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Voice, Body, Movement, 'Space':
Perspectives and Pedagogical Endeavours of Three New Zealand Secondary
Drama Teachers in their New Build Spaces.

A thesis
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Abstract

Space is important to drama teachers and as Benade (2017a) suggests physical space can support their relational pedagogy. Historically New Zealand secondary drama teachers have had to 'make do' (Wright, 2021) with less than ideal, shared traditional auditoriums, and ad hoc spaces.

Motivated by earlier practitioner research (Coleman & Thomson, 2021), this inquiry aims to understand the perspectives of New Zealand secondary drama teachers in their new build spaces. This research examines the new physical spaces being built in our schools and asks are they meeting the needs of these teachers?

Qualitative in nature the research examines the narratives of three participants: Sue, Neta and Denise. Aligning with similar studies into the complex world of drama teachers (Ackroyd, 2007) three unique case studies were undertaken to address questions and gather evidence. Photographs were submitted by participants; two semi structured interviews were carried out and observations of a drama lesson were conducted concurrently. The thesis is written with a metaphorical framework familiar to drama teachers, the acting techniques of: Voice, Body, Movement and Space.

Three key findings suggest that location, architecture and personal space of the physical areas affected the collaborative, relational and performative nature of the secondary subject 'Drama'. These physical elements affected both participants pedagogy and the ability to deliver New Zealand secondary curriculum and assessments.

The physical location of the drama space within the school affected the ability to find private creative space and collaborate with other learning disciplines. The architecture of the spaces, particularly the size, flexibility and style of the performance area contributed to participants capacity to do the work of drama and deliver curriculum. Participants that had agency in their new builds had positive perspectives about their spaces to assist in developing a safe and supportive environment for secondary drama teaching.

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Chapter 1 Introduction

“All the world’s a stage”

(Shakespeare, 2005a, p. 363)

1.1. Background

This thesis is focused on the physical drama classrooms of New Zealand Secondary schools. My own memories of drama at high school, were in English and Classical Studies classes. In English class we sat at our individual desks reading King Lear and those that could read the difficult texts fluently spoke aloud as the rest of us sat endlessly listening. The ‘important’ study was in the nuances of text, not in the staging of the drama.

In contrast, in classical studies lessons we would clear the desks away and in the open space would enact scenes from classical literature. We became a chorus of leaping frogs from Aristophanes ‘The Frogs’ moving collaboratively together across the ‘stage’. These enactments are vivid in my mind, and I gained more than just nuances of text by using the classroom in this way. To enact, to move, and to create gave me an understanding of people in space. An understanding that the chorus in Greek Theatre is more than voices talking together, the use of body, movement and importantly for this study, the use of the space is critical in understanding the full breadth of the dramatic text.

Ironically many years later I fully understood the nuances of Shakespearean texts when standing on the reconstructed Globe Theatre Stage in London, sky above, groundlings below and the audience galleries surrounding me on three sides. The theatrical space itself is part of the written text; “When we are born, we cry that we are come to this great stage of fools” (King Lear Act IV scene VI).

What then of today's specialist drama teachers, what new spaces do they occupy and how do they use these spaces to teach the New Zealand drama curriculum? This introduction outlines my interest in this area and explains the purpose, aims and questions of my research. I have used a metaphorical framework and this is clarified in this chapter.

1.2. Context

I am an experienced teacher having taught in New Zealand secondary schools since 1991. My own journey to drama teaching came in 1995 when the school I worked at decided to develop a drama programme. Involvement with various extracurricular groups and productions compelled me to establish drama within the school. I took time out to upskill, completing a diploma for graduates in Theatre Studies. In those first years when drama programmes were in their infancy I taught in the school hall, often on the stage. This was due to Physical Education using the floor space when the weather was inclement, or the seats had not been put away after the weekly assembly. Since then, like many of my drama colleagues, I have taught drama in a myriad of spaces; halls, prefabricated classrooms, outside courtyards and in repurposed audio-visual rooms (Luton, 2021). Within these ad hoc drama spaces, I wanted to create a collaborative community. This desire was inspired by my experiences in extracurricular and community productions at high school and as a drama teacher.

In 2019 I was involved in a major event that sparked further interest in the physical drama teaching space. As a result of the 2011 earthquakes the school in which I was working built a new school on a new site. The shift to the new site and new drama classroom, initiated my first bout of practitioner research and a resulting book chapter (Coleman & Thomson, 2021). This initial study motivated an interest to study other drama teachers' perspectives on space.

1.3. Purpose and Aims

The purpose of this research is to give a voice to secondary drama teachers working in this specialised field and to begin an academic discussion around new drama spaces in New Zealand Schools.

The research aims to understand the experiences of drama teachers in their new spaces from their perspectives and understandings. The inquiry is relational, aligning with Markula and Silk (2011) when they discuss that “research on human subjects is interactive in nature” (p.32).

The main question of this research is ‘Are new builds in New Zealand meeting the needs of secondary Drama teachers?’

Further minor questions support this focus question:

How do drama teachers use the new spaces?

How is drama pedagogy affected by the physical space?

How is agency affected by the physical space?

Are new spaces flexible and adaptable to different ways of teaching drama?

1.4. Definition of Terms

The following definitions clarify the terminology used throughout this thesis.

New drama space/build – a space used for the purpose of teaching secondary drama. This space will have been built or refurbished for use as a drama space after 2011.

New Zealand Secondary School New Zealand Secondary schools primarily educate year 9-13 (age 13-18) students although in rural areas and in more recent times year 7 and 8 (age 11-12) have been added to some urban schools. All three

schools in this study teach year 9-13, two of the case studies also teach year 7 and 8 drama.

New Zealand Drama (Secondary) New Zealand Drama is a specialised teaching subject in secondary education. Drama has its own arts curriculum and assessment through the National Certificate of Educational Achievement (NCEA) Drama is an approved subject for entrance to New Zealand Universities.

Secondary Drama teachers The participants in this study are qualified secondary drama teachers and teach the specialised subject of Drama in a New Zealand secondary school.

1.5. Scope of Research

Participants in the study are drama teachers currently working in a refurbished or new build drama space. The gender, age or ethnicity of the participants did not factor into the research. The study is qualitative and examines drama teachers' perspectives of their spaces in depth. It does not seek generalisation between the cases but rather a crystallisation of the complex world of drama teachers.

1.6. Thesis Outlines and Chapters

As an experienced drama teacher, I am versed in using the terminology of drama. New Zealand drama teachers use 'techniques' of *voice, body, movement and space* to help students develop a character or analyse an actor's performance.

Researchers in arts education employ metaphor to help readers see relationships in their study (McCarthy, 2007). The techniques provide a useful metaphor for this research as they link with my praxis, and the technique '*Space*' provides a relevant connection for drama teachers to their own new spaces.

Chapter 2: Voice: discusses the voices of those who have come before on this topic, a literature review.

Chapter 3: Body: the way people are positioned within the study and how the research is expressed frames my methodology.

Chapter 4: Movement: Divulges the data: the evidence of participants ‘movement’ within the study.

Chapter 5: Space: Analysis and discussion of the key findings.

Table 1 below describes how the metaphor aligns with a conventional thesis format.

Table 1: Chapter Structure Metaphorical Framework

Techniques	Voice Chapter 2	Body Chapter 3	Movement Chapter 4	Space Chapter 5
Overview of the Study	Literature review	Methodology	The Case studies	Findings and Discussion

Chapter 2 Voices

“In many instances, teachers and students manage with what they have available to them” (Wright, 2021, p. 41).

