he said, “I think things like that can be useful and they are the things that students remember”. He noted that he would deliberately, “ ... use facial expressions a lot to cast doubt on things” (B, I). However, like Alex, he wasn’t consciously aware of some of the micro-acts he performed - such as slamming the desktop when ‘performing’ Otto von Bismarck or using an embrace gesture when referring to the role of Portugal in colonising parts of Africa.

Clive thought that the micro-acts he used in his performances were mainly deliberate but occasionally enacted without conscious awareness. He recounted using the two-thumbs-up gesture to reinforce verbal comments such as “that’s great, fabulous” (Cl, I) and knocking on a table top to signify seeking entry to the home of a client. However, the most interesting and deliberate micro-act used by Clive was the pause;

I’ve started to use silence more and I’ll say “that’s really interesting; thank you for sharing that with us” and I’ll just nod or I’ll maintain eye contact with them and I’ll say “thank you

very much” – and use their first name – “I really appreciate you saying that” and I’ll just have a little pause to let the audience take that in. I’m trying to project that I am processing what they’ve said (Cl, I).

The pause is a very deliberate theatrical technique and the importance attributed to it by Clive is reinforced by the writing of Stanislavsky;

The actor always cheats you during moments of surging temperament. To really measure the power of the actor’s excitement, we must direct our attention to how he takes in the facts and events, how he evaluates the thoughts of his partner; we must watch him during his moments of absorption ... (Stanislavsky, cited in Merlin, 2014, pp. 231-232).

Whether Clive uses his pause as a Stanislavskian logical pause; to assist the sense-making of speech, or a psychological pause; to add life to the narrative, is unclear. However, whatever the underlying purpose, he is clearly, and very deliberately, employing a theatrical technique as a classroom micro-act.

Cathy, occasionally brusque in manner, suggests that the micro-act might serve the purpose of adding tonal qualities to the verbal message. She suggests;

Sometimes, however articulate you think you are, what you say may not meet the right tone. I might have said, “don’t turn up unprepared and unwilling” but that would have been negative, so by doing a soldier impression with a smile it makes them see that I mean well (Ca, I).

Emily, in contrast, does not use the micro-act as a subtle brush to paint tonal qualities upon the narrative; she throws herself fully in to the use of a full colour palette of micro-acts;

I use a lot of them deliberately and rather than being monotone all the time I like to bring in some animations because that will engage them more (E, I).

The performances of Emily were full of both vocal and visual micro-acts. Her vocal repertoire included the use of the theatrical cough and a sighing, pseudo-mocking tone, symbolically reinforced by legs planted wide apart and hands on hips, when encouraging students to engage in an activity which required them to stand. Her visual acts were very pronounced; for example, her tap and bucket simulation to represent stress management and her teapot impression, which appears to be legendary across student cohorts.

Micro-acts were encountered throughout the performances of each of the players. Some were subtle, some more pronounced, some deliberate and some that the enactors themselves were unaware of performing. They do appear to enrich performance and, as Brian suggests, "... things like that can be useful and they are the things that students remember" (B, I). However, as teacher-performers it is essential to differentiate between the performance of the micro-act and the purpose of the micro-act. Emily noted this differentiation, "Some of the students just finishing their third year have said, 'we still remember your balloons Emily but we can't remember why' " (E, I).

5.6 The teacher and the 'artiste' – exemplifying similarities

The classroom might not always be a darkened auditorium and the teacher might not always stand centre stage illuminated by a spotlight. However, "Teachers are actors. We perform" (Sarason, 1999, p. xi). If that is the case, and this research contends that it is, then the practice of the classroom will gain much from the practice of the stage. This chapter's findings, identified below, support that contention.

- A number of points of similarity have been identified between the classroom and theatrical contexts. Given such similarity, this research contends that teacher-performers, in their initial preparation and through their continuing staff development programmes, would benefit from the structured input of experienced theatrical performers offering a range of stagecraft and performance skills.
- The clothes, tattoos, piercing and other body adornments worn by teacher-performers are not neutral artefacts of a classroom. They are powerful costume accessories which are imbued with meaning and should be chosen and worn with due regard to their role as symbolic properties of a classroom performance.
- All UK HE institutions should be actively encouraged to provide voice care training in their initial preparation of teacher-performers.

5.7 Conclusion

Performers have access to a rich repertoire of tools and techniques which they deploy to enhance the performances they give. Teacher-performers are, in general, likely to draw from a repertoire

which, in respect of performance, might be considered as more impoverished. Multiple points of similarity are likely to exist between the two different repertoires; this chapter has focussed upon four of them - costume, voice, humour and micro-acts - which were either identified as significant by the players in their interviews or, in the case of micro-acts, derived initially from the observations and then pursued in the interviews. In conclusion, this research contends that teacher-performers would benefit from a greater awareness of, and the opportunity to use, more of the tools and techniques that theatrical performers bring to their performance practice.

The next chapter turns from direct comparisons of similarity between performance in the classroom and performance in the theatrical space and looks to examine the relevance of symbolic interactionism as the theoretical framework of this research. Aspects of symbolism - the implicit - are examined alongside a number of the more explicit aspects of the behaviours which are enacted in front of, surely inarguably, the most important constituents of the performance space - the audience.

6.0 Chapter 6: Performing the obvious, and the not so obvious

6.1 Introduction

This chapter examines contrasts in performance behaviours; behaviours which are either explicit in their enactment or those which are more nuanced. Examples of both types of behaviour are drawn from the data provided by the players. The explicit are, of course, more likely to be recognised by an audience whilst others – the not so obvious referred to in the chapter title – are, in this chapter, illuminated by the dramaturgical interpretation of SI offered by Goffman (1990) which forms the theoretical framework of this research. The particular aspects of performance explored here relate to symbolism in the performance space, behaviour and boundaries, performance robustness and teacher-performer identity. Finally, the notion of the audience and aspects of its impact upon performance is examined.

6.2 Symbols and symbolism

Crotty (1998), referring to constructionism, asserts that;

... we do not create meaning. We construct meaning. We have something to work with.

What we have to work with is the world and the objects in the world (Crotty, 1998, pp. 43-44).

The sources of meaning in the world are incalculable. Some of these sources are tangible; others are more nuanced, laden with symbolism and suffused with a multiplicity of meanings. Making meaning of, and from, the world of the tangible, and the more nuanced, presents significant challenges - because meaning, if constructed as Crotty suggests, is entirely subjective. Observing Pamela in phase one of data collection highlighted symbolism as a source of meaning in classroom performance.

Pamela, teaching a small cohort of students at the beginning of the day, arrived approximately twenty minutes prior to her performance. Having logged in to the computer and powered the projector, she switched the projection screen to black and sat quietly at the front of the class. Pamela faced the door rather than the auditorium and awaited the arrival of the students. As the students arrived Pamela briefly acknowledged each but made no direct contact. When approached by one student she responded politely, but succinctly, suggesting that the conversation should be followed up after her teaching. Pamela glanced occasionally at the wall clock and, as soon as nine o'clock was triggered, she stood, removed her jacket, placed it over her chair and began her performance.

Speaking afterwards, Pamela confirmed that, where she was able to enter the classroom in advance of the students, she sat and deliberately limited her contact with them. She used this quiet time to prepare herself and always commenced her teaching on time. She explained, "I always wear a jacket and I always place it over the chair to start".

(Field note written following observation of Pamela – 22/11/14).

Pamela, sitting quietly, avoiding significant audience contact and watching the countdown of the classroom clock, gestures, albeit silently, to the arriving cohort of students. Her silent gesture conveys much to those students; confirming, as Goffman suggests, "The gestures we sometimes call empty are perhaps the fullest things of all" (1967, p. 91).

Pamela enacts her pre-performance warm-up routine in much the same way that Brian used the walk between his office and his classroom to get into, “ ... the right frame of mind” (B, I). However, what follows for Pamela - the precisely timed rising to her feet, removal of her jacket and subsequent positioning of it on the back of the chair - constitutes a separate frame of non-verbal action through which she communicates to the audience that her teaching performance is about to begin. This frame of action is an example of restored behaviour (Schechner, 2006). Some of the students responded immediately and focused their attention upon Pamela - it was clear that they understood the wordless behaviour and its symbolic meaning. Others, gradually becoming alert to the quietness taking over the classroom space, needed a moment more before they stopped chatting to their neighbours and responded to either the meaning inherent in the behaviour acted out by Pamela or the response to that behaviour enacted by their peers. Pamela used a symbolic act - standing quietly, removing her jacket and placing it over the back of the chair - as representational behaviour in much the same way that the feigned clearing of the throat, the tapping of the desk or the dimming of the lights might serve as more obvious symbols used by other teacher-performers to mark the start of their performances. The classroom, and the performances which take place within it, are heavily laden with symbolism.

One classroom artefact which symbolises the authority vested in the teacher is the lectern. The lectern is not simply a location for notes or a rest for the elbows; its rarely-verbalised purpose is, arguably, to provide a, “territorial marker” (Morris, 2016, p. 48). As a territorial marker it has the potential to restrict the space; Morris addresses this restriction when he writes of deliberately removing the desk from his class and subsequently feeling empowered to better work the space. In contrast, it was noticeable that, in many of the observations undertaken for this research, a form of tethering to the lectern took place. Teacher-performers moved away from their own territorial markers - desks, lecterns and computer trolleys - only to quickly return, as if attached by elastic,

when they needed to refer to their notes, change slides or, more symbolically, respond to a question from a student. Responding to questions rarely took place in the auditorium - most were answered from the desk or lectern which, as Morris suggests, is “ ... the holy grail of representative power” (Morris, 2016, p. 48).

When asked whether he identified any symbolic acts in the performances he gave, Alex identified a small number of behaviours which, like those of Pamela, sent subtle messages to the students that his performance was about to begin. One had a clear metaphorical origin;

Thinking about it, I might occasionally physically roll up my sleeves ... I know that occasionally I will; I will literally start to roll my sleeves up before I start (A, I).

The metaphor - “roll my sleeves up” - was symbolically acted out at the beginning of two of the three performances given by Alex. An additional behaviour, also imbued with symbolism, was drawn directly from the theatrical context;

I have a very deliberate strategy of having the lights on right up to the point where I am about to talk and then I'll dip the lights and that's a cue (A, I).

In addition to the lighting, Alex also made reference to his entry into a large lecture theatre which he favoured as a location for his teaching. This space had a door located at either side of the front wall. Alex entered the lecture theatre through the door on the left hand side of the wall - stage right in theatrical parlance - whilst most students entered through the right hand door which was more accessible to the main entrance and foyer area;

I consciously use that door. I guess there is a symbolism between a judge entering a courtroom through a different door to everybody else. If you enter a theatre obviously the actors go in through the stage door (A, I).

Such symbolism speaks to the power differential which exists between performers - such as teachers, actors and judges - and their audiences. These power differentials are heavily reinforced through the symbolism of different points of entry, territorial markers and elevated positioning. The following was written following an observation with Alex;

The performance concluded; Alex was packing away whilst the students were funnelling towards the right hand exit door. Noticing the crush, Alex raised both arms, pointed to the exits and shouted to the departing students, "There are two doors, guys ...". Despite the crush and the encouragement of Alex, very few students changed direction or, from their seated positions, made a move towards the doorway on the left hand side. Was it simply familiarity which directed the students to the right hand exit? Alternatively, had the earlier, hurried arrival of Alex through the left hand door, when the majority of the audience were seated and able to note his entry, been seen by them as symbolic of some difference between performer and audience?

(Field note written following observation of Alex - 15/03/16).

When asked about symbolism Brian made reference to the power dynamic evident in the occupation of, "our space and their space" (B, I). He saw a clear distinction between the conceptions of stage (performer space) and auditorium (audience space) in both classroom and theatrical contexts; for example, in HE, the presence, during the performance, of an almost inviolable 'corridor' between the first row of desks and the projection wall and, in the theatre, the possession of the stage by the

performer. This notion of possession was exemplified by Serena when, speaking of her Bright Club experience, she said;

... you've got the hand held mic but with the hand held mic you have a stand ... you take the mic and that signifies to the audience immediately that it's starting ... pay attention ... the minute you move the mic stand you're telling them I own this space, this is my space I arrange it as I want it (S, I).

Territories, in both the theatre and the classroom, have been culturally, if not physically, delineated - although both are being challenged through new ways of perceiving audience (Heim, 2016) and, in HE, continuing changes in learning space design.

The concept of symbolism embedded within their performances was weaker in the views of Cathy and Emily. However, both have made previous reference to the symbolism of clothing; Emily noting that her clothing choices had moved from the formal to the informal as she became more experienced whilst Cathy suggested that her choice of formal clothing for teaching was part of her broader role of modelling behaviour to students.

The world of the symbolic interactionist is full of implicit meaning; for Goffman such implicit meaning has been wrapped within a metaphor of performance. As performers in life, the verbal is often eschewed in favour of subtle social objects such as a look, a touch or an extended gaze. The players, as classroom performers, have used implicit messaging to 'speak' to their audiences and both the classroom observations and the semi-structured interviews have shown examples of where the explicit has been traded for the implicit. However, whilst the world is full of the implicit, the explicit

also plays a significant part in meaning making. The following sections examine two examples of this explicit messaging - behaviour and boundaries and performance robustness.

6.3 Behaviour and boundaries

Theatrical performances which are framed by script and practised in advance rarely run the risk of crossing thresholds of appropriate behaviour or stepping over boundaries - unless they are specifically designed to do so. Other theatrical performance genres such as live comedy and pantomime, which are designed to give the appearance of the impromptu despite being tightly scripted and minutely rehearsed, often leave some space for ad-libbing by the performer and the inevitable banter between performer and audience. As a result, there is greater potential for boundary crossing and inappropriate behaviour to emerge in these shared and extemporised exchanges.

The narrative of the performance was considered with Brian when performance conventions were raised in the interview. On one occasion Brian referred to himself, somewhat self-deprecatorily, as, “that bastard, [Brian]” and, when referring to the role of the future Kenyan President Jomo Kenyatta in the Mau Mau uprising he suggested that, “he’s taking no shit, baby” (B, I). He noted a difference between his use of language and that of colleagues;

I’ve got one or two colleagues who are incredibly formal and would never use a swear word or be particularly passionate or demonstrative about something. But the point I’m trying to say is that this is my normal language and this is what I normally do (B, I).

Brian's comment raises questions about where ownership of the performance narrative resides. In the theatrical setting the performers usually voice the words of another through the script and are therefore able, should they wish, to absolve themselves from any responsibility for the underlying text or the narrative. Teacher-performers operate under a different set of rules; for the most part they write the script, they are responsible for the delivery and, as owners of the performance, they are, in general, accountable for any behavioural boundary crossing which might occur. These three roles, author, animator and principal are, Goffman (1981) suggests, inherent in the lecture format. Teacher-performers have been afforded some protection in the past through classroom performances which have, in essence, been private encounters. This is likely to change as these private encounters become increasingly public through lecture capture, moves toward more open access of content and the ability of the audience to surreptitiously capture performances on the omnipresent camera phone.

Alex suggests that, "My language can occasionally be a little bit industrial because I grew up in a services background". Whilst he notes that there is some self-monitoring around the language he uses because, "... my mother would be horrified as would my children" (A, I), who really determines where the boundaries of acceptability lie? Boundaries are rarely - if ever - fixed; in both contexts of performance they are explored and provoked through script and content and crossed in real-time delivery by theatrical performers and teacher-performers whose performances are often deliberately designed to be provocative and challenging. Alternatively, constrained by the relentless progression of a neoliberal culture in HE (Radice, 2013), teacher-performers might abandon such provocation and be increasingly driven towards performances which are safe, but ultimately formulaic and routine.

The determination of boundaries and the identification of appropriate, and inappropriate, behaviours are always understood through the lens of context. Audiences booking for a performance of the bawdy Roy 'Chubby' Brown are likely to be a substantially different demographic to those who chose to spend a notoriously long evening in the company of the late Ken Dodd. However, given that most students cannot book their preferred teacher-performers, it is inevitable that the student audience will be characterised by a degree of heterogeneity. The ability to manage differing audience expectations might lie in confronting that heterogeneity and confirming ground rules at the outset – establishing conventions to which both performer and audience agree to adhere. As Serena suggests, in respect of her Bright Club performances, "... you expectation set early on" (S, I).

One example of a ground rule mentioned by all players was the use of mobile phones during classroom performances. Most theatrical venues either post a notice, or make a pre-performance announcement, requesting that mobile phones are not used during performances. The use of mobile phones in the HE classroom is often more uncertain. Cathy, for example, says;

A very good example is mobile phones because we won't tolerate it as a team ... [describes action taken if students are using mobile phones] ... I do that every time I see it because I won't tolerate it (Ca, I).

Clive adopts an equally robust approach if students use mobile phones in his class;

During a lecture students might be on their phones and I've got a range of stock phrases that I use and one of them is, "I've noticed there are a couple of students on their phones and maybe I didn't make myself entirely clear so I am going to say it again so that there will be no chance of a misunderstanding so phones need to be off so that we can respect the subject matter" (Cl, I).

Clive is prepared to confront students when he feels boundaries have been breached. He admits that he can be particularly intolerant when his view of professional behaviour is compromised;

... last year my tolerance was really stretched right to the limit by two first-year students when I was doing a session on human growth and development and the session started at nine and at twenty past nine two students walked in with a full English breakfast on a plastic tray wearing onesies – teddy bear onesies. I said something and thought ‘I shouldn’t have done that’ ... in front of the whole group I said, “Where the fuck is Goldilocks?” So the whole audience starts laughing and I then said, “You can eat your breakfast outside”. So they walked down to the front, crossed the room and back up the stairs the other side and that was extraordinary behaviour from them. For a professional course it was unbelievable (Cl, I).

The robustness demonstrated by both Cathy and Clive in the examples above is much more moderated by Emily, although she also has some ground rules that she expects to be observed. Given her discipline of mental health, she expects students to demonstrate sensitivity in both the language they use to describe mental health issues and in relating to peers who might have experienced mental health issues. However, in almost every other aspect of her performance delivery, she is relaxed and accommodating. For example, in respect of non-attendance she says;

... if they don’t come in then it is their learning and this isn’t school and many of them are older than me. They will get out as much as they put in and so that is up to them.

In respect of late attendance, she says;

The only exception is if someone is disrupting other students or disrupting the room or disrupting me. [...] I mean we are all human and sometimes I might be late and we don’t always know the reasons for why people are late. I feel that if they’ve made the effort to

come, even if they are late, then that is good. If they come in at the back and they are not disturbing people then I would rather they be there than miss the whole session (E, I).

It is clear that, whilst there are institutional policies and guidelines in place to which teacher-performers are expected to adhere, once the door of the performance space is closed they operate as autonomous boundary keepers. These performers govern their own behaviours and those of their audience; some prepared to be confrontational whilst others are more accommodating. This role of the performer-as-boundary-keeper in HE is different to that of performer in the theatrical setting where they operate more as sessional artisans plying their craft and having little direct responsibility for behaviours which might take place in the darkened auditorium – unless they choose to do so.

Any consideration of behaviours and boundaries will, as has been seen, raise questions in respect of potential conflict between performer and audience. Theatrical performers are, in some sense, distanced from the audience by the script, their characterisation and the nature of theatrical performance itself. Teacher-performers have a different relationship with their audience; a relationship built upon repeated contact which can lead to professional closeness and a degree of familiarity. However, it is said that familiarity breeds contempt and in managing the relationship between teacher-performer and the student cohort as audience a degree of robustness in performance might be required.

6.4 Performance robustness

Drawing upon her performance experience at the Bright Club, Serena asserts that both the performance space and the performance must be 'owned' by the performer. As described earlier, she demonstrates her ownership of the space through symbolic moves such as relocating the microphone stand, and of the performance by removing the microphone from the stand - a move which locates the performance voice, metaphorically, in her hands. In the fluctuating power play of performance, Serena seeks to establish control at the outset.

Alex felt that his physical presence gave him an authority once he had entered the performance space – "I am quite fortunate in that I can be quite intimidating ... I am fat, balding and over six foot" (A, I). He failed to mention his confident manner and strident voice which also played a part in establishing his teacher presence and served to focus audience attention upon him.

Brian relied upon more subtle methods to bring control and authority to his performances. Repeating the interview question, "How do you own the situation?" and pausing for a moment before answering, he suggested that he uses strategies such as humour, changes of pace and direction and direct questioning to members of the audience to maintain control of the performance. However, he also believed that the nature of a performance determines the primary location of control - suggesting that it is heavily performer-centred in traditional theatre and cinema and much more fluid in pantomime and live comedy where control might fluctuate between the performer and the audience. This sense of flux in performance control echoes the work of Boal and his *Theatre of the Oppressed* (2008) where the role delineation between performer and audience is deliberately disrupted.