2.1. Volume

The voices of drama teachers are a whisper in the realms of educational academic writing. Luton (2010) explains that drama as a specialised subject, is relatively new to the New Zealand education system, and therefore there is scant practitioner research in specialised drama and only murmurs on drama spaces. Despite being sparse, the voices are loud (Cody, 2013; Luton, 2014; O'Connor & Dunmill, 2005; Taylor, 2016). Drama pedagogy is considered an important way of working in the 21st century (Luton, 2021). This chapter outlines the rhetoric around drama and physical spaces. I examine the development of the drama classroom and literature surrounding the voices of drama teachers, their ways of working and our particular ‘accent’, the New Zealand curriculum and assessment. The chapter concludes with a discussion of the pace of building new spaces in New Zealand and what the drama teacher and curriculum demands of these spaces.

2.2. Pitch: The Highs and Lows of Space in Education

Space is a fundamental element of drama. Peter Brook claims that in order to create drama you need an empty space (Brook, 1972). With imagination and creativity this empty space can become other worlds, configured with sets and props to be other places, the ultimate flexible space (Luton, 2021). King (1972) suggests it should also be a separate space from other learning, “if drama is to be a timetable subject it must and should have a space of its own” (p. 20).

Research in other educational settings show that size of space is significant to promote collaboration and quality of creative play. In a university setting Yeoman and Wilson (2019) found that the empty space beyond the furniture was a vital collaborative space for learning. In early childhood facilities the complexity of play was affected by the size and quality of the area for dramatic play (Robertson et al., 2020).

Nicholls and Philip (2012) invite us to imagine a drama classroom suggesting an open space devoid of chairs and desks. King (1972) and Gökçen (2014) likewise suggest an open space so the whole class can freely move. When listening to the voices of renowned drama educators Luton (2016) discovered the empty space was an interactive and important part of the teaching. Nicholls and Philip (2012) argue that the physical drama space is flexible and adaptable to the variety of teaching and learning that occurs in our education facilities.

If the highs of the theoretical drama space are openness and flexibility, then the lows are the physical spaces not meeting these expectations. Luton's (2016) drama specialists disclose wherever drama is conducted in our schools the first task is to find or set up the space (Luton, 2016). This 'empty' space does not always come empty and John O'Toole, a participant in Luton's study, declares "one of the characteristics of drama education is that you have to spend an awful lot of time moving furniture" (p. 36).

In an early childhood setting frequent disruption to dramatic play occurred when active and passive play spaces were located together. (Robertson et al., 2020). At the other end of the educational journey, Espey (2008) found in a university setting, the amount of space between groups is important for students to 'limit distractions' when working in teams" (p. 774).

Drama teachers often must 'make do' and "innovate pedagogy out of necessity" (Coleman & Luton, 2021, p. 167). My earlier study examined the shift from an old site to a new learning environment (Coleman & Thomson, 2021). In this study I discovered limitations to teaching drama in the new spaces which included the size of the space, the proximity to the performance space, other learning areas and the negotiation of spaces, including breakout spaces. "...the restricted spaces have lessened the ability for participants to learn through the body, as their movement is restrained by the space available" (p.116). There appeared a disconnect between my pedagogical endeavours and the new spaces provided for drama.

2.3. Emphasis: What Has Been Emphasised?

When the majority of state schools were established in New Zealand they built a school hall with a proscenium arch stage (see *Figure 1*). These traditional spaces have long been the physical drama 'voice' in New Zealand schools. Halls are used for assemblies, whole school presentations and for the extracurricular school production. They mirror a traditional classroom, with a stage down one end and rows of seats all facing the 'action'. Like a traditional classroom, school halls serve only one style of working and performing. Therefore, school halls limit the scope of pedagogy for the modern drama teacher; "To see productions only in terms of the more traditional proscenium stage is to put... theatre into a straight-jacket from the start" (King, 1972, p. 74).

Figure 1: Typical New Zealand school hall



Note: Image used with permission from Westlake Girls High School.

In the 1990's when drama became a subject, schools rushed to find places for Drama to be taught. Often teachers were given the school hall to use, however this resulted in sharing with various others already utilising this space. The hall was also not ideal for the teaching and learning of drama (Osborn, 1973). King (1972) goes further declaring that "if there is a stage of this type in the hall where you hold your classes, keep the curtains drawn and ignore it. Such stages were built for morning assembly, not classroom drama!" (p. 20).

The style of the auditorium and staging also creates expectations of performance rather than a sharing of emphasis with the process of drama, devising, creating, collaborating and relational pedagogy. This performance expectation by students, signalled by a traditional theatre space, was witnessed by Bolton (1987) when conducting a series of drama lessons at a professional theatre. Tensions are created when students expectations are heightened by an intimidating space (Luton, 2016).

Performance spaces, like school halls are negotiated, made for all and sundry. Carvalho et al. (2020) noted 88% of secondary teachers surveyed claimed they had access to the school hall or auditorium, suggesting this is not the exclusive domain of the performing arts. Drama often fights for time in a performance space with presentations, assemblies, guest speakers, movies, video presentations, Cantamaths, Science Fair displays or even Physical Education.

When the arts, and drama as a subject, with its own curriculum and assessment, evolved in the 1990's, New Zealand schools scrambled to find spaces where teachers and learners could work. Often where there wouldn't be too much disruption to other classes; the school hall, an old audio visual theatre, or a relocatable prefabricated classroom at the back of the school. Coleman and Luton (2021) discuss this allocation of classroom space as "guided more by convenience, availability, or cost than pedagogical intent" (p. 169).

In *Classroom Drama for forms 1-4* written by the New Zealand Department of Education in 1973 choice of space is addressed. Osborn (1973) articulates that a special drama room is 'highly desirable' and "Ideally, it should be well away from ordinary classrooms so that activities will not disturb other classes" (p. 26). The emphasis here is on '*disturbing other classes*' rather than the pedagogical needs of drama teachers.

The location of the drama space in the school impacts the lessons within. Though as Jonathan Neelands, a participant in Luton's (2016) study asserts "I actually embrace it it's important for me to be on the margins it's important there's a safe space here where people can come to where things are different" (p. 36). While drama has often been on the theoretical margins of education, this physical placing may offer significance to the quality of work created. As O'Connor suggests "So much of what

we do is now marginalised, diminished and devalued by those in schools with administrative power, but perhaps it is in this space that drama will always do its best work?" (O'Connor, 2009, p. 29).

When reflecting upon the myriad of spaces that have been built in New Zealand schools Coleman and Luton (2021) describe the black box studio as "the best" of the drama spaces (p. 172). Made popular internationally in the 1960's black box theatres are a stripped back large, tall room, painted black with black curtaining, and seating and staging flexible to become 'anywhere' (see *Figure 2*).

Figure 2: Typical Black Box Theatre



Note: Image used with permission from Susan Thornton, Black Box Theatre, Denton, Texas, USA.

Typically the smaller performance space of larger professional theatres they became popular as rehearsal spaces and drama studios in schools overseas (StageRight, 2019). One of the benefits of a black box rehearsal and performance space is in its versatility and its ability to connect the actors to the audience. The black box theatre is open and flexible and can allow for multiple configurations for different pedagogies and learning outcomes. It is both a classroom and performance space. It is also as Nicholls and Philip (2012) suggest, a collaborative space that breaks down the barriers between teacher and student.

New Zealand schools attempted to emulate the black box theatre when establishing drama spaces, often refurbishing audio-visual theatres or a classroom (S. Battye,

personal communication, March 11, 2022). Often this fell short of the intention to provide quality due to the architecture of the original building.

2.4. Tone: Voices of Drama Education

Dickens (1903) in the preface to *'The Tale of Two Cities'* describes the process of 'acting' influencing the concept for his novel. He had a strong desire to "embody it in my own person; and I traced out in my fancy, the state of mind of which it would necessitate the presentation to an observant spectator" (p.7). Dickens believed he had understood the characters he was writing about as he had experienced their emotions through acting. Dickens like drama teachers, knew that he would learn more about their stories from enactment, than simply writing about them. To 'act' was to understand.

Bolton (1987) articulates that drama is all about 'doing' and Luton (2014) expresses that "The concept of the active participant being curious about their world is fundamental to drama's pedagogy" (p.9). Participants are active, moving, engaged in physical exercises and the creation of performance. To be active requires space to move.

Slade (1954) in *Child Drama* suggests that from early on children when engaging in dramatic play do so in the round. Luton's research with six renowned drama practitioners reveals the common use of working in circles This praxis is a vital element of drama pedagogy. Neelands argues that the circle is "the quintessential shape, the symbol that holds it all" (Luton, 2016, p. 37).

King (1972) suggests there are three basic shapes that should be used when teaching drama: the circle, the semicircle and the arena or open space theatre shape. King encourages teachers to use the circle for whole class activities and in the early days of dramatic work to establish relationships, participation and security as a class. Importantly, King stresses, the teacher is part of this relationship building, "...and the teacher will sit *amongst* them as part of the circle" (p.18). Mirroring Greek Theatres, the semicircle acts as an informal presentation shape where small groups can easily establish an area to perform, and the rest of the class are audience. "The great strength of this semicircular shape is that it enables the children to play 'in' to

each other...it is a case of active participation and not passive observation” (p.19). The last shape the arena or open space theatre shape is not fixed but arises from the creative discovery in the circle or semicircle shape. While King advocates for an audience surrounding the stage for final presentations he also states, “The *nature* of their work will decide how it is to be arranged...Flexibility is the keynote” (p.19).

A teacher and students working collaboratively in a circle is referred to time and time again in research into drama pedagogy (King, 1972; Luton, 2016). Luton’s study (2016) reflects on the power of the circle in the drama classroom. For Neelands the physical circle “symbolises that although I am the teacher and I have responsibility for what goes on I want to try and find a different way of being with you as learners”, (p.37) and for O’Toole the circle counteracts the intimidating nature of the empty space, where teacher and student make eye contact and share in the democratic process of learning drama. Gökçen (2014) also advocates for teachers to take a role in the drama process, to be actively involved in the learning and creation. If drama pedagogy involves working together in circles and smaller groupings, then the physical space in our schools must be able to invite these ways of working.

Psychological safety in the spaces allocated for drama is a constant consideration for drama teachers. There is a vulnerability with drama. Secondary Drama requires students to create and perform in front of peers and ultimately strangers and students need to feel safe to explore their voice, body, movement and space. They also need safe spaces to delve into “emotional vulnerability associated with moving into unfamiliar territories of uncertain outcomes” (Coleman & Luton, 2021, p. 177).

Drama teachers spend much time creating these ‘safe’ places for students to explore (Aitken et al., 2007; Cody, 2013; Coleman, 2020; Luton, 2016). Drama teachers aim to create a community of learners that ultimately will feel safe to perform with and in front of others. Teachers and students of drama are working in the imagined world but the belief in this other place cannot occur until students and teachers feel safe in the physical space of the classroom. Luton (2016) found that the empty space could be both “challenging and intimidating” for students new to drama (p. 36). The physical classroom therefore plays a part in creating this ‘safe’ space.

Let us turn now to the New Zealand accent, the 'voice' of the New Zealand curriculum. What are New Zealand drama teachers required to teach within these spaces and what does the New Zealand curriculum demand of our drama spaces?

2.5. Accent: The New Zealand Curriculum

2.5.1. Articulation: The Key Competencies

A key aspect of the New Zealand curriculum which overarches all the learning areas are the five key competencies. These 'key competencies' have relevance for drama. O'Connor and Dunmill suggest that "The arts provide a rich and meaningful context for the development of the five key competencies" (2005, p. 8).

- Thinking
- Using language, symbols and text
- Relating to others
- Managing self
- Participating and Contributing

The New Zealand curriculum states that the 'key competencies' are "capabilities people have, and need to develop, to live and learn today and in the future" (2020a, para. 1). Like the 21st Century Learning skills (Fadel, 2008), they are seen as key abilities for students from year 1 to year 13.

Drama students engage with *critical thinking* by both creating and evaluating drama. Drama encourages the use of vocal *language*, engages students with the *texts* of written plays both their own and playwrights and introduces students to *symbolism* in the theatre world. *Relating to others* is a major component of the drama student's skill set. Students must collaborate, trust and learn to work as part of a team to establish ideas and create original drama. Drama students also learn to *relate* to the characters and stories they are telling on stage. Through their *participation* and *contribution* in drama students *manage themselves* to learn lines, organise their time, and take responsibility for their own learning.

Saavedra and Opfer (2012) discuss nine strategies for teachers to develop these skills in students. These lessons, such as being able to collaborate, understand how to work in a group, and fostering creativity are the pedagogy of drama. Luton (2021)

argues that drama teachers share the same ideals when working in the drama classroom and O'Connor and Dunmill (2005) indicate that arts teachers understand their important contribution when developing key competencies with students. Partly by design, partly by having to 'make do' teachers have developed ways of working in spaces that promote these skills (Wright, 2021). There are clear links with the key competencies and drama pedagogy to develop engaged citizens:

“Drama is seen as giving young people a chance to see who they are and who they might emerge into, it gives them moments of agency, the opportunity to stop being passive spectators of the world but, to, if even for a few moments, to act upon the world” (O'Connor & Dunmill, 2005, p. 7).

2.5.2. Intonation: The New Zealand Arts Curriculum

Drama in the New Zealand curriculum is relatively new. Drama became a subject in Secondary Schools during the 1990s and in 2000 became an official part of the New Zealand Curriculum with an update in 2007 (The New Zealand Government, 2000). Previously Drama was firmly in the realm of 'extracurricular' with school productions a highlight of the year, often used for marketing as well as the enjoyment of the school community.

The teaching of Drama as a subject is a complex task. New Zealand secondary drama teachers grapple with the tensions of curriculum achievement objectives and a relational pedagogy that is counter to measurement and outcomes (Cody, 2013). The New Zealand Arts Curriculum states that

“In drama education, students learn to structure these elements and to use dramatic conventions, techniques, and technologies to create imagined worlds. As they perform, analyse, and respond to different forms of drama and theatre, they gain a deeper appreciation of their rich cultural heritage and language and new power to examine attitudes, behaviours, and values” (Ministry of Education, 2014b, para. 2)

All disciplines in the New Zealand curriculum have eight levels of learning progressions where learners can build on previous levels of learning and teachers can 'plan and provide for rich and diverse opportunities for learning.' New Zealand

secondary school teachers teach predominantly at level 4 to 8 of these learning progressions. The Arts Curriculum is structured into four strands which weave together to create a learning framework. The statement that prefaces the drama curriculum positions drama as a kinesthetic discipline. Students will learn by *using, creating, performing*. Furthermore, the drama curriculum asserts that students,

“reflect and enrich the cultural life of their schools, whānau¹ and communities” by the drama they *create and perform*” (2017).