Given the experiences of Cathy in secondary education, and her previous role as an Ofsted Inspector, it was unsurprising that, when asked where control in the classroom lay, she was succinct and unequivocal - "With me". She did, however, suggest that her control was weakened when she compared the more consumer-orientated culture of HE, and its similarities with the theatre, and her previous experience of the secondary school environment;

... students in higher education are adults and they are now paying and I am painfully aware that if it was a school I would say "you are not doing that and, if you do, there will be a consequence to it". I can't speak like that to students who are paying to come to do a degree (Ca, I).

Continuing, she suggested that the threat of complaint was always a consideration and had the potential to modify the classroom behaviour of the teacher-performer, "I suppose I would pull back because I am aware that students could easily make a complaint about being treated like children". Exemplifying this, she said;

One student in year three had her bag on the desk in [name of] lecture theatre at half past three when the session finished at ten to four and I actually said to her "I presume you have got to go. If you really need to go, go now because I can see that you are not engaging". But she didn't go; she stayed but I was pushing my luck there I think (Ca, I).

The view of Cathy that she was "pushing [her] luck" raises the question of whether, in the changing culture of HE, lecturers are becoming increasingly emasculated, in respect of their classroom authority, by a crude economic model where 'he who pays the piper calls the tune'. However, if that is the case, why might theatrical performers, who operate in a culture where the link between economics and performance is even more tangible, appear not to suffer from an undermining of their professional integrity?

Theatrical performers appear to demonstrate an assuredness in their own delivery and the broader performance. An example of this assuredness is evidenced by a well-publicised rant of Dame Helen Mirren. Dame Helen, dressed as HM The Queen for her part in the production of *The Audience* at the Gielgud Theatre in May 2013, left the theatre and harangued a band of drummers who were playing noisily outside (Scotchbrook, 2013). Dame Helen exercised none of the caution referred to by Cathy and appeared not to be worried by the threat of audience complaint; in fact she received a standing ovation for both her performance, and impromptu rant, at the end of the evening. Might costume or characterisation play a part in distancing the theatrical performer from their actions in a way that the teacher-performer might find more difficult to achieve? Alternatively, might teacher-performers like Cathy, who may be concerned about pushing their luck, need to consider bringing some of the confidence, charisma and sheer bloody-mindedness of the cherished dame to their classrooms?

Clive recognises the tension when the audience is confronted by the performer;

I'm really conscious of where that confrontation verges into students feeling humiliated and that is something I am grappling with at the moment because if I am honest I'm having to do it more often (Cl, I).

He suggests that, rather than being confrontational, he is trying to adopt a new strategy to achieve the same ends;

I did a training course a few years ago and there was a phrase the instructor used which has always stayed with me and he said that when you are in an authoritative relationship there is a value in taking what he referred to as the one-down position (Cl, I).

The one-down position is one of seven Mental Research Institute (MRI) therapeutic interventions described by Fisch et al (1975) in which the therapist adopts a modest stance and is portrayed to the client as, “a human being with flaws, as opposed to a higher, powerful, or a wise figure” (Interventions, 2017). Teacher-performers such as Clive, engaged in a relationship with the student cohort where authority is clearly axiomatic, might consider using the one-down position to improve engagement and reduce the possibility of confrontation.

The adoption of the one-down position is, of course, a performance in itself. It is one of a multitude of discrete and subtle, but deliberate, performance acts which are aggregated together to construct the meta performance viewed by the audience. These discrete acts each contribute an aspect of meaning to the overall performance - for example, the wearing of costume to convey competency or authority and the use of accent to suggest geographic origin or socio-economic class. One of these performance acts, contained within the meta performance, might concern the identity the teacher-performer wishes to convey to the student audience. Aspects of teacher identity within classroom performance are considered in the next section of this chapter.

6.5 Teacher-Performer identity

I'm a born entertainer, when I open the fridge and the light comes on, I burst into song
(Robbie Williams, QuoteHD, 2017).

Clive echoed that sentiment of Robbie Williams, although perhaps a little more eloquently, when he suggested that;

I've got a belief that when I go into a lecture theatre I kind of switch on and I perform for the students (Cl, I).

Utilising self as both a resource and a significant social object for the symbolic interactionist, performers portray different identities, in different performance contexts, for the benefit of different audiences. Charon suggests that, "Identities then are part of what we mean by self. Self is the object we act towards. Identity is the naming of that self, the name we call ourselves" (Charon, 2011, p. 84). Whether that identity is named through the personal pronoun, gender, occupation, role or characterisation it serves to define us, both for ourselves, and in the eyes of those to whom we perform.

According to Day et al (2006), identity, and therefore self, have been conceived of, over time and by various writers, as having different degrees of fixedness. These range from Cooley's, "... singular, stable essence that was little affected by context or biography" to the "... continuous concept closely linked to social interactions and created through language and social experiences" suggested by Mead and on to the fluid, "... number of 'selves', each one focusing on the execution of one role at any given time and situation" offered by Goffman (Day et al, 2006, p. 602). The "continuous concept ..." of Mead has an obvious reverberation with this research. However, given the underpinning theoretical framework, this research more strongly echoes the notion of the more fluid identities, each responding to changing situations, and, as Stronach et al have suggested, "... mobilizing a complex of occasional identities in response to shifting contexts" (Stronach et al, 2002, p. 117). This, "response to shifting contexts" creates the fluid performer personas.

Both Robbie Williams and Clive, in different contexts, identify with a performer persona. Focusing upon Clive, it might be asked whether the persona switched on by his entrance into the lecture theatre is specific to that space and therefore different to a persona he might adopt with students-as-audience outside of the classroom, with colleagues in the staff lounge and with family and friends outside of the institution. If such situational personas exist, are they also constructed for each of the diverse roles required of teachers in HE - lecturer, online facilitator, mentor, assessor etc. - and will each of those roles require a separate redrawing of the teacher persona? Indeed, if we are to believe Goffman (1990), when he suggests that every interaction is intended to influence another person, is the entire notion of a single and stable teacher identity completely fallacious? Alex makes reference to the idea of multiple personae through the metaphor of a cloak;

I've got colleagues who have adopted a very dry persona and deliver stuff in a very dry manner but very deliberately and that is the cloak that they pull on (A, I).

Emily developed this idea further by appearing to suggest that becoming a teacher involved a process similar to building an e-fit; building a teacher persona in much the same way that crime investigators might assemble an identity from a box of anatomical features;

I suppose you sort of nick people's ideas. When we did the [name of teacher preparation programme] here it was really good and I enjoyed it and they talked about the teachers [skill set] and one tutor said that we would see things that we think are really good and we will try them and you nick all of those ideas and you put them in your own [skill set], don't you? You do what you enjoy but also what you are comfortable with as well (E, I).

The imaginary cloak that the colleagues of Alex wear and the ideas that Emily "nicks" from others serve to create performance illusions. Using the metaphor of the cloak, the theatrical performer

might be heavily cloaked, with the cloak serving to create distance between the performer-self and their characterisation and thereby increasing the authenticity of the character. Alternatively, teacher-performers might be more loosely or inadequately cloaked, allowing the audience to see both the performed illusion and the underlying performer-self. Through this loose or inadequate cloaking lies the potential for student audiences to become confused - asking themselves which is the authentic performance. To avoid this potential confusion, teacher-performers might consider borrowing techniques from theatrical performance - in an attempt to strengthen the illusion and reinforce audience belief in the authenticity of the intended identity.

Of the five disciplines represented by the players, history might be regarded as the one most likely to lend itself to performance illusion. When Brian was asked whether he used props and costumes he replied;

I don't really. The first thing that came into my mind when you mentioned costumes was some of those variety acts where they would have costumes and put different hats on to effect different characters. I wouldn't say no to doing that. I think on Open Days and things like that there might be a good reason for doing that kind of thing (B, I).

If Brian thought that costuming and characterisation might be useful - albeit for Open Days where there might be greater freedom than in the more outcome-orientated programmes - why had he not done so?

I think it is partly the organisation [*institutional culture*] and there is something about trivialising things just a little too much. Also it's the time it takes to sort these things out although you've set me thinking now about ways I could maybe do that. I'm perfectly up for doing it. Sometimes if I'm reading a quotation I will effect a different voice - perhaps

reading a quotation from Lord Salisbury and effecting an austere, upper class gentleman's voice. There is a time element to that but there is also a bit of sniffiness about that kind of thing (B, I – italics added).

Time is, of course finite and the demands upon teacher-performers time are ever-increasing. However, might the expectations of colleagues, students, institution, and the neo-liberal culture pervading the sector more broadly, play a greater part in discouraging Brian from adopting the theatrical by dressing as a Kenyan chief and arriving in class carrying a rungu?

Cathy has already adopted costuming and characterisation in at least one aspect of her teaching - a role-play scenario of a court case concerning the real-life situation of a secondary school pupil who had been stabbed to death by one of his peers. In a previous role as an Ofsted Inspector, Cathy had been privy to the way in which the school staff, pupils and others had been affected by this tragic incident. A brief sketch of the observation in which this role play was enacted has been included at appendix 13.

Cathy had invested a great deal of time and effort in developing the scenario. However, timetabling constraints, which limited the time available, and limited access to other players whom she might have involved as additional cast members to help increase the sense of realism, were evident. This was for Cathy a one-woman show and, at times, the multiple roles she played and the multiple interventions she was required to make disrupted the unfolding narrative. It is unreasonable to be critical of the efforts of Cathy in setting up this scenario - the effort involved was significant.

However, it is reasonable to argue that an approach drawing more upon performance techniques - more time in advance of the performance, and outside of the drama, to establish the scenario with

the students; the use of a wider cast, unknown to the students, to increase the sense of realism and the inclusion of a narrator, other than Cathy herself - might have enabled students to become more deeply immersed in the drama. Limited time and the shortage of 'extras' will be significantly limiting factors; however, it might also be argued that, as Brian has pointed out, "... there is also a bit of sniffiness about that kind of thing" (B, I). However, despite the limitations and the possible sniffiness, other teacher-performers try to pursue creative performance opportunities. Adrian, a senior member of academic staff, is an example of such creativity framed within the context of the slave trade.

The slave trade tableau delivered by Adrian lasted for over ninety minutes and was conducted with neither costume nor props; it relied entirely upon the significant subject knowledge and clear enthusiasm of Adrian, as the narrator of the unfolding story, and the happenchance commitment of the audience to play their parts (brief notes of the phase one observation of Adrian where the tableau was performed are included at appendix 14). When compared to any straightforward delivery of facts regarding the triangular route of the slave trade, the dramatic tableau appeared to be a substantially more engaging performance and Adrian must be credited for that. However, it might be asked whether, like the role play of Cathy, opportunities were missed. Might the highly emotive story of the slave trade have been further enhanced, and become even more engaging for the audience, with the inclusion of some fairly simple props and performance techniques? Has the culture of HE - the "organisation" suggested by Brian - hardened us so much that the lid of the metaphorical dressing-up box remains firmly shut?

An example of where the sniffiness about using props, costumes and other theatrical techniques in HE appears not to be an issue is in the Mask-Ed development. Mask-Ed;

... involves realistic body silicone props including masks, torsos, arms and legs worn over the informed educator to mask them. The hidden educator then transforms into another identity, as a character/person with a history/story that is relevant to the learning experience. The character and their history becomes a platform for teaching (CQUniversity Australia, 2017).

The Mask-Ed team of educators transform themselves, using silicon prosthetics, into three characters. These characters play a significant role in the nursing curriculum at CQ University; interacting with nursing students in deeply immersive clinical scenarios where the student's belief in the characterisations appears almost absolute.

The idea of a broad continuum serves to demonstrate the span of characterisation and role adoption in the HE classroom. At one end of that continuum teachers adopt a gentle approach by donning the cloak, referred to by Alex, which they wear lightly and temporarily for the period of their performances. The middle ground of the continuum might be adopted by teachers who assemble a persona which they inhabit not only for the performances they give under the spotlight of the timetable but which they try to sustain longer-term as a convincing manifestation of their teacher-selves. These performers must maintain this persona - 'front' in the language of Goffman - for all of those performances which take place in the context of the role to which the front relates. At the other end of the continuum we might find a completely immersive illusion, almost a Mask-Ed metamorphosis, which is convincing for the audience during the life of the performances but problematic, if not impossible, for the performer to sustain in the long-term. It is likely that all teachers adopt characterisations and enact roles – some lightly, some more deeply and some in which their self, role and characterisation become more fixedly entwined.

Schonmann (2005) offers a conception of the development of teacher identity where self, role and character intersect in her comparison of two approaches to that development - the binary and the triadic. In the binary approach Schonmann argues that the self plays out the perceived role of the teacher and through that becomes the teacher; it is a craft-based approach to teaching and one in which the self assumes the role defined by the craft characteristics. In the binary approach, self and role become fused and the teacher develops an enduring identity - physical education or music teacher, for example. Alternatively, the triadic approach involves the person (self) adopting a more generic role (that of teacher) and then developing a character which can be utilised as required - such as the improvised character of 'principal' adopted by Rona in the illustration provided by Shem-Tov (2018). This is an art, rather than a craft, based approach which involves, "constant development which is formed in the tension created in the overlapping parts between person, role, and character" (Schonmann, 2005, p. 304). The triadic character of teacher appears more fluid and responsive than the binary approach to the adoption of role and, arguably, might be better suited to using the classroom space as a performance area rather than classroom as a delivery location. Brian distils a little of the complexity of the binary and triadic approaches with a simple but nevertheless compelling truth when he says, "You're not an actor portraying an academic; you're an academic who sometimes uses acting" (B, I).

Performances, whether enacted in the classroom or on the stage, are designed to provoke responses, albeit different responses, in their audiences. That provocation is played out against a contradiction of activity and passivity which has been identified by Bennett (1997);

Spectators are thus trained to be passive in their demonstrated behaviour during a theatrical performance, but to be active in their decoding of the sign systems made available. Performers rely on the active decoding, but passive behaviour of the audience so that they can unfold the planned on-stage activity (Bennett, 1997, p. 206).

Audience members are required to role play during performance and, through their cognitive efforts, to become co-creators of performance (Heim, 2016). An understanding of the nature of the audience as a body, the way that they engage with performance and the feedback they might give to performers is critical to the delivery of a successful performance. This chapter now turns to look at the nature and impact of the audience upon the performance.

6.6 The Audience

Jerzy Grotowski, musing out loud in an interview with Eugenio Barba (1968), first asks, and then answers, his own question;

Can the theatre exist without an audience? At least one spectator is needed to make it a performance. So we are left with the actor and the spectator. We can thus define the theatre as “what take place between spectator and actor” (Barba, 1968, p. 32).

Grotowski is, of course, not speaking of performance in a depleted auditorium; he is speaking of one of the multiple and simultaneous connections which take place between the performer(s) and each audience member during any performance. These connections result in a unique performance experience for each of those individual audience members. However, theatrical audiences are also a congregation, brought together by a shared interest, producing a body that is engaged by the spectacle and contributing their collective part to the vibrancy of the performance. Audience engagement, whether it is through shared interest, laughter, applause or those more subtle gestures that suggest some form of approbation, is the lifeblood of performance and the reason for performance itself.

6.6.1 Audience engagement

For students to *engage* is not what is usually called “time on task”: responding to work sheets, recalling facts or dates, or reading chapters of a text and answering questions at the end. I want students to engage in the way the clutch on a car gets engaged: an engine can be running, making appropriate noises, burning fuel and creating exhaust fumes, but unless the clutch is engaged, nothing moves. It’s all sound and smoke, and nobody gets anywhere.

In too many classrooms we see the sound and smoke of note-taking, answer-giving, homework-checking, test-taking, and the forgetting that so quickly follows. In the end, there is creativity and excitement for the few, compliance and endurance for most, rebellion and failure for some; but not very much work of high quality is being produced, and not much intense engagement of the mind and spirit takes place (Sarason, 1999, p. 46).

Alex echoes this engagement-as-action perspective when he suggests that engagement with the audience underpins everything he does as a teacher-performer;

... it’s a show; it’s about engagement and entertainment; it’s about getting that interaction and connection with them (A, I).

He suggests that engaging performances are often derived from or modelled upon the behaviours of others, “I had some outstanding lecturers but I also had some dull as ditch water lecturers who just read from a script ...” (A, I). The reality is, of course, that we might learn as much from those whose practice we criticise as those we admire.

Brian, in a view assumed to be shaped by his own experience, teacher-identity and pedagogic values, eases the sole responsibility for an engaging performance away from the performer and positions it as a shared responsibility of both performer and audience. The audience, in the view of Brian, are not passive targets of the fire power of the performer but are performers in their own right. This notion of audience-as-performer also has currency within the theatre; Heim (2016) asserts that, "Audiences play a role in the theatre; they take on a specific role of giving feedback to the actors onstage" (Heim, 2016, p. 24) whilst Savran (1988) assigns an even more active role to audience members by suggesting that each performance is cognitively re-fashioned through their individual realisations;

... each piece must be considered only partially composed when it is presented to the public, not because it is unfinished, but because it requires an audience to realise the multitude of possibilities on which it opens. As each spectator, according to his part, enters into a dialogue with the work, the act of interpretation becomes a performance, an intervention in the piece (Savran, 1988, p. 55).

The contribution of the audience to the performance will vary. It will depend upon factors such as their commitment to the shared endeavour, the genre of the performance and the generosity of the cast in making space for them in the performance. Referring to his own experience of being a student, Brian contrasted enforced passivity with active engagement;

I remember the teacher came in and he stood in one place and he put the same acetates up that he had been using for years and just read from a script in a fairly monotone voice. And then I compare that with one of the modules that we did about Africa and the level of engagement was much better because there was passion and fire and a real willingness to engage us (B, I).

Each player undoubtedly intended to engage their audience. However, some of their performances, when considered against examples of creative teaching in other sectors of education, might suggest a limited degree of pedagogic creativity. Researching into creativity in teaching, Hall and Thomson (2017) examined classroom collaborations between primary and secondary school teachers and a range of artist practitioners which generated a number of distinctive pedagogic approaches. These approaches, described by the researchers as “signature pedagogies”, illuminated the way in which practitioners in different practices and disciplines “make meaning in the world” (Hall and Thomson, 2017, p. 109). The researchers identified five components of these signature pedagogies - one of which, the role of the absurd and the carnivalesque, does appear to share some similarity with a number of the performance practices of Emily. They also identified a repertoire of nineteen pedagogic practices; five of these - the self as a teaching resource, costume, use of the body, the creation of a rich narrative environment and the valorisation of collective endeavour (Hall and Thomson, 2017, pp. 112-115) - offer some degree of similarity with themes emerging from this research. Any suggestion of limited pedagogic creativity in the performances of the players, when compared to the more collaborative approaches of those teachers observed by Hall and Thomson, is not intended to be overly critical of their individual practices. If substantiated, it may be more a reflection of the narrow teaching-to-output culture which has increasingly permeated HE in recent years. As Collard and Looney (2014) have suggested;

Across countries, teachers complain that curricula are overcrowded and that they have little choice but to rush through subjects in order to make sure that they have covered all the prescribed territory. There are few opportunities to work in an interdisciplinary fashion [*such as that described by Hall and Thomson*] or to learn beyond the school grounds.

(Collard and Looney, 2014, p. 359 – italicised text added).

Sarason offers the following rationale for the different motivations in pursuing audience engagement by the teacher-performer and the theatrical performer;

Teachers [...] perform in a way and on a basis that turns off their audiences. In the theater the actor, despite immersion in and identification with a particular role, is acutely sensitive to audience reaction, to any sign that the audience finds his or her portrayal convincing in the intended way. And after opening night the actor waits anxiously for the next day when the newspaper critics will pass judgement on the play and its performers. Some plays close very quickly; there is no opportunity to try and learn from the failure. It is different with the classroom teacher who has the same audience each day. The teacher does not worry about whether the audience will return. The audience, by law and parental authority, *must* return (Sarason, 1999, p. 50).

It is acknowledged that Sarason was writing at a different time, in a different context and culture. However, whilst it is true that HE students are currently not required to attend *de jure*, monitoring measures are increasingly used by HE institutions under the claim of improving student attendance rates and reducing attrition. The result is a *de facto* expectation of attendance.

The acute sensitivity to audience reaction that Sarason sees in the behaviour of the actor echoes the concept of *grasp* referred to by Stanislavsky. Most teacher-performers will look to engage their student audiences through such measures as their mobility within the performance space, their use of voice modulation and the props and activities they incorporate into their teaching. As Emily, perhaps the most energetic and creative of the five players, suggests, “it’s about engaging people and making things interactive and making it stand out” (E, I). The measures employed by teacher-performers to engage their audiences emerge, inevitably, from the domain of the pedagogue and,

whilst they clearly have a utility, a more radical approach, to enthuse and engage a different generation of HE audiences, might be required. Perhaps, in the preparation of HE teachers, the glaringly obvious is missed - the benefit of developing a performance repertoire in the skillset of the teacher-performer.

It is clear from the data of the classroom observations that the participants in phase one and the players in phase two of the research intended to engage the students-as-audience. Audiences can, and do, respond to attempts by performers to engage them. The following section of the text explores how audience members might respond through the notion of participation in the performance.

6.6.2 Audience participation

Performers, whether in theatrical or classroom settings, hog both the physical and metaphorical limelight. Their position in the limelight accords them a primacy in performance whilst the relative darkness of the auditorium tends to assign the audience to a more subordinate position. However, audiences, despite their positioning, can and do participate in performance; they are, as Heim (2016) suggests, one of the two troupes of performers in any production – the on-stage performer(s) and the audience.

As has been suggested previously in this work, each performance, “ ... requires an audience to realise the multitude of possibilities on which it opens” (Savran, 1988, p. 55). Whilst performances may be considered complete following rehearsal, they are, in fact, re-fashioned at every delivery by the

presence and actions of the audience; they are never complete, always in development and, as the title of Alfred's book suggests, they are *Different Every Night* (2015). Changes to performance, made by the very presence of a different audience or even the same audience on different nights, are brought about through active collaboration between the two troupes of performers.

Each player, in the interviews conducted during the second phase of data collection, acknowledged the contributions of the students-as-audience to the development of their performances. Whether through the roles they played, and their engagement with the props Cathy employed, in the unfolding drama of the Moot Court, their involvement in the classroom game play repertoire of Emily, their acts of questioning and responding during the lectures, or the more nuanced gestures which they enacted and which provided feedback to the lecturers; the classroom audience were regarded as playing an active part in both the nature and direction of the performance. It is inevitable that, in different ways, audiences both participate in, and impact upon, the performances they attend – a point reinforced by White when he asserts that, “Of course all audiences are participatory. Without participation performances would be nothing but action happening in the presence of other people” (White, 2013, p. 3).

All five players who provided data in the second phase of the research evidenced some degree of participation between themselves and their student audiences. However, it was Emily who provided the richest data – showing evidence in each of the three observations of her teaching a significant sense of playfulness with the audience through which they appeared enthused and empowered to actively participate. Emily reflects a sense of mutuality between herself and the audience when she speaks of a “shared game” (E, I) and through Emily's notion of the shared game we hear echoes of performance co-presence and co-creation suggested by Heim (2016). Co-presence is, this research

argues, a pre-requisite of co-creation. As Heim suggests in respect of co-presence, “The two performing troupes are present for each other, available, ready to collaborate, to collude, to conspire; ready to accept the impossible, to imagine the uncanny into being” (Heim, 2016, p. 146). It might be argued that, in general, co-presence is more likely to be evident in performance contexts other than the classroom. Whilst theatrical audiences are likely to see performances and performers anew each time, might classroom audiences become wearied by, and resistant to, performance participation as a result of the inevitable constancy of the performance space, the performer(s) and the performances?

Once co-present, performers and audience can realise the potential of co-creation. Heim, drawing upon Sartre, suggests three phases of co-creation; participation, collaboration and transformation. The notion that audiences participate in performance encompasses a range of behaviours which may be prompted by what White (2013) has referred to as invitations. White describes five forms of invitation to participate offered by performers. These are; the overt where, in the example of the role play devised by Cathy, the audience are clearly invited by the performer to participate; the implicit where, in the example cited of Pamela (phase one of data collection) the removal of the jacket symbolises the commencement of the performance and provides an implicit invitation to participate and the covert – an invitation which, “ ... leads[s] an audience or a spectator into participating without letting them know that this is happening ...” (White, 2013, p. 41). Such an invitation might be evidenced in the lecture context by a teacher-performer reinforcing a point by asking a question of an audience member who is clearly able to respond correctly and therefore provides a platform from which the performance, and the content, move forward. Finally, invitations may be accidental – where an audience member may have misread the cue to participate – or uninvited, perhaps in the form of disruption of the performance by an audience member. Serena, drawing from her experience of performing in the Bright Club, suggests that she deals with

disruptions to her classroom performance through her, “crucify, humour, command” strategy (S, I). Participation by audience members, however enacted, inevitably influences the dynamic of performance; as Sartre argues, “If you ‘participate’ [...] then you change what you participate in” (Sartre, 1976, p. 73).

Collaboration between performer and audience emerges from participation and, as Sartre has suggested, “the audience write the play quite as much as the author does” (Sartre, 1976, p. 68). This idea of writing the content through collaboration was evident in the first phase of the research when Adrian engaged his students in a role play of the slave trade. The plot of the role play was shared through the assignment of roles and the distribution of the narrative through laminated hand-outs to audience members. Whilst the core narrative was provided through the storytelling of Adrian, the richness of the characterisations and the inter-play of the characters emerged from the filling in, by the audience members, of the narrative gaps left by Adrian. Some audience members – enacting characters in the narrative – engaged with great enthusiasm whilst others adopted a quieter presence. However, each audience member who was assigned a role collaborated in some way, with Adrian, in the co-creation of the performance.

The third phase of co-creation – transformation – has an easy resonance in the performance of teaching. Students attend, and teachers perform, with the intention of effecting transformation. Whether through the acquisition of knowledge or the development of skills or attitudes, students undergo transformation through their attendance at, and participation in, the multiple performances of teaching which constitute the most significant elements of their programmes of study. Most of this transformation takes place as part of a temporal and cumulative progression whilst, just

occasionally, one performance can have an immediate transformational effect. What is not in doubt is that all performances have the potential to transform audiences in some way or other.

The argument advanced so far in this section – that both performer(s) and audience co-create a performance – might lead the reader to believe that such co-creation is purely responsive or reactionary; the performer says something funny and the audience respond by laughing or an audience member asks a question and the performer answers. It is, of course, self-evident that this form of reactionary participation or collaboration takes place. However, a richer and deeper form of co-creation can also take place – one where performer and audience are much more closely entwined and are, in effect, almost acting as one. This form of co-creation has been described as reciprocal and Heim suggests that, “The process of reciprocity is so instinctive, immediate and contagious that actors describe it in terms of ‘feeding’” (Heim, 2016, p.150). Continuing, she suggests that reciprocity is, “ ... fundamentally any form of unmediated, back and forth, two-way communication: a concordant empathic exchange between actors and audience members” (Heim, 2016, p. 151).

The data from the observations conducted for this research show evidence of reciprocal behaviours enacted between performers and audience members. Heim speaks of the notion of leading and following where both troupes invite, and then grant each other permission, to proceed. There is evidence of this in, for example, the extensive utilisation of the pause by Clive where, through the pause, the audience are invited to enter the narrative space - the pause acting as one of White’s invitations. In the case of the audience, the performer is granted implicit permission to proceed by their attendance in the auditorium, or their attendance in class in the case of the lecture. However, whilst the observations of teaching show evidence of reciprocal behaviours, there did not appear to

be any significant evidence of the richer and deeper form of reciprocity identified by Heim. Teachers teach and seek a reaction, students respond to the cues provided by teachers; but how often do we see real alignment of the onstage and auditorium performances or the, “ ... concordant empathic exchange[s]” suggested by Heim? (2016, p. 151). The observations clearly showed warmth, generosity and engagement between teachers and students; however, the data shows little evidence of significant performance reciprocity in the teaching observations conducted for this research. It is not suggested that the perceived lack of reciprocity is a weakness in the teaching conducted by the participants and players in this research; however, it is suggested that a greater awareness of the participatory role of the audience, and an understanding and utilisation of the more “instinctive” reciprocity between performer and audience suggested by Heim (2016, p. 150), has the potential to improve the classroom as a site of performance and the lecture as an act of performance.

6.7 Performance as a nuanced concept and a complex endeavour

Any performance - through its staging, lighting and the nature of the spectacle itself - gives prominence to the performers and suggests that success, or otherwise, lies in their hands. The reality is that performance is a complex endeavour influenced by numerous factors which combine to determine its outcome. The impact of some of these factors - implicit meanings, the behaviours and boundaries which frame and constrain performance, and the influence of those who are positioned to receive it - have been examined in this chapter. The findings relevant to this chapter are;

- The classroom is heavily laden with symbols, symbolism and symbolic acts. Teacher-performers need to be alert to the meanings which reside in the implicit; adopting and

judiciously using symbolic potential where it exists, whilst looking to avoid forms of symbolism which might negatively impact upon their classroom performance.

- Theatrical performers often develop their performances through real-time negotiation between content, peer performers, audience and self. In addition, they navigate their performances around the often unpredictable behaviour of others and within the shifting boundaries which frame the performance landscape. Theatrical performance is therefore a robust endeavour. Robustness is an attribute also valued in the teacher-performer and one which might be enhanced through collaborations with theatrical performers in the initial preparation and training of the HE lecturer.
- Teacher-performers often develop and assume multiple identities through which they respond to the “shifting contexts” (Stronach et al, 2002, p. 117) in which they find themselves. Each of these multiple identities needs to be believable in the context within which it is played out. This notion of believability-in-context has clear similarities with the characterisations adopted by theatrical performers for the multiple roles they play. It is therefore suggested that the development of teacher-identity, particularly in the initial preparation of teachers, would benefit from input by theatrical performers skilled in the development of authentic characterisations.

6.8 Conclusion

Chapters four and five of this work examined points of similarity between the classroom and locations of the ‘theatrical’. This chapter - which has focused upon ‘the obvious, and the not so obvious’ - began by utilising the theoretical framework of the research, SI, to examine how the more

implicit aspects of performance might impact upon its delivery. Having examined some of those implicit aspects of performance, the chapter then turned to examine the ways in which a number of the more explicit aspects of performance - behaviour and boundaries, performance robustness, issues of teacher/performer identity and the role of the audience - affect the delivery of performance.

The next chapter turns to address the fourth question posed by the research - how might an understanding of a notion of 'performance' help inform the design, development and resourcing of learning spaces and enrich the delivery of the HE lecture? The impact of learning space upon performance is addressed through an examination of three foci; the space itself, the technologies which populate the space and the way in which the space is constructed, reconstructed and used by the performers – described here using the term choreography.

7.0 Chapter 7: Space and its impact upon performance

7.1 Introduction

This chapter focuses upon space. An initial examination of the nature of the provision, resourcing and support of learning space is followed by an exploration of the provision of technology – seeking the views of the players about how they use classroom technologies and the forms of technology they might wish to see included within the learning spaces they use. Finally, the research presents the notion of choreography as a means of thinking about the way that teacher-performers might interact with, and in, the spaces they use for their performances.

Whilst the physicality of space is the primary focus of the chapter, space also raises important cultural issues such as notions of power, primacy in decision making and how competing agendas might politicise space. These issues also form part of the narrative of this chapter.

7.2 Space

In recent years, learning spaces have been the subject of a great deal of research and the publication of a significant volume of literature. Much has been written by those using learning spaces and those contributing from the perspective of bodies working to support the development of learning spaces - for example, the Joint Information Systems Committee (JISC) (2013), the Universities and Colleges Information Systems Association (UCISA) (2016), the Heads of eLearning Forum (HeLF) (2016) - or

other bodies with significant expertise in the area, such as EDUCAUSE (2006) in the United States. The term learning space(s) has tended to replace that of classroom; whilst also encompassing more than the traditional meaning of classroom, the term now appears to reference every space in an HE institution in which students might engage with a learning resource - libraries, online, corridors, cafes, halls of residence and, weather permitting, external campus spaces. However, one significant space which appears to have become increasingly marginalised in the lexicon of learning spaces is the formal space - the lecture theatre or, turning full circle, the classroom. This work champions that space as an important resource within the HE estate.

Space shapes, confines and constrains. It is a token of power; empowering those who provide access to it whilst often disempowering users through the constraints its structure and resourcing apply to its use. Classroom and theatrical spaces play a significant part in determining the performances which take place within them whilst those performances also act back upon the spaces they use - if only through the re-positioning of existing, or the introduction of new, in-space artefacts. Every aspect of space - size, orientation, decoration, configuration and equipping - exerts some influence upon the dynamic of its use. Theatrical space, perhaps better designated as scenic space, "where the actors perform, and includes the set design" (Balme, 2008, p. 48) is characterised by an inherent flexibility; it originates as empty space which is subsequently populated by the set and the performers. HE space, by contrast, is typically populated with a surfeit of equipment and furniture designed to cater for the needs of the majority but which often fails to satisfy the needs of many. It might be argued that, in HE, space determines the performance whilst, in the theatre, the performance determines the space.

None of the players were highly complimentary of the provision of space for teaching in Northern University. However, two of the players - Clive and Cathy - made direct reference to a degree of disconnectedness between themselves as teacher-performers, those who use the space, and those who provide and maintain the space. Clive was dismissive when asked about any potential contribution he might make to the development of learning space through engagement with those colleagues who held such responsibility;

To be honest I don't get involved with any of that because I'm not convinced that a single opinion would have any impact and I haven't got the energy to invest in that (Cl, I).

He suggested that the agendas of the space providers and the space users were very different;

I think there is a real disconnect with me being on the shop floor here and the management group because the management group have another agenda which is about student recruitment and retention and this thing they call the student experience. If I come in and say, "the temperature in [name of room] is a little bit hot today" they are going to say, "oh, fuck off I'm not interested in that" (Cl, I).

Whilst Clive appears, somewhat unfairly it might be argued, to conflate all members of those who have responsibility for space planning, design, development and maintenance as the "management group", his comments clearly indicate that he believes there are different space agendas at play. His comments appear to suggest that teacher-performers have an agenda of pragmatism, concerned with function, whilst the "management group" have a different agenda - longer-term, and more concerned with form. However, it might be argued that this potential conflict lies not in the presence of the different agendas of form and function but rather in a poor articulation between these two separately focused, but equally legitimate, agendas.

The issue of differing perspectives and competing agendas is also noted in comments made by Cathy where she refers to the timetabling of spaces and the disempowerment of the teacher-performer through that timetabling;

Well it comes back to timetabling and we are very constrained ... unless you can get someone human to speak to it [the timetabling system] automatically distributes the rooms like that and that is a constraining factor (Ca, I).

Did Cathy feel incapable of effecting change because of the disconnectedness previously suggested by Clive? In her case, Cathy spoke not of a disconnect but of demotivation;

We had one school meeting where those rooms that have got chairs on wheels were discussed and people didn't like them. I'm afraid that I didn't engage because I don't really feel particularly motivated now that my days are numbered. Had it been four or five years ago I might have argued a little more because it might have been heard and been useful (Ca, I).

It is disheartening to note that teacher-performers, as significant users of performance space in HE, might feel that their views on space development and use are neither actively canvassed nor acknowledged. There is evidence that, at both institutional and sectoral level, data is sought either directly about learning spaces or indirectly as part of broader user surveys. One example of data sought sector-wide about learning spaces are the Learning Spaces in UK HE surveys conducted by the Heads of e-Learning Forum (HeLF) - most recently in 2016 (HeLF, 2016). Unfortunately, many surveys - both institutional and sector-wide, such as the data collected by the Higher Education Statistics Agency - appear to focus upon issues such as space utilisation, which plays into the agenda

of neo-liberalism, or investment in 'hard' technologies which are often designed to validate capital expenditure. Whilst data from users is sought, Cathy and Clive believe that, in their experience, the voice of the single teacher-performer, as end-user, appears to be rarely acknowledged or acted upon - a view consistent with the findings of my own earlier research in another institution (James, 2011).

Alex introduces a different, and slightly more positive, perspective when he refers to two of the three observations of his teaching. These observations took place in the building in which he is located and where he, and other colleagues, had been actively involved in the building design. He shrugs when asked about space and says, "I am mostly happy" adding;

I'm probably more comfortable in [name of building, referred to above] because it is a home ground and I know where the boundaries and the steps are.

He is, however, less complimentary about the spaces he uses outside of that building;

We haven't got the auditorium that works and [names of lecture theatres] really restrict you because they are narrow and thin and there is no movement at the front and you can't go over to the side because you get in the way of the steps and the doors ... (A, I).

Alex recognises the personal advantages of working in a school which recruits large cohorts of students, the benefit of being allocated large spaces, and teaching primarily in a building in which he, and other colleagues, have had an input into the design of the space. However, he acknowledges that simply providing large spaces is neither an obvious nor universal solution and suggests that space needs to be better matched to the nature of the planned pedagogy as well as the size of the audience. Alex notes that, in a theatrical context, some venues cannot accommodate certain

performances because they are either the wrong size, in the wrong location or are not equipped with the necessary technologies. The result is inevitable; these limitations create circuits of theatrical venues around which particular performers and performances rotate. Whilst theatrical performances are rarely, if ever, staged in venues simply because they are the only ones available, the shoe-horning of educational performance into unsuitable locations appears to be a reality of HE timetabling. Better recognition of the multi-variate demands of classroom performance is likely to lie at the heart of more intelligent space allocation systems - where responding to these more granular and multiple variables, rather than simply the size of the cohort, would determine the allocation of space. Alex does, however, recognise that compromises in the allocation of space are inevitable; as a pragmatist and showman, he smiles when noting that, "It makes it a bit fun to climb over the desks and be a little bit rebellious occasionally" (A, I).

Brian echoes the pragmatism of Alex when he acknowledges that the funding implications of resourcing any large campus estate inevitably lead to compromise in the provision of performance space;

... the layout of the rooms are there to be relevant to the needs of most people as far as [name of the team supporting space use] is concerned (B, I).

Developing this idea further, Brian suggests that HE space might be categorised under three headings which would reflect the requirements of teacher-performers as the primary users of HE space;

1. The majority of users; those who require spaces which are provisioned in a formulaic and standardised manner.

2. Specialist users; those who require space and equipment for the completion of specialist tasks - laboratory users as an example.
3. The more creative/non-standard users; users who might require the provision of space such as that provided for the majority of users and then, in addition, the flexibility to quickly deconstruct and reconstruct the space or to temporarily use the space for multiple purposes in one timetabled session.

The more creative/non-standard users, Brian suggests, are those who find themselves particularly marginalised in the space planning of HE institutions.

This view of space wholly constructed around the requirements of the teacher-performer is contentious. Brian argues that teacher-performers are the most significant users of HE space and should determine its provisioning; however, others would argue that adopting a light touch to function and a greater emphasis upon style and form better satisfy a student population whose views, as consumers, are regarded as critical to institutional success. This, somewhat shallow, latter view might ultimately prevail simply because;

In a time of competition within the marketplace it is important that you endeavour to gain as much of an advantage as possible and the establishing of an attractive and innovative learning space could prove to be an opportunity to do that (JISC, 2013).

An alternative view, that neither staff nor students have primacy, provides a more balanced perspective. Spaces, particularly those identified by Brian in points one and three above, are required to serve a myriad of different purposes and satisfy a wide range of users. Developing and provisioning learning spaces upon the partialities of one group, or the predilections of another, is likely to produce space which best serves neither.

The opportunity to create entirely new learning spaces, developed around predictions of future student numbers and developments in pedagogic practice, tends to arise infrequently. The majority of learning space developments are relatively small-scale reconstructions of existing space which mean that sometimes, as Brian recognises, “ ... you are at the mercy of the geography you have” (B, I). Referring to space provision at Northern University, he notes that he has, “... not seen anything that is really innovative”. What might then, for Brian, constitute innovation in the design of learning spaces? He replied;

I did a conference a few years ago in [European country] and one of the rooms that we used you sat in the middle of a round auditorium which was gently tiered with only three rows and each chair had a small table attached. I think there are possibilities of using a round space where you are in the centre (B, I).