Drama is not an isolated subject at the margins of the school, it is a subject that is seen by the rest of the school community through performance.

The Four Drama Strands and their Achievement Objectives, Level 8:

Let us examine each strand and the physical spatial needs of teachers to implement these sections of the curriculum. I will examine level 8 the last level of the curriculum, and the achievement objectives for students in their final year of secondary school. The information for this section is derived from the online New Zealand curriculum document (Ministry of Education, 2014a, Drama, level 8, para. 1-4).

Understanding Drama in Context

Understanding the Arts in Context involves students researching, analysing and evaluating drama contexts and “how drama... interprets, records or challenges social discourse” (para. 1). Like Dickens (1903) embodying these dramatic contexts increases understanding of the human condition. It is by doing and seeing these in action that students of drama learn how to understand the arts in context. It is important that teachers and students have flexibility in their classrooms to configure different styles of space so that the arts can be understood in context.

Developing Practical Knowledge

Developing practical knowledge at level 8, our year 13 students will be “integrating the elements, techniques, conventions, and technologies in dramatic forms for

¹ Family group, extended family of Māori society (Moorfield, n.d.).

specific purposes” (Drama para. 2). Elements include focus, action, time, tension and symbol. The techniques are the use of voice, body, movement and of particular interest for this study the use of space. Conventions of drama use involves understanding and using conventions such as split stage, chorus, freeze frame, mime. Technologies encapsulate lighting, sound, costume, set and properties.

Our drama classrooms will therefore need a flexible performance area or be able to convert to a performance area with access to the technologies. Students must be using a performance space and technologies from early in their drama journey if they are to integrate these elements in performance by year 13.

Developing Ideas

This strand of the drama curriculum encourages the drama student to work with others to select, refine, critically evaluate, and develop drama in a range of forms creating original drama by level 8 (age 17/18). To create original drama students, need to have a space to offer ideas and devise. The room needs to be able to offer space for whole class and small group creation. There needs to be enough space between groups so that students can create without distraction and feel safe to work with others. This space also needs to be separate in some way from other learning areas so that students can create without teachers or other students looking on or disrupting the creative process (Coleman & Thomson, 2021).

Communicating and Interpreting

The ‘Communicating and Interpreting’ strand asks students to analyse, rehearse and perform a variety of drama. They will assume a diverse range of roles in performance. This suggests that they must be both involved with performance, artistically or technically (behind the scenes as director, stage manager or designer) and as part of an audience at a range of performances. This strand of the curriculum implies students will have access to performance space to both perform and observe drama in action.

New Zealand Assessment of Drama

In New Zealand Secondary Schools the National Certificate of Educational Achievement (NCEA) provides assessment of the New Zealand Curriculum for years 11-13 (n.d.). In assessments Drama students need to be able to move, create, rehearse and perform to an audience in a space. They will need to be able to work in small and large groups with specifications for the standards outlining the numbers of these groups in some instances. At year 11 students work in larger groups of 4-6 moving to smaller groupings of 2-3 and individual work by year 13. There is one production standard which requires the whole class to perform together.

Thorpe and Kinsella (2021) suggest that New Zealand arts teachers (drama, dance, music and visual arts) feel they have autonomy when planning and providing opportunities for learning in the arts. Further they note that student needs and local contexts are paramount when planning programmes by drama teachers in New Zealand. It is by *doing* that the drama student understands and learns, moving through progressions by building on past experiences in making and viewing drama.

To teach this unique New Zealand ‘accent,’ the New Zealand curriculum, physical drama spaces need to align with these complex and local objectives.

2.6.Pace and Space: New Zealand Drama Spaces Now

The pace of change in the building and refurbishment of New Zealand schools has accelerated in recent years (Ministry of Education, 2021c). The Christchurch Earthquakes of 2011 accelerated the reconstruction of new buildings and makeovers to educational spaces throughout New Zealand. The Ministry of Education has the mandate for maintaining and building new school spaces in New Zealand. According to the New Zealand Ministry of Education website (2020b) the amount and funding for teaching space is allocated depending on the subject, general or specialist. Drama is listed as a specialist learning area. The New Zealand Ministry of Education affords drama a space of 105m² for teaching and learning. A generalist space on average would yield 70m² of space, with any space greater than 40m² as possible teaching spaces. Crucial to the application of the allocation is an assurance that “the physical design of school spaces responds and aligns to the way teaching and

learning takes place at each school” (2021b, para. 1) The pedagogy of drama should influence the design of these spaces. Once these spaces are built however, Wright (2021) suggests that the physical spaces have the power to present opportunities and barriers for pedagogical endeavours.

The New Zealand Ministry of Education wants school spaces that meet the demands of the social, pedagogical, and physical needs of teachers and students, and asserts that “when learning environments are well designed, they can contribute to success and wellbeing at school” (Ministry of Education, 2021a, overview, para. 1).

Recent New Zealand new secondary school buildings have been evaluated for their ability to support teaching and learning. The following specific drama issues have been noted. A 2015 evaluation at Hobsonville Point Secondary showed learning spaces such as the theatre ‘green room’² have been reassigned for storage for other learning areas, and circulation areas were utilised as breakout spaces (Opus, 2015). The choice of exposed lightbulbs around mirrors in the changing rooms were a health and safety risk, highlighting what works in a traditional theatre is not necessarily suitable for a school environment.

In 2016 Papamoa saw similar issues with lack of storage facilities for specialist arts equipment. Further there was inadequate acoustic performance in the drama spaces. This report noted that shortfalls relating to functionality of spaces were due to the limited involvement of the end users; the teachers and students (Opus, 2016).

² A waiting room for actors before they enter the stage, also used for rehearsals. Historically this space was painted green.

2.7. Pause and Silence

There is a pause...

a silence in the literature. Actors use silence to add emphasis to what voices come next. As demonstrated in this section there is research into the pedagogy of drama and the importance of space enabling quality teaching. But the silence on drama teachers in new builds is deafening. The New Zealand educational academic world is encouraging practitioner research into new builds (Benade, 2017b) and with this in mind this study was developed. We are at the beginning of a new era of development for new physical spaces for drama within New Zealand secondary schools. The aim of this study is to give these three practitioners a voice in the literature on physical spaces. While their voices may be just a whisper in the vast array of educational research it is hoped that their narratives add to drama practitioner research on the academic stage.

Chapter 3 Body: Methodology

“I am not here to critique the spaces; I am interested in how you use the spaces in whatever form they are in” (Interviewer 19.5.2021).

After examining the ‘voices’ surrounding this topic this chapter examines the ‘body’ or methodology of my research. This study explores the narratives of New Zealand drama teachers in new physical drama spaces and this chapter reviews my stance, understandings, positioning and the techniques, tools and methods I chose.

A researcher is like an actor. Actors will prepare for a performance using their life experiences, their understanding of how they work and choose techniques to bring their interpretation of character to the stage. An actor chooses posture, gesture and facial expressions to present a character on stage. Before an actor speaks lines their ‘body’ can say much to an audience about their age, demeanor and emotions. Likewise, this chapter outlines my background, position, stance and the tools I chose to conduct this research.

I wanted to understand perspectives of teachers who have recently gained a new drama space and I sought data that would allow me to investigate the complexities of teachers’ lived experiences (Borko, Liston & Whitcombe, 2007). My main question is, ‘Are new builds in New Zealand meeting the needs of secondary Drama teachers?’. The study considered three drama educators’ voices and sought data from a variety of tools gathered over a nine-week period.

3.1. Posture: Background and Theoretical Understandings

“Within this wooden O” (Shakespeare, 2005b, p. 285).

Drama is about people, stories, character, perspectives on life and humanity. Drama education for me, is a shared discovery of the interconnection between the real and imagined world. Students and teachers bring to the classroom their stories, their character and their perspectives on life. Teaching drama therefore is a collaborative learning process between student and teacher.

I have always been interested in space. Secondary drama teachers examine space as part of the curriculum. We study with students, the way directors and actors will use the stage, position themselves on stage, in proximity to the set, other actors or the audience. I have worked in a variety of schools and consequently a myriad of teaching spaces. When I first began teaching drama in 1994, I taught in the school hall with all its negotiations and pitfalls. There was no purpose-built drama classroom already in the school. Often these spaces were less than ideal and attempts to deliver quality curriculum to students required managing, negotiating and manipulating physical space.

In recent years I have been interested in the way drama teachers use their classroom spaces. An educational trip to the Globe Theatre London sparked my enthusiasm for looking at the relationship of actor and audience to the use of the stage space in performance. Shakespeare's texts make connections to this specific style of theatre. For example, in the opening of Henry V the prologue asks the audience to imagine that the world of the play is contained within the walls of the theatre space:

can this cockpit hold
The vasty fields of France? or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?

(Shakespeare, 2005b, p. 285)

Pye (2017) explains the audience in this circular theatre becomes more than mere observer but "transforms into a component of that fictional world" (p. 24). I was fascinated on this trip with the idea that the Globe theatre, the whole theatre, was explained as a mirror of the surrounding world. The audience are literally an extension of the stage and encouraged to be a part of it. The community of people at the Globe, in workshop spaces and lecture theatres, all used a physical circle to embrace the metaphor of 'all the world's a stage.' The educators talked of the coming together of community where everyone shared this physical space. It was both metaphor and physical circle, this globe, this world and I embraced this analogy.

In my own practice, lessons are the 'text' and my classroom the space in which myself and students come together to examine ourselves and the world around us. Directing class performances for NCEA motivated innovative ways of using the same performance space in the school in different configurations. As I created various contexts and settings, positioning students on stage to create visual relationships, my confidence utilising the physical space grew. Whilst I continued to 'make them work,' as I continued to teach, I recognised the limitations of these school spaces.

In 2019 my school built a new school at a new site. This was in direct response to the canterbury earthquakes, but served a wider demand for spaces to be reconfigured across Aotearoa New Zealand (Ministry of Education, 2021c). Involved in post graduate study at the time, this move became the focus for a study and subsequent book chapter, analysing the shift from an old drama classroom to the new space (Coleman & Thomson, 2021). The data generated from this study was rich and complex and revealed that the spaces at the new site presented barriers to my teaching and limited the pedagogical choices I had used at the previous old site.

The shift to the new site had a negative impact on my teaching. I felt as though I was 'making do' and trying to make the new classroom space fit the way of working I had developed over the years. My pedagogy is not an unusual way of working in the world of drama education. Building the ensemble, developing trust, working in circles, creating in small groups, collaborative and relational work is the praxis of drama teachers all over the world (Luton, 2016). I felt that a lack of understanding of drama pedagogy by senior management, the architects and the Ministry of Education had led to a crisis of space for me in the new build.

I was motivated by this previous inquiry (Coleman & Thomson, 2021) to research the perspectives of other drama educators in their new spaces. Rather than explore a change in space, I sought teachers who had adapted to working in their new space for some time. This study aims to explore the narratives of drama teachers in new physical drama spaces, widening the scope of the first study to include other practitioner voices in a New Zealand context.

3.2. Body Awareness: Paradigm and Ontology

I view the world as a complex social construct. I believe my perspective will differ from another's in a given circumstance, it is an interpretivist's view. Taylor et al. (2016) suggest that the interpretivist "is committed to understanding social phenomena from the actor's own perspective" and that "the important reality is what people perceive it to be" (p. 3). Social researchers are aware that their inquiries are based on a subjective ontology (Markula & Silk, 2011). My question seeks answers from the realms of social education. In this study participants will have unique, complex rationales and perspectives for use of their spaces, just as different characters viewpoints are seen by the audience in a play.

The interpretivist paradigm, which "has now been widely adopted in drama education research" (Taylor, 2006, p. 6), serves my needs as it has for other drama researchers. In researching the complex and subjective world of drama teachers and the physical spaces in which they work, an interpretivist framework offers parameters and subsequent design for the study. This research seeks perspectives and narratives of a new physical space and subsequently demands answers of a qualitative nature.

Qualitative research is social, it analyses people and their stories (Denzin & Lincoln, 2000). While my focus is new builds, I want to understand the perspectives of participants within physical space. In choosing qualitative study I had a variety of methods available through which to conduct my research and gain understandings (Denzin & Lincoln, 2000).

3.3. Expression: Qualitative Methods

Interpretivists explore local understandings and aim for specifics of data generation (Borko et al., 2007). This research has similar aims, asking questions of 'how' and 'why' teachers use space. Case studies generate complex, richly descriptive data through a myriad of tools to give an insight into specific areas of lived experiences (Hancock & Algozzine, 2017). Case Study design provides the flexibility necessary when working in an educational setting (Camilli et al., 2006). Researchers in the field

of drama education have utilised the design of case studies as a means to generate local meanings and specific understandings (Luton, 2016; Winston, 2006). Case study therefore is of particular relevance to this study where I have the same aims and is best suited to generate the data I need to answer my questions.

My research explores New Zealand drama teachers practice in new drama spaces. While using case study gives a bound insight into specific contexts the themes generated may resonate with other drama teachers and practitioners. Winston (2006) further advocates for the case study in drama research by likening the design to a performance of a play. The play is a specific snapshot of time and place but as an audience we may connect with a performances ideas and themes and see links to our own lived experiences. Likewise in providing case studies of drama teachers working in their new builds this research may provide resonances to other drama teachers and practitioners.

3.4. Eye Contact: Researcher Bias

Researcher bias is unavoidable when undertaking qualitative research (Menter, 2011) In examining the bias of this research considerations arose. As a drama teacher and also a member of the national subject association Drama New Zealand I knew many teachers in the local area and all the teachers that had new drama spaces. This meant that I had a prior collegial relationship with all the teachers within the study. This was positive in that I had a relationship already with participants and a working knowledge of drama pedagogy and the New Zealand drama curriculum. I also had experience and my own perspectives of working in a new build space. In researching the needs of drama teachers in new spaces I began with my own understandings (Yanow & Schwartz-Shea, 2011).

In mitigating potential bias I chose to use convenience sampling, a method where selection is decided by the participants availability (Waterfield, 2018). There were eight schools in the local area that were eligible to be classed as 'new' drama spaces. I wrote to these eight schools and the first three schools who returned completed consent forms from both principal and teachers were accepted.