The positioning of the teacher-performer in the centre of an arena layout would be unusual in most campus learning spaces. The traditional lecture theatre layout of a raised stage facing a tiered auditorium tends to dominate; such lecture space remains prominent in the current Estates Master Plan of Northern University despite the assertion of Armellini that “the large lecture (theatre) is dead” (Armellini, 2018). There is a significant body of literature which denies any benefit from what traditionally takes place in the space of a lecture theatre and supports a view that the lecture theatre and, by extension, the lecture is an impediment to student-teacher interaction. Gibbs has been a particular critic - citing the lecture as, “that demonstrably ineffective, stubbornly popular pedagogic form” and arguing that, “For some educational goals, no alternative has ever been discovered that is less effective than lecturing, including, in some cases, no teaching at all” (Gibbs, 2013, p. 24). However, it might be argued that it is not the space per se which limits any intended teacher-student interaction but whether such interaction is intended at all. It might be further

argued that initiatives which are pedagogically driven - such as the implementation of student response systems - and implemented in learning spaces where their design has also drawn from pedagogic principles - such as the provision of swivel seating to enable student clustering - can combine to facilitate interactive, student-centred strategies in even the largest of physical spaces. The massification of HE presents challenges in respect of space provision for which the large lecture theatre, and therefore the lecture, provide, “ ... by far the most economical method of teaching large numbers of students” (Behr, 1988, p. 189). The response to those challenges lies not in simply providing ever larger spaces but in conceiving, configuring and using those spaces more imaginatively; teacher-performers have a critical role to play in such conception, configuration and use.

Emily had, in the past, been asked to become involved in the development of what she described as an “ideal teaching space”. Whilst vague about who had commissioned the activity and unable to identify any tangible outputs from the work, her enthusiasm for involvement in learning space design was clear to see;

You could do so much more and you could do it better if you had better rooms. Sometimes you can get a bit annoyed when you think of what you could do if you had the right resources (E, I).

The evidence from three observations of Emily suggests that her teaching might be described as lively. She is enthusiastic and energetic, looks to fully utilise the space within which she performs and becomes completely engrossed in her performance. However, this absorption by, and in, her performance has occasionally caused difficulties in respect of the space she uses. Emily recounts one event where her performance was interrupted by security staff;

... there was a knock on the door and someone from security came into the room and said, “We’ve had complaints; can you keep the noise down?”. It [the event] was really useful learning and really good fun. They [the students] really got into role and it was brilliant. But it was on the fourth floor where all the professors and heads of school are so it probably wasn’t the best room to be in. Soundproofing would have been good ... (E, I).

This encounter, where teaching performance conflicted with teaching administration, raises important questions in respect of the spaces allocated for teaching in HE. The questions relate not only to the ratio of space to the cohort size - the dominant variable likely to be used in the allocation of space - but to the nature of the planned performance, the configuration of the space required for the performance, the location of these activities in respect of other space users and how teaching performances are received and interpreted by others. Writing from an architectural perspective, Poulter (1994) asserts that;

Space is neither innocent nor neutral: it is an instrument of the political ... it has a performative impact on whoever inhabits it: it works on its inhabitants. At the micro level; space prohibits, decides what may occur, lays down the law, implies a certain order, commands and locates bodies (Poulter, 1994, p. 175).

Poulter recognises the internal impact of space, but appears not to acknowledge the impact space can have on users outside of the space. As the experience of Emily has demonstrated, the activities which take place within learning spaces have a potential intrusiveness which can act on those outside of the space. In addition, and as Emily has shown, there is also the potential to act back upon the space users themselves.

Whilst space shapes and forms the performances which take place within, other factors associated with the space also contribute to the nature of the emerging performances. One of these will be the technologies - high and low, with and without a plug - which populate the space and have the potential to either constrain or liberate the teacher-performers. The impact of these technologies, props if using the theatrical vernacular, is explored below.

7.3 Classroom technologies

Any reference to classroom technologies tends to exert a constraining effect upon thinking by narrowing the focus to computer-based hardware or 'kit'. For the purposes of this work, classroom technologies refer to any asset available within, or brought into, the performance space. This will, of course, include computer hardware but should also take account of the whiteboard, furniture, lighting and even the decoration; every decision made in respect of space - the positioning of the desks, the size of the projection screen and the number of whiteboards - impacts upon the dynamic of the space. Whilst the more traditional assets exert a more obvious impact, other more subtle aspects of space design also have the potential to exert significant influence. For example, work by Heath and colleagues, taking place under the banner of Biophilic design, suggests that, "... humans have an innate attraction to elements in the natural world and that increasing this connection to nature through design can improve our physiological and psychological health" (Cowan, 2016). More specifically in an educational context, the same team assert that, "Studies have demonstrated that Biophilic educational spaces have the ability to improve performance and the well-being of both staff members and students" (Deakin, 2016). Unfortunately, whilst it may be true that classroom technologies are broader than 'kit', most of the players default to speaking of 'kit' when asked to consider classroom technologies.

When asked about classroom technologies Alex referred immediately to the lectern and its position within the classroom space. He suggested that the lectern, which is often positioned for aesthetic or, more likely, technical or structural convenience, should have a location determined by a more theoretical perspective. He continued;

... the lectern should be on the right of the screen [stage right – left as the audience face the stage] because, being a western audience, we read from left to right and so your focal point is immediately on the left hand side of the screen (A, I).

There does not appear to be any current evidence in the literature to substantiate the view of Alex in respect of the positioning of the lectern; however, the data from the classroom observations does reveal a more pragmatic consideration through the repetitive movements undertaken by many of those observed between the lectern and other significant locations they adopt in the performance space. These repetitive movements, referred to previously as tethering, describe how the teacher-performers move around the space but are returned back to the lectern to complete a recurring task such as pressing the keyboard to progress a presentation slide. Alex values his mobility and looks to avoid such tethering, “I’ve always got my remote control clipper [wireless presenter] in my hand because I don’t want to be tied to the lectern” (A, I). The wireless presenter is a simple, low-cost classroom technology much valued by many teacher-performers but not used by either Cathy or Clive. Clive had not considered using one whilst Cathy, reflecting her anxieties about technology in general, suggests that, “I would think about it if I could rely on it working” (Ca, I). Alex owns the wireless presenter he uses. Perhaps some of the anxiety about technology experienced by Cathy could be reduced if such small and relatively inexpensive items were issued to teacher-performers - rather than issued to spaces where either their batteries fail through irregular checking or the devices themselves are lost or stolen.

The wireless presenter often incorporates a laser pointer and Alex was asked whether he also used that to highlight parts of the screen. He did not, and suggested, “The laser pointer isn’t bright enough” adding that, in terms of managing the attention and engagement of the audience;

If I’m using the laser pointer I’ve got to turn my back on the audience and the moment I do that that is where I lose them (A, I).

It might be argued that the laser pointer is bright enough, but the ambient lighting creates a performance space which has not been made sufficiently dark. There are, of course, differences in purpose between the theatre auditorium and the classroom and these differences will impact upon lighting decisions. However, the similarities might suggest that it is paradoxical that, in respect of performance lighting, the theatre is a dark space which is lit whilst classrooms tend to be lit spaces which are made dark. Once again, HE may have much to learn from the theatre.

It was very noticeable that, in most of the rooms in which the observations took place, the blackout blinds, if available at all, were in poor condition. Control of lighting, whether ambient or artificial, appears to be an issue experienced by a number of the players. Alex criticises the confusing arrangement of wall-mounted light switches relative to the position of the lights they control whilst Brian suggests that lighting could be more easily controlled from either a panel on the lectern or, preferably, a tablet device which could be activated from anywhere in the learning space.

Whilst technologies outside of the classroom are becoming increasingly intuitive to use - the ubiquity of smart devices attests to their intuitiveness - few classroom technologies appear so naturally intuitive that they require no learning curve prior to their adoption and use. Training is

required for the effective use of most classroom technologies; unfortunately, users are often disadvantaged by a lack of centrally or locally provided training, training which is poorly focused or not based upon training needs analyses or limited time provided for end-users to engage with training and practice. These factors must inevitably impact upon end-user confidence, competence and the uptake of classroom technologies. Tummons et al, albeit writing in the context of a specific technological innovation, suggest that, “ ... lecturers who are less than technologically fluent or who are otherwise not employing ICTs in their teaching are perceived as ‘traditional’ “ (2016, p. 837). Cathy, whose responses in the interview suggest that she has an antipathetic approach to technology, might, in this context, regard herself as one of those ‘traditional’ lecturers. She looks more for support from others, rather than training for herself, and expresses her concern about the support available to her as an end user;

... this is part of being a one-man show - that if things don't work out you are on your own.

We get very little support ... there isn't much support for creative teaching (Ca, I).

The use of the theatrical metaphor - “one-man show” - highlights another interesting paradox between the classroom and the theatre. Despite theatre advertising, the one-‘man’ show is almost never that; the single performer is invariably assisted by a crew who, whilst rarely visible to the audience, are nevertheless directly involved in supporting the performance. Paradoxically, in the classroom, the ‘crew’ might still be notionally available but, realistically, often have limited availability and resourcing to provide immediate in-performance support. Teacher-performers therefore tend to give, as Cathy suggests, one-‘man’ shows.

Classroom acoustics were raised as an issue by Clive. He suggested that, depending upon location, “The acoustics vary dramatically and some rooms are shocking for that or there is street noise or air

conditioning noise” (Cl, I). A number of rooms, according to Clive, are equipped with lectern-based microphones; others have wireless clip-on microphones available. Whilst the wireless clip-on microphones were perceived as more flexible for the teacher-performer, Clive cautioned that, unless batteries were replaced regularly and spares made readily available, their flexibility was compromised. Classroom technology often stands, or falls, on the simplest of links in a chain of connections.

The primary purpose of the microphone appears to be to enable the audience to better hear the performer - rather than to enable the audience to hear contributions, such as questions, from their peers. Whilst roving microphones are available for issue to teacher-performers, few large spaces at Northern University are equipped with them by default. The classroom observations of this research have identified numerous examples of teacher-performers moving into the auditorium to hear questions posed by audience members but, unfortunately, not repeating them back to the audience - leaving many in the audience unable to follow invaluable, but unscripted, aspects of the performance.

Brian noted that Northern University were in the early stages of pursuing an institutional roll-out of lecture capture technology - where video and audio recording equipment would be made available in classrooms to capture and record performances and make them available for later viewing. Brian has some previous experience in this area, through his involvement in drama and music, and reflects that;

... some tutors will be adapting what they do. I'll probably have to as well because sometimes my language goes off, shall we say, so I might need to look at that (B, I).

Whilst the technological implementation of lecture capture inevitably raises questions regarding training and support for staff, more challenging questions are likely to arise from consideration of changes teacher-performers may need to make to their own performance behaviours to accommodate adoption of the technology. The adaptive behaviour of the lecturer referred to by Brian is also reported in the literature; for example, O'Callaghan et al (2017) suggest that;

The addition of lecture recordings has the potential to significantly influence the behaviour of the lecturer, and potentially, their effectiveness in engaging students in learning (O'Callaghan et al, 2017, p. 408).

Further questions will include those referring to the performance itself; such as, whether some form of performance training or stagecraft skills might be required as part of any staff development associated with the technological implementation. There are also questions which have an ethical dimension; questions, such as, how might any sensitive contributions made by performer or audience member be handled if unedited recordings were simply made available for viewing on an institutional platform. This aspect of the implementation and use was raised by Chang (2007), who, when describing the implementation of a lecture capture technology at the University of Melbourne, reported the concern of one academic member of staff thus;

I do remain conscious of knowing what I am saying is being recorded and therefore, sometimes you may offer an anecdote about a person or a company and you do think to yourself, "Mmm I'm on record here and it could come back to be used against me" (Chang, 2007, p. 142).

Finally, a more fundamental, but pedagogically significant question might ask not what elements are captured but what elements of a live performance are missing from a lecture recording. Whilst

lecture recordings do appear, in general, to be valued by students who may have missed a performance or wish to review it (Owston et al, 2011; Ford et al, 2012; Leadbeater et al, 2013); the capture of a lecture performance using one, or a small number, of video and audio recording devices usually pre-focused upon the performer is likely to be a poor proxy for attendance at, and engagement with, a live event. Teacher-performers should consider the maxim, 'If I **can** be replaced by technology, I **should** be replaced by technology'.

When asked to identify a wish list of classroom technologies all five players were a little reticent. Whilst acknowledging that some teacher-performers are simply not engaged and enthused by classroom technology, a further possible explanation is that many of the classroom technologies currently available to teacher-performers are small, relatively inexpensive to include in space provision and were therefore seen as too insignificant to mention - remote presenters for example. Alternatively, perhaps a plateau has been reached in the implementation phase of classroom technologies. Teacher-performers might therefore default to thinking of classroom technologies which have already been included in the performance spaces rather than being able to envisage the next stage of development. Other items, examples included a floor projection system for teaching physiology suggested by Emily and a "two-berth little cabin" suggested by Cathy for counselling purposes, might be seen as either too expensive to implement or are simply not on the aspirational horizons of teacher-performers. The outcome is that, when this small sample were asked to identify a wish list of classroom technologies, little was forthcoming in terms of additional capital expenditure. Other, equally important but more peripheral, suggestions were offered; Brian suggested that teacher-performers would benefit from improved staff development and additional technical support in their classrooms - both initially and as an on-going package - whilst Clive and Cathy both suggested that improvements to computer network functionality and connectivity would be high on their own wish lists.

Alex identified a wish list of two items, both of which reflected a pragmatic approach to classroom performance. His first request was for a clock to be placed on the rear wall of each learning space to replace those normally mounted on the front wall. He explained;

... students will start packing up before the end of the lecture and that is because they can see the clock. Actually, that clock should be at the back above the projector so I can know exactly how much time I've got (A, I).

Alex also suggested that, in large lecture theatres, it would be beneficial to have a monitor, mounted at floor level and angled upwards, midway between the front of the stage and the first row of audience seating. Projecting either his data slides, or a set of companion notes, Alex suggested that the monitor would act as a form of auto-cue and enable him to maintain eye contact with the body of the audience whilst checking the content of the slides. To do that currently he has to refer to a printed copy of his presentation, return to the monitor on the lectern or look behind him to the presentation - all of which involve him losing eye contact with the audience.

Wish list suggestions such as Alex's clock and monitor prompt two concluding thoughts. The first is that learning space solutions should always emerge as a response to pedagogical, rather than technological, problems. The second is that the greater challenge for most teacher-performers, if not for Alex, is that of having their voice heard by those who hold responsibility for the design, development and maintenance of performance spaces in the HE institution.

This chapter has, so far, looked at the performance space and the technologies within it. It now moves towards its conclusion by looking at the way in which teacher-performers themselves use the

spaces to which they are allocated - the choreography of their performances and any stagecraft skills they employ during those performances.

7.4 Choreography

Choreography, for the avid watcher of autumnal weekend evening television, might suggest dance composition and movement. For this research, however, the term has assumed a broader meaning which was clarified with each player when it was introduced, as a theme emerging from the first phase of data analysis, during the semi-structured interviews. Choreography was framed as;

The dimensions of space and how it is created, re-created and managed. How classroom performers might interact with, and use, space.

(Taken from the schedule of the semi-structured interviews at appendix 6).

Aligning choreography - given its association with dance - with the classroom might suggest an unusual relationship. However, an arguably even more unusual relationship is described by Satava and Hunter (2011) who explore a positive association between choreography and surgical procedure. They suggest that an awareness of choreography offers particular benefits for activities which, in the context of their work, were conducted by an ensemble of players, “ ... whose physical actions and interactions constitute the performance of surgery” (Satava and Hunter, 2011, p. 3080). Each observation undertaken for this research involved solo performance, rather than team teaching, and there was therefore no direct evidence of choreography between teacher-performers. However, there was evidence of choreographic interaction between teacher-performers and in-space artefacts and teacher-performers and the student audience - the most significant example

being the shared journey undertaken by Adrian and his cohort of co-performers around the slave trade route.

Alex, previously identified as a very mobile performer, offered a contradictory narrative when he spoke of his movements within the classroom space;

... if you are only in that front left space at that lectern you are probably only really making eye contact with the left hand side of the audience. So there is a very deliberate plan to move around.

Having described the deliberateness of his movements, but then prompted by the term choreography, he contradicts himself by suggesting that;

Choreography is interesting because it is very spontaneous as to where I go and what happens (A, I).

This contradiction between deliberate and spontaneous movement appears to favour the deliberate when Alex provides further examples which suggest that many of his movements are purposefully designed to mimic slide movements and transitions;

I will go up and gesture and make a pushing movement or I will go from here to here and I'll click the remote and it will move as I physically move from one side to the other.

and;

There will be things where I know there are builds that are coming up as slides and if I've got one on the left then I'll stand at the left; I'll then move into the middle and I'll clear the space and switch from the left to the right (A, I).

The choreography of the teacher-performers might be informed by a sense of stagecraft. One example of a potential awareness of stagecraft, choreography and theatrical blocking appears in a description offered by Alex of action taken to avoid data projections appearing on his face;

... there is a slide we use that has a red line on it that goes from left to right at the bottom and if you stand too far forward at [name of lecture theatre] that red line ends up across your forehead and it is quite distracting so we might put little bits of tape down to work as stage markings to ensure that we stand in the right place (A, I).

Cathy, somewhat surprisingly given her background as a PE teacher and a dancer, does not speak of choreography per se; when asked whether those experiences might have contributed to an awareness of space, she replied a little ambivalently, "I guess it does" (Ca, I). Similarly, Emily appears to have given little thought to the planning of her movements within the classroom space, but does acknowledge the importance of having adequate space in general and suggests that familiarity with the spaces helps her mobility within them;

I like to know where I am and where I can move and then I don't feel restricted to one place. I don't have to do it so much now because I know most of the rooms and what they are like ...

There is, of course, always the trap for the unsuspecting which was flagged by Emily;

I'm clumsy and I've many times tripped going up and down steps so it always makes me a bit nervous (E, I).

Choreography clearly plays a significant role in theatrical settings where the movements of the performers might be deliberately designed to enthral the audience, as in circus performance, to

assist the audience in understanding the dynamics of a plot or to simply facilitate the movement of multiple performers in a limited space. Whilst the data provided by the players showed limited awareness of the notion of choreography, teachers-performers do utilise both space and in-space artefacts during their performances - possibly framing it as part of classroom craft rather than, more distinctly, as choreography. Classroom choreography might, counterintuitively, be more constrained by the spontaneity required from the teacher-student audience interaction. The deliberate movements of theatrical performers, choreographed in advance to challenge, excite and engage their audiences, tends to be replaced in the classroom by fixed positioning determined by our own territorial markers and occasional forays into the territory of the audience.

In contrast to their limited awareness of choreography as performer movement within space, each player discussed the significant issues encountered in constructing and re-constructing space for their performances and, after use, returning the space to the way in which it is expected to be configured. The players identify a significant difference between themselves and their counterparts in the theatrical context when they speak of how they are expected to assume the responsibilities of a group who, in the theatre, might be called stage hands. Alex notes that, "... I'll pull tables and chairs out of the way and I'll clear a space in which to deliver ..." (A, I). Brian assumes a similar responsibility, but also looks to engage additional help to lighten his load, "I will often move the chairs around but then you have to cajole the students to move them back before they leave" (B, I). Cathy is fundamentally pragmatic and, whilst she demonstrated considerable investment in the preparation and conduct of her 'grand' performances such as that seen in the Moot Court, she appears to invest more limited effort in the choreography of her more nomadic sessional teaching;

It all comes down to time constraints. It's the way the rooms are laid out and it's the same in any institution because you are expected to put the tables back where you found them

and in the time we've got for lectures there isn't time to do all that furniture moving ... (Ca, I).

The reality of classroom choreography appears to be that, as argued at the commencement of this chapter, space and its artefacts determine the performance in teaching. If that is true, then the initial imagining, subsequent creation and use of that space, the population of it with appropriate technologies and the ability of the performers to work creatively within it will be critical to its success. Space is a shared resource; to make best use of its potential all stakeholders need to assume a shared responsibility.

7.5 Space: never a sleeping partner in performance

Performance is always framed and situated; whether closely bounded by walls or positioned in an open landscape, the performance settings provide a context for interpretation. Classroom performance tends to the former - spaces which tightly enclose the performance, spaces filled with unwanted paraphernalia and spaces which, in general, pay little regard to their impact upon performance. The findings of this chapter reflect this notion of classroom space as more often a constraining, rather than a liberating and enabling, force. The findings are;

- Classroom space is a shared institutional resource; its design, development, maintenance and use is a shared responsibility between those who stand in the view of the audience and those who contribute from the 'shadows'. Realising the potential of the resource requires a genuine acknowledgement of that shared responsibility and effective liaison to facilitate the contributions of all involved.