Triangulation of the data sources, using different tools (e.g. observation and interviews) also helped to mitigate researcher bias (Markula & Silk, 2011) and was useful to validate the data generated (Taylor et al., 2016).

Reflexivity throughout the research process, in design, data gathering, analysis and discussion will help to mitigate my own biases (Yanow & Schwartz-Shea, 2011).

3.5. Gesture: Data Generation

Within the case study I employed various tools to generate personal teacher's perspectives on their use of space in the classroom. This approach aimed to broaden the data generated (Fontana & Frey, 2000). To generate the qualitative data needed for this investigation three tools were utilised, photographs, semi structured interviews and observations.

3.5.1. The Elements of My Case Study

Initially teachers provided photographs of their drama spaces. Then a semi-structured interview at the school sought explanations and how participants used the spaces in the photographs. The photographs and semi structured interviews enabled participants to explain their environments first-hand and explain how they use their drama space. An observation took place of a drama class chosen by the participant and their observed learnings were recorded in note form. As the observer I provided an external eye to the teacher's use of their new space. This observation aimed to provide another lens to build a complex picture of the drama spaces. The second semi structured interview was more collegial in nature with the intention of deepening participants' perspectives.

Each element of the case study was conducted at the participants' secondary school. I gathered all the data for this study concurrently over a nine-week period (see *Table 2*).

Table 2: Table of Data Collection

Week	10/5/2021- 5/7/2021	1	2	3	4	5	6	7	8	9
School A Sue	Photographs Received	Yellow								
	Interview 1		Yellow							
	Observation				Yellow					
	Interview 2								Yellow	
School B Neta	Photographs Received	Blue								
	Interview 1			Blue						
	Observation					Blue				
	Interview 2								Blue	
School C Denise	Photographs Received	Green								
	Interview 1		Green							
	Observation			Green						
	Interview 2									Green

3.5.2. Photographs

Participants were asked to document their physical teaching spaces in five photographs in response to the following prompt.

“Take up to 5 photos of the spaces that you teach drama at your school. This could be timetabled spaces, areas for breaking out into small groups, outside spaces, all the areas you teach drama in” (email to participants May 2021).

Participants had some control over what they wanted to reveal of their spaces without the influence of the researcher. These photographs represented their drama teaching space, the place where their pedagogy played out each day. All participants chose to illustrate their timetabled teaching space, a performance space, and areas they utilised for drama.

3.5.3. Semi Structured Interview 1

After receiving the photographs, I conducted a semi structured interview to ask specific questions about how these participants used their drama spaces. This occurred at each teacher’s school and recorded using a laptop and microphone. The initial interview was conducted so that participants could elaborate on how they used the spaces as shown in their photographs. The interview offered a flexible method to generate understandings (Fontana & Frey, 2000; Menter, 2011; Xerri, 2018). All the participants chose to conduct this interview within one of their drama spaces. As a researcher it was important to take ethical care with these participants through the interview process (Fontana & Frey, 2000; Bishop, 1997).

Questions were asked that enabled perspectives on the spaces to be shared with the researcher. For example:

1. Tell me about yourself as a drama teacher
2. Tell me about the spaces in the photographs you have taken
3. How are spaces used for whole class teaching?
4. How is a class typically in the space at the beginning and end of the lesson?

(See Appendix B for full list)

3.5.4. Observation

A fortnight after these initial interviews, I asked participants to choose a lesson for me to observe that reflected their typical day to day practice. Participants chose classes to view of varying age levels and stages of their drama journey. I wanted to be unobtrusive in the classroom and focus on the way the space was being used by participants. Non-participant observation enabled me to stand aside from the lesson, observe in the space and take full notes (Papatheodorou et al., 2013). It was important that I let the student's in the class know that I was not gathering data on them (Taylor et al., 2016). In all cases I was introduced to the class at the start of the lesson as a researcher and assured the students that I was there to observe the teacher and the space. During the observation I took notes reflecting on the first interview and photographs (See Appendix D).

At school A with Sue, I observed a year 9 class devising twisted fairy tales. I sat beside the participant near the whiteboard for the beginning of the class and then remained there while in the classroom. When I went to observe the breakout group, I sat in a chair in an adjacent open classroom space off to the side of the area where they were working.

At school B with Neta, I observed a year 10 class preparing text-based performances. I sat in the circle beside the teacher initially and then moved to the auditorium sitting in the audience space beside the door off to one side.

Denise in school C worked with a year 13 group on a text-based performance and I sat with the teacher and students in a circle initially and then moved to the side of the space. I also walked to the hallway to observe a breakout group and observed to one side.

3.5.5. Semi Structured Interview 2

With each participant I made a conscious decision to take a reflexive and collegial approach in the final semi structured interview. The aim with this interview is similar to Sallis (2011) where the final interview deepened the understandings gained from the observation and interviews earlier in the study. I presented an open discussion

for this interview where we, two drama teachers, would discuss the classroom space in relation to the technique of 'space.' 'Space' is a term used in New Zealand drama teaching to analyse, discuss and use in performance to explain an actor's relationship to space on stage. Drama teachers are familiar with the terminology and concepts of the technique of 'space'. Together as experienced practitioners of drama we could discuss the photographs, first interview and observation using this familiar framework:

Space

Levels: low, medium, high.

Personal space: your own space, the bubble immediately around your body, how you use this space and agency.

General space: all other space in the room, how you use this space.

Architecture: the physical structures of the space you are in and within the space, how you use and interact with these structures.

Proximity: the amount of distance or space between actors, the amount of space between actors and audience.

(See Appendix E and F)

Using this as a focus for the second interview I aimed to affirm the participants as experienced practitioners in their own spaces, mitigating interviewer imposition (Aitken, 2014; Bishop, 1997).

3.6. Analysis

Two potential approaches were considered for the analysis of the data: Interpretative Phenomenological Analysis (IPA) and Narrative Analysis. IPA involves looking at an event or situation that is common to a group of people (Murray & Holmes, 2014).

This type of analysis is subject centered and looks at the experience of participants around a phenomenon. This study also looks at experiences of people in the phenomena of the drama classroom. However, all the spaces were different, and I

was interested in the perspectives of the participants within these unique spaces. I was interested in their stories, in the way they told them, what photos they chose to take and why? “Narrative analysts work with stories” and “they are interested in how people narrate their own versions of reality” (Taylor et al., 2016, p. 21) rather than a single ‘truth’. I chose to use Narrative Analysis for this study allowing me to investigate drama teachers’ ideas about their spaces and attend to the way they explained their experiences.

It was important to let the participants’ voices be the main focus for the data generation. Luton (2016) quotes directly from interview data and shares photographs so that the interviewees ‘voices’ can be heard without interference from the researcher. I also wanted to give a voice to the perspectives of my participants, understanding that they were constrained by their social settings (Markula & Silk, 2011). I sifted through the data paying particular attention to the way participants talked of their spaces, the choices they made when taking photographs and reflecting on their practice. Approaching the data through narrative analysis ensured the detailed perspectives of the participants were clearly expressed in the study.

3.7. Eyeing Up the Ethics of the Study

The proposal to investigate drama teachers in their new spaces was put to the ethics committee for acceptance from Waikato University. This was to ensure my participants understood I had undertaken a rigorous ethical investigation into the research design (Guillemin & Gillam, 2004).

I deleted identifying features on photographs and utilised methods that would endeavour that participants rights were upheld (Menter, 2011). The consent form for the principal and the participants included the right of withdrawal, confidentiality and approval of transcripts.