- The players indicate some evidence of disconnectedness between the agendas of those designing and developing classroom space, and those using that space at Northern University. However, there is also evidence to support a view that, where space users are involved in decision-making in respect of space provision, user satisfaction is increased.
- The players demonstrated limited knowledge of, and aspirations for, technologies which might be adopted for use in formal learning spaces.
- Only one of the players demonstrated any sense of 'choreography'. Teacher-performers are likely to gain an advantage in the better use of classroom space if stagecraft skills were included in teacher preparation programmes.

7.6 Conclusion

This research contends that all performances are space-bound; whether it takes place within the confines of a classroom setting, the imagined space created in traditional theatre or the greater freedom offered by an open-air venue, every performance is constrained, liberated or in some way influenced by the space which envelops it. Performers can, in turn, influence performance through the ways in which they create, re-create and interact with both the space itself and the artefacts it contains. Space is dynamic; it has a plasticity which allows it to be shaped to need. However, teacher-performers, as key stakeholders in space design and development, need to be active in unleashing that plasticity by being imaginative in their aspirations, proactive in their partnerships and doggedly determined in driving through space innovation.

This chapter concludes the four findings chapters which have explored a number of similarities between theatrical and classroom performance, the most significant characteristics of those similarities, the concept of symbolism within performance and the impact of the learning space upon performance. The final chapter now looks to bring these findings together as the conclusions of the research.

8.0 Chapter 8: The Conclusion

8.1 Introduction

This research has adopted an inductively-driven, interpretive approach to a fundamental question which asked whether the repertoire of the HE lecturer could be enriched through an understanding of a notion of performance. Data has been collected in two phases over three academic years (2014-17) in a single UK HE institution. The purpose of the first phase was to enable the researcher to begin to understand the HE lecture as an act of performance and this was approached through the overt and non-participatory observation of twelve different lecturers, each delivering a single lecture. The second phase adopted a case study strategy, involving five cases - known as the players - who were identified by institutional peers, with each offering three overt, non-participatory classroom observations and a single semi-structured interview. A further participant, Serena, was not invited to provide a classroom observation; she was, however, invited to provide a semi-structured interview which offered valuable insights into her own performance experiences in a venue which fuses academic research content with live comedy - the Bright Club.

Data analysis was completed in two phases; the first, both concurrent with and following the classroom observations of the original twelve participants, and the second following the fifteen classroom observations of, and semi-structured interviews with, the five players in phase two. Both phases of data analysis used Template Analysis (TA); however, whilst phase one used the NVivo software package to facilitate the analysis, a physical deconstruction and re-assembly of the data was used in the second phase.

8.2 The Research Findings

The research has generated sixteen findings. Fourteen of those findings are drawn together under three conclusions which speak to issues of similarity, collaboration and liaison. The two remaining findings serve to re-assert the importance of symbolism - illuminated by Symbolic Interactionism and the dramaturgical approach of Goffman (1990) as the theoretical framework of this research - in the construction of meaning in the HE classroom. These two findings are:

- The classroom is heavily laden with symbols, symbolism and symbolic acts. Teacher-performers need to be alert to the meanings which reside in the implicit; adopting and judiciously using symbolic potential where it exists, whilst looking to avoid forms of symbolism which might negatively impact upon their classroom performance.
- The clothes, tattoos, piercing and other body adornments worn by teacher-performers are not neutral artefacts of a classroom. They are powerful costume accessories which are imbued with meaning and should be chosen and worn with due regard to their role as symbolic properties of a classroom performance.

The three conclusions, under which the remaining fourteen conclusions have been assimilated, now form the substantive content of the remainder of this chapter.

8.3 The Research Conclusions

The three research conclusions are that;

- Points of *similarity* exist between the staging and enactment of the HE lecture and theatrical performance.
- *Collaboration*, through shared professional development between HE lecturers, performance practitioners and/or institutional colleagues from the disciplines of performance, has the potential to enrich the repertoire of the HE lecturer. Enriching the repertoire in this way has the potential to positively impact upon classroom performance.
- Improving *liaison* between teacher-performers, colleagues providing and supporting learning spaces and colleagues in broader HE support roles encourages the sense of shared endeavour and, through this, has the potential to improve the classroom experience.

8.3.1 Similarity

The first conclusion is that *points of similarity exist between the staging and enactment of the HE lecture and theatrical performance.*

In different ways, all five players drew upon their experiences to identify points of similarity between performance in the classroom and theatrical settings. Whilst Alex had the least experience of performance in front of house, Brian offered rich experience gained from a semi-professional music career, Clive gigged locally in pubs and clubs, Cathy had been a dancer and singer whilst Emily had

extensive experience of performing in her childhood years. Their personal notions of these points of similarity were pursued in each of the semi-structured interviews using three headings which were derived from the time-space sequence work of Schechner (2006) - warm-up, the performance itself and cool-down.

Behaviours which precede theatrical performance - referred to as warm-up - are not strongly reflected in the players' behaviour. This might be explained in part by the absence of a backstage area where, according to Goffman, " ... the performer can relax; he can drop his front, forgo speaking his lines, and step *into and* out of character" (1990, p. 115 - italics added). Whilst lecturers generally have access to office accommodation, such space is often distant from the performance space - the, "front region" (Goffman, 1990, p. 109) - and tends not to have the major characteristic of a theatrical back region - " ... located at one end of the place where the performance is presented, being cut off from it by a partition and guarded passageway" (Goffman, 1990, p. 115). The players regard themselves, for the greater part, as campus itinerants or nomadic performers - roaming between performances and campus spaces which provided little, if any, access to an adjacent back region where warm-up might take place.

Performance warm-up is more evident where there is an intention to minimise the risk of musculo-skeletal injury, to tune a musical instrument or prepare a bodily instrument like the voice. Whilst there is substantial literature relating to the theatrical warm-up behaviours of performers, the literature relating to the classroom tends to focus upon warm-up behaviours performed by students under the direction of teachers. This research, in contrast, has focused upon the warm-up behaviour of teachers as performers and, whilst little evidence of such behaviour has been identified, this thesis does make a contribution to that dearth in knowledge.

In addition to their warm-up behaviours, theatrical performers will spend part of their post-performance period physically exiting from their roles - removing their costume and taking off make-up. However, as Mee suggests, there is little evidence that they devote any significant attention to, " ... becoming yourself again" (Mee, cited in Mandell, 2017). The research echoes this view of Mee by finding limited evidence of any significant cool-down behaviours engaged in by the players.

Having sought similarity between those behaviours which buttress performance in the theatrical and the pedagogic contexts, and concluded that there was limited evidence of such similarity, the research turned to examine points of similarity identified by a broader drawing of the notion of performance. The research identified four initial dimensions of similarity between the classroom and the theatrical context through the use of the 4 Ps – places, performances, performers and props. Further points of similarity were then drawn from the data; three significant points of similarity - costume, voice and humour - from the interview data whilst a fourth - micro-acts - was derived from analysis of the classroom observations and further explored in the interviews with the players.

- Costume holds a "magnificent power" (Felman, 2001, p. xvi) when it is acknowledged and performed as costume rather than worn as clothing. It also enacts symbolic behaviours. Cathy, for example, saw her costuming choice as symbolic of professionalism, Emily and Andy used theirs to represent legitimacy and authority whilst Clive deliberately wore a jacket with a breast pocket for the pragmatism it offered to his performances.
- Voice is a significant instrument for theatrical performers and is generally treated with care. Whilst also significant for the performance of the HE lecturer, the players treated their voices with much less regard; acknowledging the importance of voice care but not taking any action to mitigate against potential problems.

- Victor Borge suggests that, “Laughter is the shortest distance between two people” (PassItOn, 2018) and, in contexts where audience engagement is critical to success, humour emerges as a significant point of similarity. All five players used humour in their performances - some, like Cathy, used it lightly and irregularly; for others, particularly Emily, it became heavily woven into the fabric of the performance. It is a performance tool that should be handled with care; humour is subjective, culture-bound and essentially fickle - humour which delights one audience in one moment has the potential to alienate another. John Cleese, a cherished ‘Python’ says, “I think I’ve got a licence to offend” (Sands, 2018). The majority of teachers might need to be a little more prudent.
- The final point of similarity derived from the data and pursued with the players was the micro-act; behaviour noted in the classroom observations where pedagogic delivery appeared to draw upon a performance repertoire. Micro-acts could, of course, also incorporate other points of similarity such as costume, voice and humour. Alex enacted a number of sport-related micro-acts, Clive used the pause extensively whilst Emily will be remembered for conducting her standing student cohort in a choral-like rendition of almost unpronounceable drug names.

The micro-acts seen in the observations clearly demonstrated similarity with theatrical performance. Other examples, drawing from the significant points of similarity referred to above, include the use of costume and props by Cathy in her Moot Court role play, the use of voice, by Brian, when trying to emphasise the personalities of his historical characters and the slightly awkward use of humour sometimes deployed by Cathy. Each of the players sought to utilise performance and stagecraft skills in their observed classroom delivery. Unfortunately, and in general, they appeared to draw from an

impoverished repertoire of skills which appeared to be, in the main, poorly enacted. The following conclusion considers opportunities to develop those somewhat impoverished repertoires.

8.3.2 Collaboration

The second conclusion is that *shared professional development between HE lecturers, performance practitioners and/or institutional colleagues from the disciplines of performance has the potential to enrich the repertoire of the HE lecturer.*

The previous conclusion - that similarities exist between the staging and enactment of the HE lecture and theatrical performance - invites inevitable questions about how such similarities might be exploited to improve classroom performance. This research contends that there are opportunities for HE lecturers from performance disciplines, or colleagues from professional practice outside of the academy, to make significant contributions to the initial preparation and continuing professional development (CPD) of HE lecturers from non-performance disciplines - opportunities which might also offer future research potential. Two examples of such opportunities provided by Northern University, one drawn from initial teacher preparation and the other from CPD provision, are included below:

- The work of Martin (2003) has highlighted the risk to the voice faced by teachers. Northern University has responded to that risk by including a short session on voice care in their initial training of new lecturers. The session, which was the subject of an observation in phase one of the research, includes practical tips and tricks to try and prevent voice difficulties. Unfortunately, none of the players, who all acknowledged attending such a session, utilised any of the advice in the warm-up for their own performances. The observed session was

delivered by a generic staff trainer who did not appear to have clear and demonstrable expertise in the area of voice care or a background in performance. In addition, the session did not include the personal experience of any teacher-performers whose careers have been negatively affected by difficulties with their voice. Whilst it is encouraging that Northern University provides such a session for staff undergoing preparation for teaching, this research argues that it could have been more relevant, impactful and possibly encouraged changed practice if the 'voice' of some of those affected had been included.

- In contrast, the involvement of experienced performance practitioners in the development and delivery of sessions with HE lecturers from non-performance disciplines has significant potential to develop the performance repertoire of those lecturers. One example of such a CPD initiative offered recently by Northern University was *An introduction to stand-up*; a workshop delivered by an experienced performance colleague from outside of the institution which appears to have been well-received by those who participated.

Further positive opportunities are likely to emerge if active collaborations, predicated on the potential of performance to inform teaching repertoires and delivered by those with credible and current experience, are sought and pursued both within the institution and between the academy and colleagues with performance backgrounds and expertise.

8.3.3 Liaison

The third conclusion is that *improving liaison between teacher-performers, colleagues providing and supporting learning spaces and colleagues in broader HE support roles encourages the sense of*

shared endeavour and, through this, has the potential to improve the classroom experience.

One-(wo)man shows often appear in theatre publicity. They are rarely, if ever, that. Theatrical production relies upon close collaboration between a number of contributors who occupy both the spotlight and the shadows of the performance space. Whilst a theatrical performance *might* be an ensemble - “A group or company of actors without hierarchical ranks between them” (Leach, 2013, p. 197) - in terms of the spectacle, it is *always* ensemblic in respect of the nature of the shared contributions of cast and crew.

Classroom performance shares similar ensemblic properties with theatrical performance. Whilst teacher-performers occupy the most prominent role in the one-(wo)man ‘shows’ suggested by Cathy, they are supported by a number of other staff who, in different ways, enable the success of the performance. However, do those who contribute more widely across the institution to classroom performance, and here we are reminded of the ‘producers, property masters, scene setters and audience providers’ suggested earlier by Laurie Taylor, contribute to an ensemble in the manner conceived of by Leach? The collaborative notion offered by Leach is countered by Finneran who, whilst recognising the cooperative potential of ensemble, suggests that, “ ... ensembles can also potentially be closed shops, hermeneutically sealed to external forces unless well managed” (Finneran, 2019, pp. 115-116). The views expressed by Cathy and Clive tend to suggest that they see more of the closed shop than the cooperation.

Colleagues who support classroom performance provide a wide range of services. A number of those services relate directly to the space used and those colleagues will be involved in designing, developing, allocating and maintaining the performance spaces. As Alex has noted previously, where

users are actively involved in decisions relating to space design and development their satisfaction with the space tends to be increased. However, this collaborative approach to estate planning - using the experience and expertise of the teacher-performers and students as key stakeholders, rather than the educational budget holders - tends not to be the de facto approach adopted for space planning by the HE community. My own previous research (James, 2011) has shown that when the development of learning spaces in HE is undertaken without the involvement of these key stakeholders, fails to creatively challenge existing layouts, slavishly follows standard approaches to contracts and provisioning and trades creativity for cost, space outcomes tend to become unimaginative, uninspiring and even unusable. Whilst there are numerous examples of imaginative developments in the field of informal and social learning spaces across HE estates - the JISC Infonet institutional albums at <https://www.flickr.com/photos/jiscinfonet/albums/72157600086195383> provide a useful starting point; the approach to formal learning spaces, whilst evident (<https://www.flickr.com/photos/jiscinfonet/albums/72157600086357576>), appears to have been much less creatively envisioned.

Space, whether empty or populated with props, is never silent. It speaks to us in ways which guide our perceptions and determine our use choices. We are not, of course, always alert to that voice; because, as Van Note Chism suggests, “ ... we habitually take space arrangements for granted, we often fail to notice the ways in which space constrains or enhances what we intend to accomplish” (Van Note Chism, 2006, p. 2.3). Teacher-performers are allocated space which, whether through size, orientation, teaching resources/props or furnishings often determines the nature of their performance before they enter the space. In contrast, theatrical companies tend to inherit empty space upon which they inscribe their performance. As previously argued, HE space tends to determine the performance whilst theatrical performance tends to determine the space. In respect

of space, there is significant potential for those in HE to learn lessons from theatrical performance generally and our own colleagues in the performance disciplines more specifically.

The data emerging from this research suggests that the provision of classroom technologies across the estate of Northern University is, in general, characterised by standardised, relatively low-technology implementations which appear to be geared more towards reliability than innovation. Whilst classroom initiatives are taking place - such as the institutional roll-out of lecture capture - Brian has already suggested that, in respect of space provision, he has, "... not seen anything that is really innovative" (B, I). However, there does appear to be a general acceptance of this standardised approach by the players - perhaps encouraged by a concern that being more innovative brings greater risk - and evidence that, when invited to contribute to a wish list of classroom technologies, the players showed limited knowledge of, and aspirations for, more innovative technologies.

Alex believes, and has demonstrated through his own involvement in the design and equipping of one building at Northern University, that end-user involvement produces spaces better attuned to the needs of those end-users and, in turn, has the potential to produce better performances in those spaces. It is his belief that the voice of the teacher-performer needs to be actively represented at all stages of design, development and resourcing of the spaces used for classroom performances.

Whilst this research has not canvassed the views of those currently holding responsibility for the design, development and resourcing - and there lies an opportunity for future research - it is thought reasonable to assume that they would wish to liaise and actively engage with end-users in an attempt to produce solutions which best fit end-user requirements. However, and in conclusion, it is worth noting that improving liaison in the middle ground always depends upon movement from both ends towards the centre.

8.4 Future research potential

The performance of the HE lecturer has been the focus of this research. Whilst it is argued that the research aim has been addressed and the research questions have been answered, performance in the HE classroom leaves much still unexplored and unsaid. It is hoped that this research might act as a catalyst for future research into classroom performance as an aesthetic endeavour in UK HE.

The final two conclusions of this research, collaboration and improved liaison, offer significant potential to improve both classroom performance itself and the spaces within which those performances takes place. Unfortunately, this potential is unlikely to emerge spontaneously. Research - particularly action research - provides the opportunity to effect change in these areas and it is hoped that future work will take place in an attempt to catalyse such opportunity.

The findings of this research emerge from a negotiated interpretation of the perspectives of teacher-performers. The perspective of the student audience in respect of classroom performance has not been pursued in this work. However, future research in this area could provide the opportunity to elicit the views of this important group without whom performance would lose much of its *raison d'être*.

8.5 And finally, the contribution of this research to knowledge

The HE classroom is a richly researched location; whether it is the curriculum content, the pedagogic strategies, student cohort, methods of assessment or the range of technologies employed within, the literature reflects the breadth of classroom endeavour. The theatre has also been richly researched and the literature demonstrates that through accounts of its history, the places in which it is enacted, the genres which provide its richness and the people who watch it. An area less well served by the literature is where this research has looked to make its original contribution to knowledge; the confluence of the theatre and the classroom, where performance is enacted as part of formal delivery.

Literature which examines performance in this area of confluence does exist - Tauber and Mester (2007), Sarason (1999) and Rubin (1985) are examples of authors each convinced by a view of teaching as performance. Street (2006) comes closer to the questioning nature of this research in his EdD thesis where he examines similar notions, albeit through the adoption of a different methodological approach - a broader sample, a mixed methods research design and a deductive, rather than an inductive, investigation which, "... empirically tested the work of Tauber and Mester (1994)" (Street, 2006, p. iii).

This research set out to observe, listen to, understand, interpret and then represent in text the meaning an aesthetic conception of performance has for a small number of teacher-performers in a single UK HE institution. The views of these teacher-performers are fundamentally unique and, in the space provided for this work, such uniqueness might not have been given full representation. However, what this work has achieved has been to represent similarities represented by those views

across a range of concepts which underlie the notion of performance adopted for this research. The adoption of a case study approach - privileging depth over breadth - and a small sample does not allow expansive claims or generalisations to be made. What case study does allow is for a unique story to be told; in this case a story of perspective and experience and one which asks readers to determine whether there is any relatability between that story and their own experience of delivering the HE lecture. Asking, finally, do they believe that the repertoire of the HE lecturer could be enriched through an understanding of a notion of performance?

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Appendix 1: Table 1 - The characteristics of phase one observations

Identifier ⁽¹⁾	Length ⁽²⁾	Subject	Gender	Age range (years)	Teaching profile
1:1	2 hours	Social Care Policy	Female	30-39	Experienced member of academic staff (Senior Lecturer grade, >5 years teaching experience)
1:2	1 hour	Research in Practice	Female	50-59	Very experienced and senior member of academic staff (Reader, >10 years teaching experience)
1:3	2 hours	Legislation and Social Care	Male	40-49	Experienced member of academic staff (Senior Lecturer Grade, >5 years teaching experience)
1:4	2 hours	Childcare	Male	50-59	Very experienced member of academic staff (Senior Lecturer grade, >10 years teaching experience)
1:5	3 hours	International Literature	Male	50-59	Very experienced member of academic staff (Professorial grade, >10 years teaching experience)
1:6	2 hours	Sociology	Male	50-59	Experienced member of academic staff (Senior Lecturer grade, >5 years teaching experience)
1:7	2 hours	Performance (Dance)	Female	50-59	Experienced member of academic staff (Senior Lecturer grade, >5 years teaching experience)
1:8	2 hours	Workshop (Performance)	Female	50-59	Experienced member of academic staff (Senior Lecturer grade, >10 years teaching experience)
1:9	2 hours	Teaching Development	Female	50-59	Very experienced external speaker/consultant (>10 years consultancy experience)
1:10	2 hours	Community Health	Female	40-49	Experienced practitioner and member of academic staff (Senior Lecturer grade, <5 years teaching experience)
1:11	2 hours	Health Education	Male	50-59	Very experienced member of academic staff (Senior Lecturer grade, >10 years teaching experience)
1:12	2 hours	Nursing	Female	40-49	Very experienced member of academic staff (Senior Lecturer grade, >10 years teaching experience)

Notes:

- (1) The identifier is the internal code used by the researcher to identify the observation.
- (2) The length of the observation is the length of the timetabled session to which the observation relates.

Appendix 2: Table 2 - The characteristics of phase two observations

Identifier ⁽¹⁾	Length ⁽²⁾	Discipline/Subject	Gender	Age range (years)	Teaching profile
2:1:1	1 hour	Mental Health Nursing: Medicines Management	Female	20-29	Relatively inexperienced member of academic staff (Lecturer grade, <5 years teaching experience) – Emily.
2:1:2	2 hours	Mental Health Nursing: Care Planning			
2:1:3	2 hours	Mental Health Nursing: Fundamentals of MH Nursing			
2:2:1	2 hours	Learning for Work in Community and Social Care	Female	50-59	Experienced member of academic staff (Senior Lecturer grade, >10 years teaching experience) – Cathy.
2:2:2	2 hours	Learning for Work – a legal case study			
2:2:3	1 hour	Learning for Work in Children’s Services			
2:3:1	2 hours	Social Work Practice: Children and the Law	Male	40-49	Experienced member of academic staff (Senior Lecturer grade, >5 years teaching experience) – Clive.
2:3:2	3 hours	Social Work Practice: Law and Safeguarding			
2:3:3	2 hours	Social Work Practice: Social Justice in Practice			
2:4:1	1 hour	History: History and the Media	Male	40-49	Experienced member of academic staff (Senior Lecturer grade, >10 years teaching experience) – Brian.
2:4:2	1 hour	History: Colonial Impact in Africa			
2:4:3	2 hours	History: The Mau Mau Uprising			
2:5:1	2 hours	Psychology: Home Advantage in Sport	Male	50-59	Experienced member of academic staff (Principal Lecturer grade, >10 years teaching experience) – Alex.
2:5:2	1 hour	Psychology: Analysis of Variance			
2:5:3	2 hours	Psychology: Behaviour Analysis			

Notes:

- (1) The identifier is the internal code used by the researcher to identify the observation.
- (2) The length of the observation is the length of the timetabled session to which the observation relates

Appendix 3: Under the Spotlight – a sketch of the Bright Club experience of Serena

Serena is an experienced researcher and senior lecturer teaching in a health-related science discipline at Northern University. She has twelve years teaching experience in higher education and, before that, taught for over five years in the secondary sector. Serena has given four Bright Club performances and became involved in the Bright Club circuit because she thought that it was an opportunity to share her research interests with a more diverse audience than that to which she normally presents.

Bright Clubs are a network of venues where academics and researchers are provided with a platform to use performance skills, particularly comedy, to engage audiences with their work. The performers are given an introduction to basic performance skills before being let loose on an audience of peer academics, researchers and members of the general public who are interested in having an enjoyable time whilst learning something new. University College London was the first club to be established, in May 2009, and since then other clubs both across the UK and worldwide have joined the network.

Serena is youthful looking, in either her late thirties or early forties, and is from an ethnic minority background. She readily informs me that being female, of ethnic minority origin and young looking – “I got turned down for buying booze in Bargain Booze at Christmas ...” (S, I) have their disadvantages in academic life. These disadvantages, perceived discrimination in science through gender, age and ethnicity, inform her research and formed the focus of her presentations at the Bright Club.

I talked a little bit about my research and then talked about the lack of ethnic minority lecturers ... in a funny and humorous way ... and then talked about the lack of research on female participants in science. What you don't realise is that very little of the work is done by female scientists ... OK ... but then it's done on very few female participants. So we know a lot about the cardio-vascular system of eighteen to fifty year old white blokes but we don't really know whether that applies to children, we don't know whether that applies to ethnic minorities, we don't know whether that applies to women. So there's this whole area ... so that was one of the themes ... in six ... seven minutes whatever it was (S, I).

Serena was given a maximum of eight minutes to present her material but admits, "I had four goes and in the first three ... I definitely blew that quite badly ..." adding, "... it was more like fourteen minutes". Despite her wealth of teaching experience, the benefit of a script to work from and the opportunity to learn the routine beforehand, she found that;

... when you've got a live audience obviously you are reacting a little bit to them so you might add in an extra sentence or you might pause a bit longer cos there's laughter and it's very hard when you are rehearsing to sort of think ... 'oh, you know, there will be somebody walking across the stage that you've got to take the mickey out of ... (S, I).

A significant difference in delivery, she suggests, is that in the Bright Club, "every minute counts" and, "... the jokes don't work by just having that narrow stream of consciousness and I'll put in what I fancy ... you have to get the words in exactly the right order ... with a lecture that doesn't matter". In recognition of the difference between the contexts of classroom teaching and stage performance, novice Bright Club performers are provided with training before they are released upon the paying audience. Included in the training undertaken by Serena was a session on stage presence;

... you don't really get that when you train to be a lecturer. No-one talks about taking command of the lecture theatre. They teach you little tricks about how you move the stage furniture so that you are showing the audience that you own that space and that you are confident in that space. And then they talked about taking the emotion up and taking the emotion down ... they talk about things like how you change the intonation of your voice to change it into a question, or change it into a statement ... and leading the audience (S, I).

The setting of expectations for the audience was an area also covered in the training and this is something that Serena has applied in her own classroom performances;

... you expectation set early on. So with Bright Club you tell them that they are going to find you funny ... you are hilarious and with students I tell them that I am a total professional and they are going to do really well and my lectures are awesome. My [module evaluation] satisfaction score went up from 84% to 100% because I just tell the students I was awesome (S, I).

There are also variations, Serena suggests, in the profile of the two different audiences. When referring to the Bright Club audiences she tells me that;

All these people in the audience have paid a lot of money, they have given up their time, they have come out in an evening ... they are probably intoxicated ... they are with their friends ... that's a very different audience to students.

Those students, in contrast;

... maybe hung over on a Friday morning, they are not in a good mood anyway ... all their friends are doing computing so they are there on their own, they may have paid a lot of

money actually because they pay nine grand - but actually they are not expecting to be entertained. So that expectation of being entertained and finding things funny works in your favour because you can basically say anything or .. or .. even go on stage and not say anything and yet people go well this is funny then because he's not saying anything or she's not saying anything or she's just looking at the PowerPoint puzzled ... this must be a gig. Whereas if you did that in a lecture theatre at nine o'clock on a Tuesday morning the students expectation is that you are just a bit rubbish (S, I).

There are other differences, of course, between classroom performance and performing in the darkened back room of a pub. Serena suggests that;

There's a distance between you and the audience which you don't have in lecture theatres. With a stage they are lower down so you already have the height difference and they are further away. So sometimes you can't see their reactions and sometimes you can't even hear their reactions. You can be doing a gig and you're getting very little feedback from the audience (S, I).

Reflecting upon issues of space in the classroom context Serena differentiates between spaces where lecturers are located on the floor of a traditional, tiered lecture theatre with rows of students rising up in front of them and spaces where some members of the audience crane their necks upwards to see the performer. In respect of the audience, she suggests that the former space, "creates a great dynamic for them to be empowered to ask questions" (S, I) which might not necessarily occur when the audience are located below the performer situated on a stage or platform. Space therefore appears to have an impact upon the dynamic of performance and this point frames an important question of collaboration in learning space design and use. Deeper,

genuine collaborations between stakeholders might enable those involved in designing and developing the space to better understand the performance dynamics and those who perform to be better trained and supported in using space to its best advantage.

Serena argues that performances - and the space within which they take place - have to be owned by the performers. Part of that ownership lies in the cues, clues and symbolism that performers convey to the audience whilst performing;

... you've got the hand held mic but with the hand held mic you have a stand ... you take the mic and that signifies to the audience immediately that it's starting ... pay attention ... the minute you move the mic stand you're telling them I own this space, this is my space I arrange it as I want it. When I go into lecture theatres now one of the things I can do is I have the lights full on and when I am about to start I dim the lights – so that is cueing them that actually the lecture is about to start (S, I).

The strategies deployed for taking ownership of the space might occasionally be more direct and slightly more menacing. Serena admits that;

The other technique I use which is similar to comedy, but I used it way before I did any of the comedy is that you murder somebody in the first few minutes ... especially if it's early in the semester. So if there is somebody talking .. "You ... yes, you, [points finger] what are you doing? ... you're talking in my lecture. If you don't want to listen, that's fine but leave" (S, I).

Serena admits that this approach - which she characterises as part of a 'crucify, humour, command' strategy – can be problematic and has the potential of alienating the audience. However, she believes that these strategies, when used to deal with disruption caused by students talking or using mobile phones in her lectures, are generally worth the risk. She rationalises the actions by saying;

It is different being female and, to be fair, probably being from an ethnic minority as well in that you do not command respect you have to take that hard line ... you have to command authority because you are not automatically given it (S, I).

Bright Club performances are, perhaps surprisingly, characterised by very little disruption in the form of heckling. Heckling is actively discouraged by the comperes who, presumably, recognise a potential vulnerability in the new performers. Serena would, however, appear more than capable of dealing with any such disruptions.

Picking up on a code and a theme which had emerged in phase two of data collection I asked Serena about costume and authenticity.

Whilst dress for Bright Club performances might be described as eclectic – casual attire, laboratory coats or, in some cases, theatre 'scrubs', Serena revealed that she had an established dress code for her lecture performances in the first part of the semester – “When I do lectures I look much smarter ... deliberately”. This choice of smart dress for lecturing is clearly intertwined with the authority issue expressed earlier in the interview. Once again, she says, “It’s about conveying authority” and reinforces the point by saying that;

The issue is that when you are a female academic - part [ethnicity] and part British - all those things they do count against you. No matter how naively you think we have moved on they do ... (S, I).

The symbolism of costume and the inequalities of gender and ethnicity were laid bare in those few words of Serena.

When asked about authenticity - in the context of the truthfulness of the narratives voiced by both classroom and theatrical performers - Serena shrugged her shoulders. She saw no problem in embellishing, elaborating and personalising the stories she told as part of her Bright Club performances - recounting the story of a fireman, a non-existent research intern and the drawing of a semi-erect penis and suggesting that, " ... it could have happened" (S, I).

She was more circumspect, however, with the narratives of her classroom – explaining that, whilst not averse to embellishment and elaboration, the stories did need to be, "based upon a nugget of truth". Referring to Phineas Gage as an oft-used example in her discipline, she said; "I have to unpick the embellishments that other people have done otherwise I am teaching my students stuff that is absolute nonsense" (S, I).

In conclusion, I asked Serena whether the Bright Club experience benefitted her classroom teaching and whether some of those skills might be useful for lecturers to learn. She was unambiguous in her response; "Yes, absolutely, I have found that my lecturing has improved by about 120% ... just by having that pep talk about owning the stage. I do think my students get a better experience" (S, I).

Appendix 4: An extract from the contemporaneous notes written during the classroom observation of Emily on 4th March 2016

413 Emily -9-11
Lecture Theatre

- M&M requirements
- GMAK assembling from approx. 0830
- Lecturer arrives at approx. 0840
- Some conversation with students → lecture and books with ? some of slides/materials etc.

Costume: ^{blue jeans} Dark T-shirt and hooded top (grey)
Casual attire

- Tiered lecture theatre / less than half full with students at 09:00
- Students scattered across lecture theatre seating predominantly sitting in middle and towards back of theatre

START: welcome conversation - ALL Placement
• outline of session.
• Moves into auditorium - off-stage area

Uses remote presenter - enables movement from stage into auditorium.

• Yeah!!
"Exam" cough } MICRO-ACT
handover mouth

OK? OK? OK? Yeah? Yeah?

- Rituals of speech. / A little difficult from back
- How easy are slides to read?
- Can lighting be changed?

* Student asks to dim lights - ✓
Student arrives at back of room to change lighting.

Lecturer → back to stage

tags - # the bubble
umbrella

VOICE - you'll be fine... e
emphasis on "fine".

- Movement into audience space and walking across empty rows in theatre

Significant change in approach between first discussion and this one (so far)

- ① frantic/chaotic
- ② Quiet and thoughtful.

- Mobile within the auditorium space

- Hand gestures
- Eye contact
- Voice - clear pronunciation
audible at back

Lecturer has to return to stage to change application - BRONZER → WORD

are there any alternatives

"Write it down - I'm not joking"
Laughter from students.

Identifies room for next session -
takes drink from water bottle
Any questions? - CLOSING DOWN THIS STAGE
OF SESSION

- STUDENT "THUBBS"
- Close conversation with students at front of lecture theatre.
- 09:31 - 09:33 - Pause in delivery

"Thumbs up if you have written them down" - few students respond?

→ STAGE 2: Contemporary issues in Care Planning

PtONES "Get out your phones..."

goes into auditorium and changes to back of theatre.

Online polling activity - restructuring and providing feedback as student comments appear

SCRIPT - Lecturer has control over progress - students provide content

- hand gestures - breadth
- ASYMMETRY / OPPOSITES
- OPEN PALM gesture

is very mobile within space
• Engagement with audience as student activities take place

Return to lectern to change application

use of humour... Recovery

Does lectern have any symbolic meaning?
Perhaps not - she seems very comfortable in using it only when technically necessary.

Directing attention to specific parts of the audience.

Personal experience / narrative / story-telling

? Performance genres - Drama, Tragedy, Comedy, Puppetry

What examples can we see in the observations?

DASS - humorous exchange with students - CHECK

The bucket of happiness - Activity

↳ Solo activities "6c's"
wanders around audience engaging with students.

VOICE - high pitched
- excitable
- Is it deliberate?

Feedback for 6c's - students still chatting

→ VIDEO ← Low theoretical students chatting/working
↳ Providing background to work of students
Is it looping?

Video stops and ————— brings back to focus. ————— students

Students freely moving in and out of session - doesn't seem to detract at all from delivery of session.

Observations set up around formal teaching but session is engaged and interactive — SPACE doesn't seem to be an obstacle.

Deliver close to students within the auditorium - constantly moving in and out of space

DESCRIPTION OF SPACE:

Raised stage ← LED screen / Projection screen / White board on wheels / Motorised
Curtained area behind projection screen

Lighting →
Speakers →

Projection box at back of theatre

Colour scheme
General decorative order

WiFi ++

Power ↓ - POOR

COMPLETE
POST
OBSERVATION

Feedback activities with students -
↳ Providing feedback on giving content as students provide it - shouting out.

Student/staff member roaming within audience and calling out (Roaming microphone)

↳ Small group activity

Appendix 5: Extract from transcript of semi-structured interview conducted with Alex

Date of interview: 27th March 2017

Interview conducted with Michael James (MPJ)

Interviewee: Alex

The introduction to the interview was not transcribed – MPJ outlines the purpose of the interview and the ethical ground rules which apply to both parties. The three phases used to frame the interview – warm-up, performance and cool-down – were outlined as were the six themes which were pursued in the interview by MPJ. This extract is taken from the beginning of the interview.

To facilitate the data analysis each transcript was printed triple line spaced with wide margins and line numbers in the margin; that formatting structure has not been replicated for this extract.

MPJ Thank you for agreeing to be part of my research and providing the three observations of your teaching. Would you start by telling me something about your teaching experience?

Alex I started teaching when I was twenty-one and the very first seminar I gave I walked into a room full of a dozen mature students who were all female and not one of them was within fifteen years of my age and I sat at the front thinking ‘what can I possibly teach you guys?’ I then remembered that I had the subject specialism and the knowledge. And in the lecture theatre it was very much the same: I had to go into a lecture theatre and I’ve got probably two hundred and fifty people there and I’ve got to convey this knowledge in a way that is engaging and I thought ‘who and what did I enjoy in terms of modelling performance?’ I had some outstanding lecturers but I also had some dull as ditch water lecturers who just read from a script and you thought ‘I could have just read that myself; it would have been quicker’. So I thought about what I wanted to do and there were several barriers: in those days you had a lectern with a static overhead projector on it; we were lucky enough that we had moved from handwritten things to this bizarre system where you set up a Mac and you opened up PowerPoint and you generated your slides and you printed them and photocopied them onto an acetate and I can remember a very early teaching session where somebody said the worst thing in any long lecture is that noise when you rip them off *<the acetate from the backing sheet>* and so I always made sure that they were all pre-ripped. So it was those little things and thinking about what are going to be the distractors and what going to be the enablers that enable me to teach. It was very much ... I think I was *<name of teacher preparation programme>* and I was talking about cognitive loads and the amount of

mental effort an audience member needs and, as part of this process, I thought that when I was talking to new members of staff as part of the <teacher preparation programme> I talk about audience members and not students or learners. So there is an obvious parallel there and you get that intrinsic cognitive load so the level of difficulty and mental effort that somebody has to put into understanding the concept and then you've got the extrinsic cognitive load which is the mental effort to ignore all the other distractions and things that are going on around. So I felt that it's got not to be distracting; it's got to be engaging and entertaining. If people look at your screen and think 'I know what you are going to say' you've lost them. If they look at a screen and they read a title on an overhead that summarises what follows they may switch off if they already think they know what is coming. So those titles set a context that is then delivered; the slides don't make sense until I add an interpretation and if I don't have an interpretation ... anybody that sits in a learning environment and looks at the screen and understands what is going on will think 'what's the point of me being there?' My point is to add the enthusiasm and the passion and to tell the stories that make things memorable. When I first started I went into every teaching session going 'I want the students to come out of this room saying "that is what psychology is all about and that is what I want to do."' And I drifted away from that until about eighteen months ago – I was still doing the same thing but I didn't have that conscious sense that this is my drive and I was talking to the head of our professional body and she said to me that she goes into a class thinking 'I am going to make every student want to do developmental psychology' and there was this little resonance which said 'oh yeah I used to do that; I must remember to go back to doing it'. So, it is very much ... there is nothing I teach in any lecture that a student couldn't get from reading journals or a book so what do I add? Well I add the enthusiasm and the passion; I add the stories that make things memorable; I often draw parallels, when I am talking to new staff, about people like Eddie Izzard and Dave Gorman about how they weave a tale. Why do you listen? Because the payoff should hopefully make the beginning worth listening to. And that is kind of what I try to do in lectures. You'll have seen on the delivery that there are lots of animations which are consistent with either the way you draw it if you were taking notes and so if there was a graph I will do it as if you were drawing it and so there is some deliberate cognitive stuff and once you go down that route it lends itself to performance and to a little bit of improvisation around what you are doing and, over time, there are lectures that I've probably given maybe forty times and so, over the years, you revise them and you put new material in but the basic structure probably stays. Certainly on some of the classic stuff it stays the same. So they kind of develop and you tell a

joke or an anecdote and it gets a laugh and I notice it on open days which really are a performance and very much a sales pitch that myself and a colleagues who deliver them between us and I open my mouth and I hear him come out or I watch him and I hear him tell stories that I tell so there is an almost shared performance and I think that is why when you first talked about being involved in this research it rang a bell with me. Certainly your traditional eighteen year olds – your millennials – have come through and they're living a fast paced life; they are multitasking and looking on Twitter etc. They are watching things like *Gogglebox* so they are watching people watch TV and interacting so that sage on the stage – the kind of talk and chalk – I have the knowledge and the power and, therefore, you should listen to what I have to say I think has gone. You have to now give the people within the room a reason to want to listen to you and that might be something like 'this is dull and boring but you've only got to listen to it once but we are teaching it to you because we have to or you need to be able to understand this in order to be able to understand something down the line'. So even when it is not a performance you still have to break that barrier and I think that lends itself to being interactive and to dual act what you see on stage because it is not monologues anymore. So, yes, it does feel like a performance and I think it should be.

MPJ One of the things you mentioned was entertainment. If others from the school were listening to this conversation and heard you use the word 'entertainment' in the context of your teaching, how do you think they would react?

Alex I don't know. I just had a conversation walking in with a colleague and I told her that I was being interviewed by you and she said "well does it feel like it's a performance?" and I said that I hope the research does show that it's a good strategy because if not I'm going to have to rethink what I've been doing for twenty odd years. I think that what I do must be reasonably effective because the students seem to learn and I get good answers on exams; I get students coming up to talk to me and I get the occasional nomination for things and that reinforces and gives me a legitimisation for what I'm doing. I've never really got to the bottom of whether students like me because what I do is slightly different and if we all did the same thing would it be dull and boring? One of the best lecturers I saw used to teach with no lecture notes and no overheads and just talked at you for two hours and you would sit and listen to him and think 'he's never tying this together' and then, like magic, you'd watch him pull random ideas together and weave them into a coherent message and you'd think 'that was really clever. Right what have I written? Nothing. I guess I'm reading the

chapter in his book then'. We've got members of staff who will stand behind the lectern and they won't move at all whereas I've noticed on my phone a while ago that I've walked seven and a half kilometres in a two hour lecture. So I move a fair bit but I also know that there are people who just stand there but are equally engaging the students and might talk through a series of bullet points. I couldn't deliver like that, but I appreciate that there are some people who do. I think there might have been some old school staff about five or six years ago who would say 'it's not about entertainment; it's about knowledge' but I don't see them as being mutually exclusive; they can be complimentary and you can convey understanding in an engaging way.

MPJ Have you had any personal experience of performance or performing?