I addressed issues of confidentiality, by using pseudonyms in the written findings. Participants chose their own pseudonyms, to heighten personal voice and give a sense of ownership to their narratives (Allen & Wiles, 2016).

Teacher A: Sue

Teacher B: Neta

Teacher C: Denise

3.8. Limitations

As with any bound study there are limitations. There are only three voices in this study, and each case is bound by the specifics of each new space. Each of these spaces is unique, there is little similarities between the spaces, both in the actual classroom and where it is situated within the larger school environment. The study is seeking insights, rather than truths about the physical environments of drama teachers.

I didn't examine the perspectives of other teachers in these spaces, both drama teachers and teachers of other learning areas, such as music. I also did not gather students' voices on working in new drama spaces.

These limitations offer further possibilities for expanding the research on this topic.

Chapter 4 Movement

4.1. Introduction

This research explores the perspectives of drama teachers in new spaces and asks, what are their needs? My literature review revealed a whisper of voices on drama pedagogy, minimal research in drama spaces and silence when it comes to examining the new physical spaces of secondary drama teaching in New Zealand.

This section reveals the 'movement' of the participants, the data generated and begins the analysis process, exploring the way Sue, Neta and Denise tell their narratives. The 'movement' of these participants reveals the nuances of their specific spaces. The participant's direction, awareness of people in spaces, the pathways they tread, and repeated movements are explored in this chapter.

The chapter is written in three sections, each section presents and discusses the individual case studies. First the 'case' is outlined, the school, the participant and the photographs of the physical spaces. In 'Moving through the Spaces' the interviews and observation are presented in three subsections.

Moving in Location: explores the location of the drama spaces within the school.

Moving through the Architecture: presents group movement, performance space, and flexibility of the spaces.

Moving in Personal Space: explores moving in circles, agency, safety and trust.

The term '**breakout space**' is used in the discussion for each of these case studies. Breakout space is used by participants when students are learning in small groups. These breakout spaces comprise a myriad of alternative spaces outside the classroom in each of the cases and are used for a variety of reasons.

The participants voices are unique, each space they inhabit is particular to their school. I value each of the participant's 'voices', and therefore they are presented separately.

4.2. Sue: Case Study A

4.2.1. School A

School A is a multicultural state school of 1200 students, catering for years 7-13. The school opened in 2017 in response to population growth in the local area. The school offers Drama classes from year 9 to 13 providing NCEA qualifications in the senior school and semester courses where drama may be used as a learning tool with other curriculum areas.

The school's design was developed under the New Zealand Ministry of Education's requirements and objectives for developing new property (Ministry of Education, 2015). The school is a 'modern learning environment' with open spaces for learning. School A's website states that "The buildings and environment provide flexible spaces and furniture designed to accommodate a variety of learning opportunities and styles".

4.2.2. Participant A: Sue

Sue has been at school A since it opened. Informed by years of teaching experience, Sue's philosophy is,

"...the biggest thing is that Drama is... it's more about the people than the page... It is more about the connection for the kids and seeing them grow...that way of connecting and finding a way to help them to help themselves and that is what guides me as a Drama teacher" (Sue, 19.5.2021).

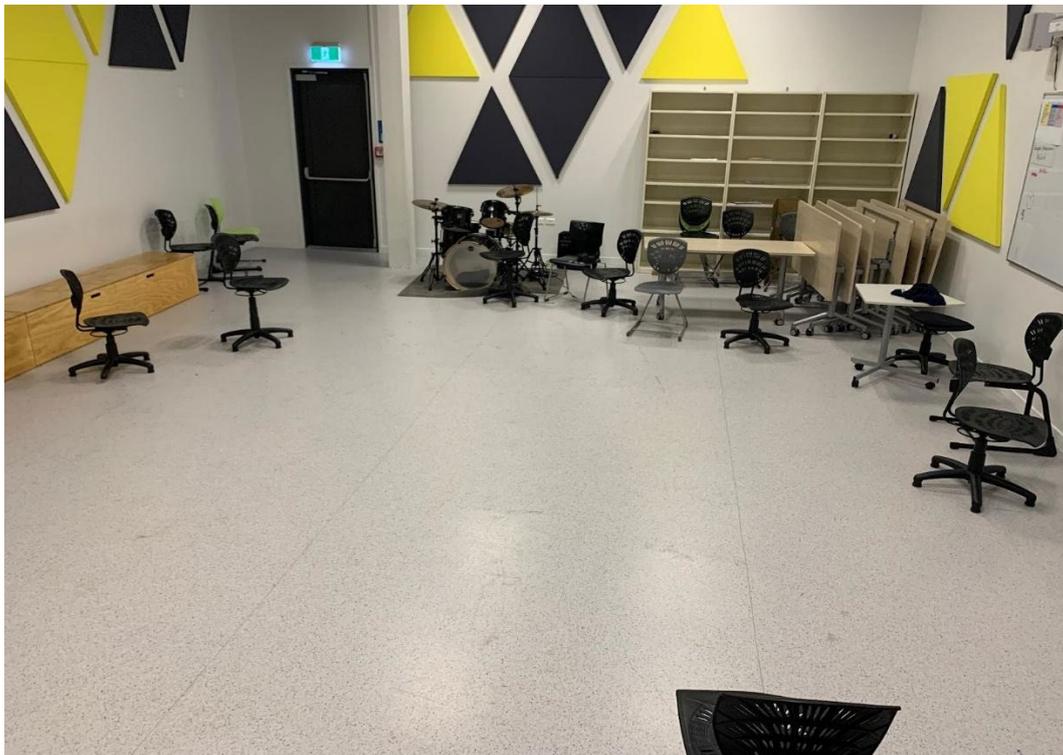
Sue feels she must endeavour to utilise the spaces available if Drama is to be offered as a subject at her school. Sue is aware the physical spaces she works in were not designed by teachers, consequently she feels the spaces for Drama are less than ideal.

"So that's just something that our school was designed without teacher input and it's painfully obvious in some places. Yeah, that's okay. We'll make it work (laughs)" (Sue, 19.5.2021).

4.2.3. The Drama Spaces: School A

The following section presents the photographs taken by Sue in response to my prompt, a description and her discussion of these spaces.

Figure 3 Photo of drama room School A



The timetabled Drama classroom at School A is on the second floor and measures 10.5m x 7.5m. The flooring is linoleum over concrete, it has sound panels on the walls and a white board doubling as projector screen. The ceiling is above standard ceiling height. There are two doors into the space and no 'external' windows. The primary door comes from a corridor, which leads out to an open learning space. The second door is an emergency exit door to an external staircase leading to the school car park. The room has bench seating with storage around two sides which stores costumes and props. In one corner a shelving unit, originally acquired to store bags. Due to an increase in student numbers, the space is now a 'multifunction space' and consequently stores drum kit, other music equipment, desks (able to be folded away) and wheelie chairs.

“(Figure 3) was messy that day but rather than tidy it I would just give you a representation of what it is normally like” (Sue, 19.5.2021).

Figure 4 Photo of Dance room School A



The next space down the corridor from *Figure 3* is a dance room used for drama when available. The room has a specialised floor, students must remove their shoes when entering and the door is locked between classes.

“(Figure 4) is the dance studio. And it is beautiful. So lovely, purpose-built floor and beautiful, open space. The one thing that we do have issues with is recording...in here because the light can get weird on our video camera... this is mostly just our dance classes in here. And because of the flooring, it's not a shared space, it stays solely for dance or drama, which is nice” (Sue, 19.5.2021).