Alex No. The public engagement strategy group here will put on some stand-up comedy lessons for staff and I was offered some but the date clashed with something I couldn't get out of. I kind of regretted not doing it because I've seen some of my other colleagues who I would put in an entertaining bracket when they lecture who have done that training and it clearly had an impact on their teaching but also they will do stand-up at a night club. Even at school I didn't stand on the stage; I was doing lights and directing. I remember playing Louis Pasteur in a school assembly once, but I've got no performance background as such.

MPJ I would like to look at pre-performance warm up now. Do you engage in any warm up activities? Perhaps things like vocal warm up, movement preparation, ritual repetitive behaviours, changes of clothes which might constitute costume or preparation of space and materials?

Alex Probably not. I might grab a coffee as a psychological crutch as I go in. I'll have flicked through my notes on the way in or the night before but I won't have done a full rehearsal. I might occasionally roll my sleeves up and I guess the performance starts at the point where I put the microphone on my lapel. Thinking about it I might occasionally physically roll my sleeves up because I know that occasionally I will: I will literally start to roll my sleeves up before I start.

MPJ If we were performers in a theatrical sense then there would be that kind of warm up period; I wondered if there were any kinds of parallel activities?

Alex I've been involved in teacher training courses in the past where one of the sessions has been on protecting your voice and I imagine that will include things like 'don't stand there and talk for two hours without going through some exercises first'. So there could well be benefits but it is not something that I've ever engaged with.

MPJ I would imagine that the idea of protecting the voice would be just as applicable to teachers as for other professional people using their voice.

Alex Yes ... I just don't do it.

MPJ OK. We looked at your observations in two separate spaces: <name of lecture theatre> and <name of lecture theatre> so, from what you can remember of the observations themselves, did the structure of these two rooms or the facilities available within them either facilitate or detract from the nature of your teaching?

Alex I think <name of lecture theatre> is easier because you've got a big wide open space and you've got that kind of amphitheatre feel to it and it's a strange venue because it doesn't look like a four hundred and fifty seat lecture theatre at the front. There is a weird optical illusion going on where you stand at the front and it looks like a hundred and fifty seat theatre but if you go to the back you suddenly realise how big it is. So there is an easier flow to the delivery in <name of lecture theatre> because there is more space to move around in and movement is part of the enthusiasm. <name of lecture theatre> has got a much bigger lectern which is much more static and one of the things I will do is get there and move things out of the way; so I'll pull tables and chairs out of the way and I'll clear a space in which to deliver.

MPJ Does that clearing of space say anything about your teaching?

Alex Yeah. I'm always wandering around. I've always got my remote control clipper in my hand because I don't want to be tied to the lectern and the other one is that I firmly believe in directing attention so if I am talking about things moving around ... it's harder to do in university lecture theatres because the screens are above you and it's even harder to do in <name of lecture theatre> but you can just about do it in <name of lecture theatre>. But I will go up and gesture and make a pushing movement or I will go from here to here and I'll click

the remote and it will move as I physically move from one side to the other. There are other venues we have where it is much harder where the lectern is on the right of the screen because being a western audience we read from left to right and so your focal point is immediately on the left hand side of the screen. The lighting in some of the venues changes what you can do because you get bright lights and spot lights. You asked about pre-performance and one thing I will do is check the stage and I will consciously walk out to where the audience sit and look from different positions to check that the lighting is right.

MPJ That was very noticeable in all of the observations ...

Alex The lighting makes a difference ... we were talking about having done the open day and there is a slide we use that has a red line on it that goes from left to right at the bottom and if you stand too far forward at <name of lecture theatre> that red line ends up across your forehead and it is quite distracting so we might put little bits of tape down to work as stage markings to ensure that we stand in the right place. So I think both of those lecture theatres are ok because they are very traditional but it's harder to be noticeably making eye contact in <name of lecture theatre> because it is long and thin so with some of those potentially exaggerated movements the students know that you are looking at them while they are listening to you and they will shut up and listen. But I would have thought the <name> lecture theatre was probably a home advantage but even there I went out into the room and checked things with the students and asked them what they thought so it probably limits the movement a bit but not in a way that some of the ... <name of building> lecture theatres really restrict you because they are narrow and thin and there is no movement at the front and you can't go over to the side because you get in the way of the steps and the doors but because we've got typically large cohorts we get larger spaces and that kind of lends itself to my style of delivery.

MPJ You've mentioned some of those other spaces. Are there particularly good spaces or bad spaces? And, if so, why?

Alex We've got some short and wide lecture theatres where you've got double screens or you've got long thin ones that have been converted where you've got repeated screens and they are really difficult to use because you can't direct attention and you end up having to put animations on the screen or circles that appear and move from one location to another and

it is not as effective. I'm conscious at the start of the year to think: 'where am I? What slides have I got in that deck that won't work in that space and how can I change it?'

MPJ I haven't yet interviewed anybody who has said to me that 'I may choose different slides depending on the location'.

Alex It doesn't change that often but there are times where I know ... the big switch would actually be between two big lecture theatres so if I'm in <name of lecture theatre> and I've got boxes across the bottom of the screen I'm tall enough to walk across the front and go 'this goes to here' and move over. In <name of lecture theatre> where that screen is twenty foot off the ground I would then add some outline boxes that would pull it up and go from here and then it moves to here and I'd have the animation on the screen rather than me gesturing. So it might only be two or three slides and it might only be two or three lectures a year but there are some where I know something won't work in that venue. So there are things that I might change and it might not be the slide but the transition. On the open day we talk about not being able to physically take people around the laboratories today so we are going to mentally rotate you around the labs and so as we go from one slide to another they will rotate like the sides of a cube as we rotate you around the lab. In one of the lectures that you might have observed where I am setting the context for where it goes at the start there are a couple of things where I set something to the side and it will physically go off to the side and then I'll say 'let's bring that back' and it will come back. So those kinds of things will work in some venues but not others so there is a little bit of tweaking and changing to do. If it's a new lecture there is probably not as much time to do that but if it's one that has been revised I'll stick notes on it. Did you do <observe> the <session title> session? One of the notes I put on for that session was 'in <name of lecture theatre> next year get at least maybe four GTAs (*Graduate Teaching Assistants*) in so that when I'm checking the answers with individuals I'll have help'. So there is a kind of ongoing reflective process that might lead to some adjustments.

[End of extract]

Appendix 6: The interview schedule created for the phase two semi-structured interviews

Interview Schedule

Introduction

This interview is conducted between Mike James and <name> following three classroom observations related to the research entitled:

Watching the higher education (HE) lecture: Could the repertoire of the HE lecturer be enriched through an understanding of a notion of performance?

Interview Date #1: <insert date> Time: <insert time> Venue: <insert venue>

Interview Date #2: <insert date> Time: <insert time> Venue: <insert venue>

Interview Date #3: <insert date> Time: <insert time> Venue: <insert venue>

The purpose of this interview is to explore and pursue issues emerging from three phases of the classroom observations. The three phases are:

- Preparation
- Classroom Observation
- Cool-Down

and the schedule for the interview is as follows:

1. Introduction(s)
2. Preparation Phase
3. Classroom Observation
4. Cool-Down Phase
5. Exploration of the six themes (in the context of the three interviews)
6. Summary and Closure

1. Introduction(s)

- Re-introduce myself, the research and the purpose of the interview
- Confirm arrangements for anonymity
- Confirm opportunity for participant to withdraw from the research:

- A participant may withdraw from an interview at any point and without providing any explanation
- If any data has been collected during the interview; the participant may either immediately, or within 72 hours of the interview, ask for any data collected from them to be deleted. If such a request is made, it will be complied with without question.
- Outline arrangements for data capture and ensure that interviewee is in agreement to proceed
- Ensure that consent form is read, signed and counter-signed
- Ask interviewee to outline their background and experience in teaching and learning
- Does the interviewee have any experience in performance? (e.g. amateur dramatics, stand-up comedy etc.)
- Are there any questions before we proceed?

2. Preparation Phase

- Outline purpose of the shadowing undertaken in preparation for the observation
- Identify issues/questions which have been raised by the preparation phase itself, or the subsequent analysis
- Check that participant is happy to discuss them. If there are any contentious or problematic areas, agree whether they will be pursued or excluded
- Work through agreed list of issues and questions
- Are there any questions or comments in respect of this phase before we proceed to look at the observation?
- Summarise and offer thanks

3. Classroom Observation

- Outline purpose of the observations
- Re-confirm that the observations were NOT an assessment of teaching competence
- Check that the participant is happy to discuss the observations. If there are any contentious or problematic areas, agree whether they will be pursued or excluded
- Identify issues/questions which have been raised by the observations, or the subsequent analysis
- Work through agreed list of issues and questions
- Ask participant if they have any general thoughts on the nature of performance in the context of either the observations or teaching and learning more broadly
- Does the participant feel that there were any similarities between their 'performance' and any performance they will have witnessed outside of higher education? (theatre/clubs/other venues)
- Did the structure of the classroom, or the facilities available, facilitate or distract from the nature of the engagement with the student cohort? If so, in what way?

- Has the participant ever undertaken any *specific* training or support which has been focused upon facilitating the nature of the engagement with the student cohort? If so, what training/support was that?
- Does the participant think that classroom teaching is a performance? If yes, why? What examples might they have? Does performance improve/detract from teaching?
- Are there any questions in respect of the observations before we proceed to look at the cool-down phase?
- Summarise and offer thanks

4. Cool-Down Phase

- Outline purpose of the shadowing undertaken following the observations
- Identify issues/questions which have been raised by the cool-down phase itself, or the subsequent analysis
- Check that participant is happy to discuss them. If there are any contentious or problematic areas, agree whether they will be pursued or excluded
- Work through agreed list of issues and questions
- Summarise and offer thanks

5. Exploration of the six themes (in the context of the three interviews)

- Work through the six themes; initially identifying each one using the relevant sheet (attached) and pursuing questions generated under each theme from the observation data analysis
- Check that participant is happy to discuss the questions raised. If there are any contentious or problematic areas, agree whether they will be pursued or excluded
- Summarise and offer thanks

6. Summary and Closure

- Offer thanks for undertaking this interview and for taking part in the broader research
- Explain that a transcript of the interview will not be provided
- *Re-confirm the rights of the interviewee to withdraw themselves and/or their data from the research and the procedure they would need to follow to do this*
- Conclude recording
- Immediately following the interview, transfer the recording, and any written notes, to secure storage.

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Conventions

The ways of operating in a classroom and how they have become learned and understood.

The boundaries of classroom behaviour.

Symbolic Meaning

The meanings attributed to objects and behaviours, which are either present in or undertaken in the classroom, and have meaning beyond that which is normally attributed to such objects and behaviours.

Micro-Acts

Exaggerated vocal or physical behaviours –
which might be considered to have a
performance dimension.

Choreography

The dimensions of space and how it is created, re-created and managed.

How classroom performers might interact with, and use, space.

Authenticity

How performers project, or fail to project, an authentic performance – e.g. issues of truth, trust and credibility.

Resonance

The issue of similarity between classrooms and
'theatrical' venues.

Appendix 7: Codes generated from analysis of classroom observations conducted in phase one of the research

Codes have been coded against themes which have subsequently been used to pre-populate the templates for the phase two data analysis. Codes shown with an * in the Code# field are either identical, or very similar, to other codes and have been coded under two, or more, different themes. They are therefore not incremented in the code list.

Code#	Code title/description	Theme
1	Establishing presence in space (either physically or verbally)	<p style="text-align: center;">Conventions</p> <p>The ways of operating in a classroom and how they have become learned and understood. The boundaries of classroom behaviour.</p>
2	Adopting a 'starting' position	
3	Establishing space boundaries/ownership – e.g. location of personal belongings, logging in to computer, checking microphone, writing session title on board, closing doors	
4	Establishing time boundaries – e.g. gestures such as tapping of lectern or coughing to attract audience attention, checking watch	
5	Adopting deliberately directive approach to audience (authoritative stance/ control)	
6	Informing audience about aspects of performance - purpose, audience requirements, fixed session timings etc.	
7	Negotiating with audience arrangements for intervals, lengths of breaks and returns	
8	Personal opinions and perspectives offered by lecturer (e.g. ad hoc comments re: assessment or political/cultural comments or opinions)	
9	Reference to personal characteristics of audience members (e.g. hair, dress etc.)	
10	Audience arriving late – student behaviour on arrival (apologetic -vs- unconcerned)	
11	Audience arriving late – teacher-performer response (relaxed -vs-confrontational)	
12	Signalling – breaks and conclusion of performance	
13	Students preparing to leave (e.g. closing texts and packing of bags) before end of session is signalled	
14	Student leaving early (before lecturer signals end of performance)	
15	Student movements within and out of space during performance	
16	Disclosure of personal information	
17	Mobile phone/social media use – actively discouraged	

18	Mobile phone/social media use – actively encouraged	
19	Inconsistent behaviour(s) – e.g. mixed messages to students in respect of mobile phone use, eating and drinking in learning space	
20	Use of humour	
Symbolic meaning		
21	Teacher-performer assumes an ‘exaggerated’ listening posture	The meanings attributed to objects and behaviours, which are either present in or undertaken in the classroom, and have meanings beyond that which is normally attributed to such objects and behaviours.
22	Teacher-performer assumes a kneeling posture – to increase eye contact?	
23	Teacher-performer assumes a sitting position	
24	Theatrical cough (e.g. referring to forthcoming assessment)	
25	Use of the ‘stage whisper’	
26	Removal of jacket – to confirm commencement of the performance	
27	Deliberate use of the pause	
Micro-acts		
28	Deliberate verbal repetition	Exaggerated vocal or physical behaviours – which might be considered to have a performance dimension.
29	‘Peacocking’ behaviours	
*	Theatrical cough (e.g. referring to forthcoming assessment)	
*	Deliberate use of the pause	
*	Teacher-performer assumes an ‘exaggerated’ listening posture	
30	Specific micro-acts – e.g. injecting arm	
Choreography		
*	Adopting a ‘starting’ position	The dimensions of space and how it is created, re-created and managed. How classroom performers might interact with, and use, space.
31	Breaks the 4 th wall (enters the audience space)	
32	Use of favoured locations for particular tasks – responding to questions at lectern, moving to centre stage when resuming following student activity	
33	Demonstrating awareness of, and deliberate positioning within, the performance space	
34	Requesting specific space for specific performances (e.g. Studio)	
35	Preparing the performance space <u>BEFORE</u> the performance	
36	Learning space – referring to issues of acoustics, lighting and ventilation etc.	
37	Audience required to change position – standing, changing partners, changing position in room	
38	Specific reference to benefits/drawbacks of equipment in space	

39	Tracking – moving back and forth along a specific path	
40	Tethering – repeatedly returning to a specific ‘favoured’ location	
41	Wandering – moving freely, and extensively, within the performance space	
42	Restructuring of the performance space <u>DURING</u> the performance	
43	Not returning space to original configuration <u>FOLLOWING</u> performance	
44	Teacher-performer clearly indicates that space is inappropriate for intended purpose	
Authenticity		
45	Exaggeration – ‘There were hundreds ...’	How performers project, or fail to project, an authentic performance – e.g. issues of trust, truth and credibility.
*	Personal opinions and perspectives voiced by lecturer (e.g. ad hoc comments re: assessment or political statements)	
*	Disclosure of personal information	
*	Inconsistent behaviour(s) – e.g. mixed messages to students in respect of mobile phone use, eating and drinking in learning space	
46	Extensive use of anecdotes	
47	Explicit attempts to evidence ‘authority’ in performance – ‘When I was ...’, ‘I said ...’.	
48	Establishing warrants of truth – previous jobs/roles	
*	‘Peacocking’ behaviours	
49	Teachers strongly identifying as ‘role models/exemplars’ – e.g. Clinical Practitioners / Dancers / Actors	
50	Topical examples and illustrations	
51	Deliberate self-deprecation	
*	Deliberate use of the pause	
*	Breaks the 4 th wall (enters the audience space)	
52	Reference to, or encouragement to use, other materials or sources	
53	Teacher-performer assumes postures which facilitate proximity to audience member or increase eye contact	
Resonance		
54	Pre-performance ‘warm-up’	The issue of similarity between classrooms and ‘theatrical’ venues.
55	Post-performance ‘cool-down’	
*	Preparing the performance space <u>BEFORE</u> the performance	

56	Use of props – brought into space by teacher-performer	
*	Breaks the 4 th wall (enters the audience space)	
57	Open, expansive body language (e.g. sitting, ‘man spreading’)	
58	Closed, reserved body language (e.g. arms crossed)	
59	Follows ‘script’ (e.g. slides followed with little deviation)	
60	Hand gestures – commensurate with speech	
61	Hand gestures – generalised, or inconsistent with speech	
62	Flamboyant or eccentric behaviour(s)	
*	Micro-acts	
*	Use of ‘appropriate’ humour	
*	Use of ‘inappropriate’ humour	
63	Use of vocal emphasis – increased volume, change of tone, pace etc.	
64	Audience experiencing difficulty in hearing questions posed by members of the audience	
*	Use of the ‘stage whisper’	
*	Wandering – moving freely, and possibly excessively, within the performance space	
*	Tracking – moving back and forth along a specific path	
*	Tethering – repeatedly returning to a specific ‘favoured’ location	
*	Audience arriving late – student behaviour on arrival (apologetic -vs- unconcerned)	
*	Audience arriving late – teacher-performer response (relaxed -vs- confrontational)	
*	Student leaving early (before lecturer signals end of performance)	
65	Clear evidence of following session structuring and timing	
*	Personal opinions and perspectives voiced by lecturer (e.g. ad hoc comments re: assessment or political statements)	
66	Use of team teaching / ensemblic performance	

Appendix 8: An extract from the data analysis (codebook) of the phase two classroom observations and semi-structured interviews

Note: Coding in phase two of the research was carried out using physical manipulation of data obtained from the fifteen classroom observations and the five semi-structured interviews. The codebook consisted of a Microsoft Excel spreadsheet, extending across a grid of 40 x A4 sheets, which were taped together and then further hand annotated to identify patterns in the codes. For the purpose of illustrating the codebook in the thesis, a section of the codebook has been extracted to Microsoft Word and included below. The highlighted codes shown in this extract identify a small number of the codes identified by the data analysis and are highlighted here to illustrate code patterns which span the player data.

Alex codes	Brian codes	Clive codes	Cathy codes	Emily codes
Ad-libbing	Acceptable/unacceptable behaviours	Acceptable behaviour - lecturer	Age gap between teachers and students – pronounced in class but, perhaps, less so on the stage when characterisation comes into effect	Audience engagement – important. Appears to engage easily with audience prior to commencement of her performances
Age difference between teacher and student	Acceptance from students	Acoustics – variable quality	Anecdotes – ‘I try not to be anecdotal’ ‘Students not interested in professional anecdotes’	Ad-libbing / responsive to audience
Anticipation and reveal – performance ‘flow’ / scripting	Ad-libbing	Ad-libbing	Audience – perception of their ability/understanding by the performer – matching performance to ability. Difference between scripted and ‘audience-responsive’ performances	‘Looking the part’ – playing a role/similarity with performance
Sees audience as the primary focus and purpose of the performance	Applying the principles of set design and scenography to teaching and learning spaces	Ambience – creating the right environment for the performance	Audience as performers – ‘they are also playing a part’	‘You do need to put on a show ...’
Roles in enthusing the	Audience as an integral part	Performance anxiety –	Audience behaviour –	Anxious energy – are

audience and interpreting the content – ‘showman’ role	of the performance.	tempered by experience and practice	sometimes unacceptable/challenging	theatrical performers taught to take more control of their anxious energy?
Relationship to/with audience – maintaining this over time (difference between classroom performance and theatrical performance)	Audience as performers in their own right	Applicability of content to practice	Audience empowerment – increasingly neo-liberal HE culture	Recognising the self-determinacy of the audience (shared outcomes)
Authenticity	Encouraging audience participation / involvement (engagement)	Alienating audience – risk in confronting unacceptable behaviour(s)	Audience engagement - varies	Audience as ‘performers’
Authority	Importance of audience feedback – both during and after performance – to develop future performances	Expectations of acceptable behaviour from audience (vocational/professional course context)	Boundaries – problems in identification for both performer and audience	Audience complicit in developing the performance
Blocking	Differentiated audiences - responding appropriately to the differences	Expectation of commitment of audience to their ‘role’	Classroom control - emphasis	Audience ‘enjoyment’ as factor in gauging success of performance
Characterisation	Acceptance from students	Audience respect (values respect for audience) Tries to quickly learn, and use, names of audience members Responsibility to audience – e.g. preparation of audience for content – ‘some of you might find aspects of the next part	Classroom ‘culture’ – e.g. Muslim girls insisting on sitting together	Audience feedback – and changing subsequent performances to reflect that feedback

		distressing'		
Developing a charismatic characterisation	Authenticity – sharing personal beliefs	Not afraid to confront and run the risk of alienating audience. Evidence of direct confrontation with audience members in one observation – related to mobile phone use	Classroom technology – limited confidence in it working	Importance attributed to audience perception of performer – adopting behaviours which encourage a positive perception of the performer (repeating behaviours – such as use of the 'bucket of happiness' which receive positive feedback)
Choreography	Authenticity – may vary across disciplines (the notion of truth)	Enjoys 'banter' with audience – football and music suggested as good routes to create banter/connection	Classroom technology – limited support which affects her uptake	Respect for the audience (e.g. late arrivals – 'join at the back and do not disturb other members of the audience')
Classroom presence	Authenticity – making students aware of alternative arguments and standpoints (running the risk of causing 'distress')	Suggests that he uses 'negotiation' with audience (e.g. timing of breaks etc.). <i>Evidence of this in each observation</i> – but how much of this is true negotiation?	Commitment to teaching – suggests that she has a high degree of commitment to her classroom performances	Major personal driver – make sure that the audience is never bored
Classroom technology	Authenticity – demonstrating 'passion'	Respect for subject matter – expectation that audience shows respect for the sensitive nature of content	Student commitment – expresses concern	Use of humour – 'knowing'/the ability to 'sense' the audience is critical
Clearing space	Authenticity – being true to yourself, but acting as an institutional 'agent' (historical, political and	Attempts to broker engagement with 'younger' audience – e.g. identifies use of emoji's in his	Being consistent (as teacher-performer) – important	Nervous before most performances – important to her that audiences do not see this (it did not appear

	social 'conventions')	presentations		evident in the observations – three very confident performances)
Cognitive load	Recognising boundaries	Offers thanks to audience for both attending and their punctuality (at commencement of his performance)	Constraints of time.	Preference of the audience for the performer/performance style. We can choose the theatre performances we go to see, but we cannot choose the lecturers we want to watch. Acknowledges that her style might not suit every student
Commitment	Pushing existing and re-developing boundaries	Audience feedback – seeks feedback from audience and provides feedback to audience	Consumer/customer – changing classroom dynamic	Authenticity
Consistency	Challenging the audience / challenging the performer	Audience sitting in familiar locations / familiar groups	Student's perception of themselves as customers	Balance between focus on teaching and focus on creative preparation – role for staff equivalent to scene setting/stage management colleagues (e.g. Royal Institution Christmas Lectures)
Content development	Developing characterisations – having the ability to see it through (authentic characterisations?)	Deliberate attempts to empower audience - adopting the one-down position	Emphasis on classroom control	Boundaries of performance – how far can it be pushed?
Conventions	Consistency between in-class and out-of-class behaviours (issues of trust?)	Differences between classroom and theatre – attention spans of	Conventions – students need to understand classroom conventions and	'Can a monologue be anything but boring?' – (supporting her emphasis on

		audiences (what does the theatre offer which, perhaps, keeps attention for longer?)	expectations	interactivity)
Cool-down	Classroom technology – ‘not seen anything really innovative’	Distance between audience and performers in the interval period	Cool down – ‘chatting to students’	Change of performance ‘tone’ to reflect sensitivities to content
End of extract				

Key:

- Audience – yellow
- Authenticity – green
- Boundaries – cyan
- Ad-libbing – red
- Technology – purple
- Characterisation – pink

Appendix 9: The Research Participation Information Sheet (RPIS) provided to staff

Research Participation Information Sheet (RPIS) - STAFF

Introduction

The title of the research to which this Research Participation Information Sheet (RPIS) relates is: Watching the higher education (HE) lecture: Could the repertoire of the HE lecturer be enriched through an understanding of a notion of performance?

The purpose of this information sheet is to provide you with information related to the research and to answer some of the questions that you might have as you consider whether you wish to become involved.

Who am I?

My name is Mike James and I am a Lecturer in the <name of school> at the <name of institution>. I am also a part-time research student at the University of Huddersfield undertaking a Professional Doctorate (EdD) within the School of Education and Professional Development.

Please note that it is within the context of my research studentship at the University of Huddersfield that this research is being undertaken.

Background

I am conducting data collection at the <name of institution> for my University of Huddersfield research studies. My intention is to collect data through the observation of academic staff as they prepare for their teaching, the activities which take place in classrooms and the manner in which academic staff 'cool down' after a teaching activity. In addition to the classroom observations, I may ask staff to engage in an interview intended to explore issues and questions which have emerged from the observation. Separate consent will be sought from academic colleagues for a classroom observation and, if requested, a follow-up interview.

What is the focus of the research?

My research is exploring the concept of performance within the context of the higher education classroom at the <name of institution>. I am interested in exploring the possible similarities which might exist between teaching in a classroom and the behaviour of performers in settings where audiences are present – such as stage, theatres and clubs. I hope that my research will allow me to understand the concept of performance within a classroom, help to build future theories relating to staff development for academic colleagues and how we might consider developing formal learning spaces in the future.

Why have you been invited to participate?

I am interested in observing a range of staff from across the institution teaching in a wide range of settings. I am looking at how colleagues move, speak, interact and use the learning space and resources as part of their classroom repertoire. I am not looking to make any judgements about the effectiveness of teaching in a classroom and I will not offer advice or feedback to staff on their teaching. Teaching is a complex and context bound activity and staff will engage with students in rich and varied ways – much of which is beyond the remit of this work.

Do you have to take part?

Absolutely not. Your contribution to this research is entirely voluntary. You have been given this RPIS to provide you with information as you consider whether to become involved. I hope that you will feel able to become involved through a classroom observation and, in some cases, a semi-structured interview. However, you may choose not to do so and, if this is the case, you will not be contacted again.

If you choose to become involved, and subsequently decide to withdraw, you may do so at any point. However, where data has been collected through a classroom observation or semi-structured interview, there are conditions in place with regard to the withdrawal of such data which are intended to protect the integrity of the research. These conditions are described in the informed consent form which you would be required to sign before any data collection could take place. The conditions for the withdrawal of data would be discussed more fully at that point.

What will your involvement require?

You are asked to allow me to observe you undertaking a formal teaching activity with a cohort of students. The activity may take place in a seminar (offline or online), small group teaching session, large lecture theatre presentation, laboratory workshop, performance workshop, fieldwork or anything which engages staff and students in an activity which is formally timetabled. In addition to the direct activity, it would be helpful for me to 'shadow' you for approximately one hour prior to the activity and for no longer than one hour after the activity. The purpose of the shadowing is to observe the 'warm up' and 'cool down' activities which precede and follow formal teaching.

Subject to your explicit consent, I will look to supplement my classroom observation and shadowing with additional data collection through photography, usually of classroom space and resources rather than subjects, note-taking and audio and/or video recordings.

I may ask you to engage in a semi-structured interview, at some point following the observation, intended *only* to seek further information relating to the observation and your views on any possible similarities between teaching and the more traditional view of performance. *Subject to your explicit consent*, the semi-structured interviews will be supplemented by note-taking and audio recording. It is anticipated that each semi-structured interview will last between thirty and sixty minutes.

Will you be identified?

No. In terms of the outputs from the research there is no need to identify any individual. Although direct quotations may be used in the research outputs, they will be used in such a way that it will be impossible to identify any participant. The data collected from each participant will have a reference number and, as the researcher, I will be able to locate observations and interviews back to individuals – only to be used in the case of follow up to check accuracy etc. This information will not be made available to any other person.

All data will be secured in either locked cabinets – in the case of non-electronic data – or on the servers of the <name of institution>, under username and password control, in the cases of electronic data. In the unlikely event that it is considered relevant and helpful for data identifying individuals to be used in research outputs, such as internal reports, publications or the research thesis, this will only take place where specific, written consent has been provided by those so identified.

All data collected for this research will be secured for a period of the current year, plus a further six years, from the point of collection. After this time all data will be destroyed in accordance with the Records Management Policy of the <name of institution> in force at that time.

If you have further concerns or questions

I hope that the information provided here provides you with the details you require to determine whether to become involved in this research. However, if you have questions which remain unanswered, or you wish to discuss any aspect of the research please don't hesitate to contact me by email at <email address> or through the postal address shown below.

Thank you for considering taking part in data collection for my research studies.

Mike James,
<role>
<location 1>
<location 2>
<location 3>
<location 4>
<location 5>
<telephone>

Contact details for my research supervisor.
Dr. Lisa Russell (l.russell@hud.ac.uk)
School of Education and Professional Development
Room 1/33.
Lockside Building.
University of Huddersfield
Queensgate. Huddersfield. West Yorkshire.
HD1 3DH
Telephone: 01484 478272

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Appendix 10: The Research Participation Information Sheet (RPIS) provided to students

Research Participation Information Sheet (RPIS) - STUDENT

Introduction

The title of the research to which this Research Participation Information Sheet (RPIS) relates is: Watching the higher education (HE) lecture: Could the repertoire of the HE lecturer be enriched through an understanding of a notion of performance?

The purpose of this information sheet is to provide you with information related to the research and answer some of the questions that you might have as you consider whether you wish to become involved.

Who am I?

My name is Mike James and I am a Lecturer in the <name of school> at the <name of institution>. I am also a part-time research student at the University of Huddersfield undertaking a Professional Doctorate (EdD) within the School of Education and Professional Development.

Please note that it is within the context of my research studentship at the University of Huddersfield that this research is being undertaken.

Background

I am conducting data collection at the <name of institution> for my University of Huddersfield research studies. I will collect data through the observation of academic staff as they prepare for their teaching, the activities which take place during classroom delivery and the manner in which academic staff 'cool down' after a teaching activity. In addition to the classroom observations, I will be looking to interview a number of staff following the observation to explore issues and questions which have emerged.

What is the focus of the research?

My research is exploring the concept of performance within the context of the higher education classroom at the <name of institution>. I am interested in exploring the possible similarities which might exist between teaching in a classroom and the behaviour of performers in settings where audiences are present – such as stage, theatres and clubs. I hope that my research will allow me to understand the concept of performance within a classroom, help to build future theories around how academic staff are developed and how we might consider building learning spaces in the future.

Why have you been invited to participate?

You are a student attending one of the classroom observations I plan to undertake and I am required to obtain your permission, using your Course Representative as proxy, for that observation.

My research interests lie in observing a range of staff from across the institution teaching in a wide range of settings. I am looking at how people move, speak, interact and use the learning space and resources as part of their classroom repertoire. However, it is important to note that I am not looking to make any judgements about the effectiveness of teaching in a classroom nor to praise or criticise the academic colleague we have both observed (or any other academic colleague within the institution).

Do you have to take part?

Absolutely not. Your contribution to this research is entirely voluntary. You have been given this RPIS to provide you with information relating to a classroom observation at which you will be present.

What will your involvement require?

You will not be required to do anything. However, the classroom observation will be recorded and you might appear on a video or audio recording.

Will you be identified?

There is a possibility that you will be identified on a video or audio recording of a classroom observation. However, none of these recordings will be made available to anyone other than myself and my research supervisor. If there is any intention to change that, and make the recordings more widely available, this will not be done unless, and until, explicit permission has been obtained from anyone who might be identified.

All data will be secured in either locked cabinets – in the case of non-electronic data – or on the servers of the <name of institution>, under username and password control, in the cases of electronic data. In the unlikely event that it is considered relevant and helpful for data identifying individuals to be used in research outputs, such as internal reports, publications or the research thesis, this will only take place where specific, written consent has been provided by all of those concerned.

All data collected for this research will be secured for a period of the current year, plus a further six years, from the point of collection. After this time all data will be destroyed in accordance with the Records Management Policy of the <name of institution> in force at that time.

If you have further concerns or questions

I hope that the information provided here provides you with the details you require to determine whether to become involved in this research. However, if you have questions which remain unanswered, or you wish to discuss any aspect of the research please don't hesitate to contact me by email at <email address> or through the postal address shown below.

Thank you for considering taking part in data collection for my research studies.

Mike James
<role>
<location1>
<location 2>
<location 3>
<location 4>
<location 5>
<telephone>

Contact details for my research supervisor.
Dr. Lisa Russell (l.russell@hud.ac.uk)
School of Education and Professional Development
Room 1/33
Lockside Building
University of Huddersfield
Queensgate. Huddersfield. West Yorkshire
HD1 3DH
Telephone: 01484 478272

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may be shared with the research supervisor. However, they will not be made available to any other person without my explicit permission.	<input type="checkbox"/>
<p>7. During classroom observations the researcher may wish to take digital photographs in an attempt to capture particular moments of movement, interaction etc. These photographs will avoid, where possible, the identification of any individual although it is recognised that this may not always be possible.</p> <p>I understand, and agree, to the use of digital photographs being taken during a classroom observation subject to the following conditions:</p> <ol style="list-style-type: none"> The researcher will take all steps to avoid taking photographs which directly identify any single individual Where groups are photographed, all reasonable steps will be taken to avoid identifying any single individual The photographs will only be used by the researcher and research supervisor for the purposes of data analysis If there is any future intention to use a photograph in any output related to this research, this will only take place where the separate and explicit consent of all those who might be identified in such photographs has been sought and obtained. 	<input type="checkbox"/>
8. Data obtained from classroom observations and interviews may be made available in outputs related to this research – primarily the doctoral thesis. Where direct quotations are used they will be acknowledged as such but will be presented in such a way as to make it impossible to identify the individual responsible for the quotation.	<input type="checkbox"/>
9. I agree to take part in this work on the basis of the conditions identified above.	<input type="checkbox"/>

Name of participant: _____

Signature: _____

Date: _____

Researcher contact details:

Mike James

<role>

Part-time Research Student

<location 1>

School of Education and Professional Development

<location 2>

University of Huddersfield

<email address>

E: u1070527@hud.ac.uk

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Appendix 12: A collated list of the research findings

Chapter 4

1. In respect of the data obtained through observation and interview, there is evidence of similarity between the players' classroom behaviours, their perspectives upon those behaviours, and what they recognise and understand as theatrical performance.
2. The players understand and mobilise 'performance' in different and nuanced ways. The differences may be explained by factors such as their previous experience, the context within which their performances are enacted and where they choose to position themselves on a continuum between teacher and performer.
3. The highly structured pre-performance warm-up routines engaged in by theatrical performers are not reflected in the behaviours of the teacher-performers in this research. However, there is limited evidence of the use of some warm-up behaviours and a view that improved mechanisms for the pre-performance checking of the technology used in the performance spaces would be valued by the teacher-performers.
4. The players indicate that improved rapport with those providing support for classroom performances, and greater acknowledgement of the shared contribution of teacher-performers and support colleagues, is likely to significantly benefit the delivery of classroom performances.
5. This research finds limited evidence of any specific cool-down behaviours engaged in by the teacher-performers. However, the view that theatrical performers, in general, pay limited regard to 'stepping-out' from their role (Bloch, 1993) is also echoed in the data obtained from

the teacher-performers.

6. Storytelling, in the view of the players, is a performance genre which echoes strongly with their classroom practice.

Chapter 5

7. A number of points of similarity have been identified between the classroom and theatrical contexts. Given such similarity, this research contends that teacher-performers, in their initial preparation and through their continuing staff development programmes, would benefit from the structured input of experienced theatrical performers offering a range of stagecraft and performance skills.
8. The clothes, tattoos, piercing and other body adornments worn by teacher-performers are not neutral artefacts of a classroom. They are powerful costume accessories which are imbued with meaning and should be chosen and worn with due regard to their role as symbolic properties of a classroom performance.
9. All UK HE institutions should be actively encouraged to provide voice care training in their initial preparation of teacher-performers.

Chapter 6

10. The classroom is heavily laden with symbols, symbolism and symbolic acts. Teacher-performers need to be alert to the meanings which reside in the implicit; adopting and judiciously using symbolic potential where it exists, whilst looking to avoid forms of symbolism which might negatively impact upon their classroom performance.

11. Theatrical performers often develop their performances through real-time negotiation between content, peer performers, audience and self. In addition, they navigate their performances around the often unpredictable behaviour of others and within the shifting boundaries which frame the performance landscape. Theatrical performance is therefore a robust endeavour. Robustness is an attribute also valued in the teacher-performer and one which might be enhanced through collaborations with theatrical performers in the initial preparation and training of the HE lecturer.

12. Teacher-performers often develop and assume multiple identities through which they respond to the “shifting contexts” (Stronach et al, 2002, p. 117) in which they find themselves. Each of these multiple identities needs to be believable in the context within which it is played out. This notion of believability-in-context has clear similarities with the characterisations adopted by theatrical performers for the multiple roles they play. It is therefore suggested that the development of teacher-identity, particularly in the initial preparation of teachers, would benefit from input by theatrical performers skilled in the development of authentic characterisations.

Chapter 7

13. Classroom space is a shared institutional resource; its design, development, maintenance and use is a shared responsibility between those who stand in the view of the audience and those who contribute from the ‘shadows’. Realising the potential of the resource requires a genuine acknowledgement of that shared responsibility and effective liaison to facilitate the contributions of all involved.

14. The players indicate some evidence of disconnectedness between the agendas of those designing and developing classroom space, and those using that space at Northern University. However, there is also evidence to support a view that, where space users are involved in decision-making in respect of space provision, user satisfaction is increased.
15. The players demonstrated limited knowledge of, and aspirations for, technologies which might be adopted for use in formal learning spaces.
16. Only one of the players demonstrated any sense of 'choreography'. Teacher-performers are likely to gain an advantage in the better use of classroom space if stagecraft skills were included in teacher preparation programmes.

Appendix 13: A sketch of the Moot Courtroom role play conducted by Cathy

I arrived at the Moot Courtroom early; my first visit and I was struck by how much it looked like those court rooms you see on television dramas. Students began arriving, noticeably quieter and more hesitant than when entering a traditional classroom. Cathy is already in place - assuming the role of the judge and attired in wig and gown - busily laying out sheaves of paper wrapped in pink ribbon. When all are in place, Cathy calls for quiet; not that it is really needed, the students are already hushed and glancing around nervously. Is it me with my video camera, the different, and imposing, space or the costume that Cathy is wearing? Expectation is certainly in the air.

The scenario is outlined and roles are assigned. Two students arrive and are firmly admonished – it is unclear whether this is simply an admonishment for their late attendance to class or part of the performance acted out by Cathy in her role of judge (perhaps a little of both?). Some of the audience become members of the jury and take their places in two rows of seats facing the raised dais, upon which Cathy sits, and the backdrop of an imposing coat of arms. Others become counsel for prosecution and defence and will be asked to wear a wig and gown when they speak from their own allocated positions raised higher than the rest of the court room, but lower than the dais upon which Cathy sits. Some will take the opportunity enthusiastically, others less so and one will decline. The performance commences with an introductory statement from the judge.

Appendix 14: A sketch of the slave trade role play conducted by Adrian

It was described as a dramatic tableau although I was not sure what a dramatic tableau was. After watching it I thought it might have been differently described as extended narration and role play. Adrian was timetabled to teach from 1pm through until 4pm. The first part of the afternoon, slightly shorter than an hour, was taken up with a presentation about the slave trade. A traditional presentation, supported by PowerPoint slides, was delivered by Adrian to fifteen students sitting around three sides of a rectangle of desks - the fourth side remained open and formed the space from which Adrian performed. And he did perform; following the general structure of the slide set, he interspersed the slides with personal anecdotes drawn from his extensive experience and teased and provoked a somewhat reticent audience into responding. At the end of the presentation the students are given a short break; some leave the room whilst others remain. Those who remain are cajoled into changing the layout of the room - moving desks and chairs to the periphery to clear space for the anticipated dramatic tableau. A small number of chairs are positioned in the space to signify the relevant continents.

The students return. They are a little confused by the changes to the space - losing sight of their personal belongings and having nowhere to sit. Adrian explains the way that the dramatic tableau will work. Almost all of the students will be given parts to play; each part has been typed on an individual sheet, laminated for re-use and, with clear thought from Adrian for their allocation, they are handed out with a brief explanation of the role to be played. Once all parts have been assigned, Adrian leads a parade around the room whilst energetically narrating the story of the triangular slave trade route - operating for over two centuries between Africa, the West Indies and North America and English ports and carrying goods, human cargo and Cowry shells as currency or ballast.

The narrative concerned the intertwined lives of merchant families, seamen and slaves; drawing the audience in as their characters emerge in the unfolding narrative and then discharging them as their fates befall them.