Figure 5 Photo of 'Green Room' School A



Figure 5 shows a small 'green room' space (6m x 4m approximately) at the back of the large auditorium downstairs. The room has mirrors along one side, storage cupboards the other, a door and windows to a large outdoor space and car park. The windows have curtains which can be drawn or open to see groups outside. Previously used for drama up until the beginning of 2021, it now serves as a literacy room.

"(Figure 5) is our green room, which is really, it's smaller and it's narrow, but it was a wonderful space to teach, surprisingly...last year I ended up having to teach in the green room a year 9 class because the drama spaces up here had to get used for the exams... my options were I could teach in the green room or not run a year 9 selected (class) basically so I said 'no I'll make it work'" (Sue, 19.5.2021).

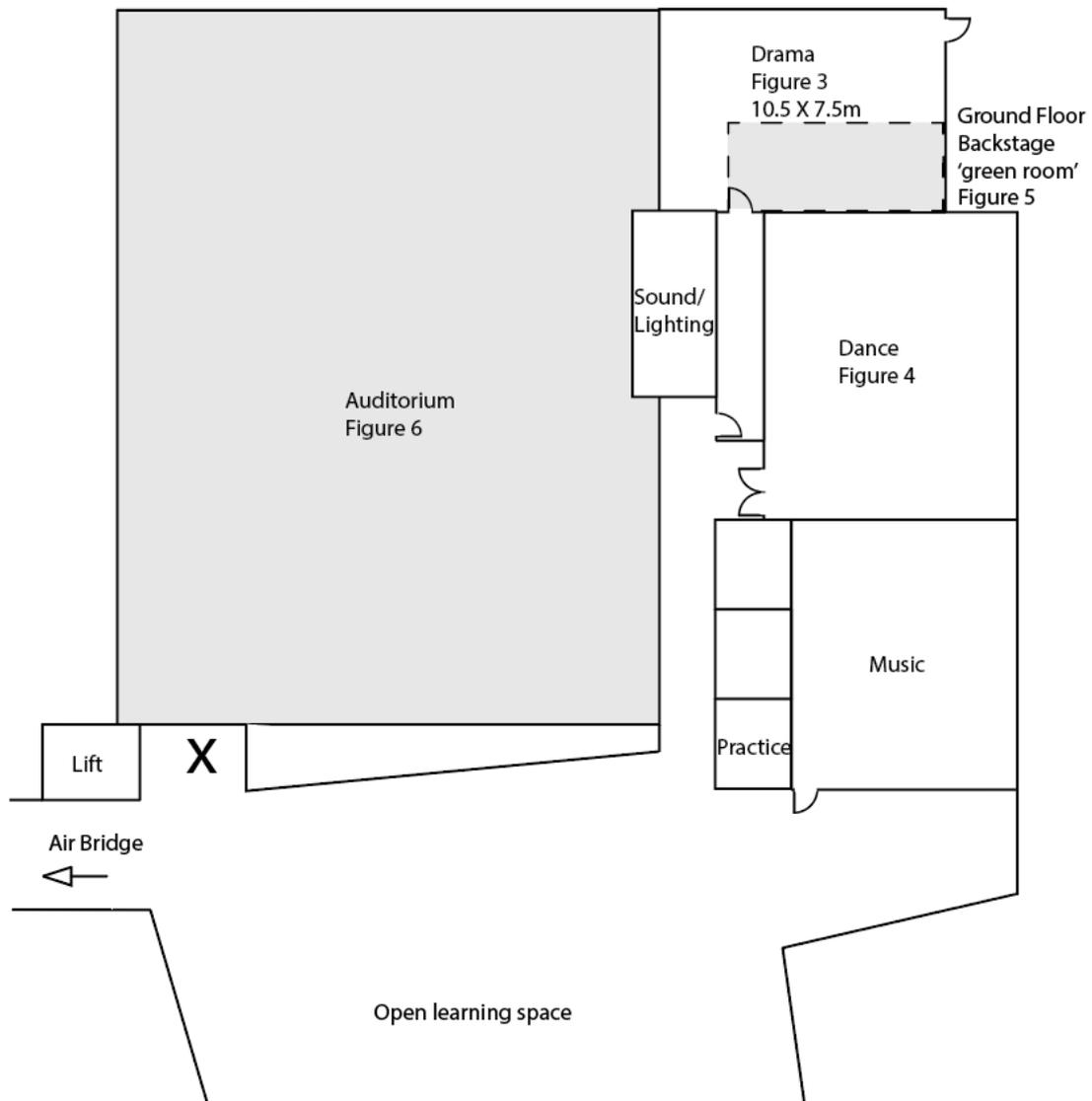
Figure 6 Photo of Auditorium, School A



Figure 6 shows the large auditorium space, a bookable space for Drama downstairs. Drama is timetabled here when large classes are collaborating with other learning areas. The space has a carpeted floor and staging set up at one end. Concertina tiered seating can pull out from one wall. A lighting rig is positioned to light the relocatable stage. A sound and lighting booth is positioned at the side of the auditorium accessed from the upstairs corridor near the Drama room.

"It's a bookable space. I think it's timetabled for PE but not for us...this space we share with our community as well. I've found it super helpful other theatre companies coming in and making it work because it's a space that I've had a lot of resistance with...So it's nice to see someone come in with fresh eyes and see how they have worked it and go okay, it's not that bad... it's like it's actually in my head in what I think something should look like, rather than just making it work and having a growth mindset about it" (Sue, 19.5.2021).

Figure 7 Representative diagram of Drama spaces at School A



Shaded areas are on ground level.

X indicates breakout group in observation

4.2.4. Moving Through the Spaces

The next section presents the data from two interviews and my observation. I examine the way Sue talks about her spaces and what I observed. After receiving Sue's photos, the first interview was conducted in the dance room (*Figure 4*). I observed Sue teaching a year 9 class of 19 students in the drama room (*Figure 3*) and the second interview took place in the same space (*Figure 3*). Copies of the photos were available to reference at both interviews.

If 'all the worlds' a stage, then school A is the Globe theatre. It was break time at school A as I signed in for the first interview. There was a mass of movement and noise, teenagers in groups, vying for attention. I looked up to the 'galleries' of the atrium at the entrance to the school and the light streamed in from the glass walls. Sue greeted me and we walked up the staircase and across the airbridge as the energy and life of the school swirled around us. Sue directed me through an open learning space to the performing arts area of the school. We found the dance room (*Figure 4*) empty and settled down to talk in this quiet haven, this *tiring*³ house, amongst the life of school A.

4.2.5. Moving in Location

Sue's drama classroom is situated next to dance and music at School A. I asked Sue what opportunities the spaces presented. Sue discussed the collaborative nature of the school in general and the proximity of music, dance and drama spaces together. Sue felt there were opportunities for collaboration between the classes timetabled at the same time.

"I suppose having all our spaces, so close, there is that flexibility as well. So there's an opportunity because we're in these spaces, and the three of us work well together" (Sue, 19.5.2021).

³ a room behind the stage of an Elizabethan theatre where actors changed their attire.

However, Sue felt the proximity of the performing arts spaces was not the reason teachers collaborated. Sue discussed all the teachers at the school having the same pedagogical ideals, to teach using collaborative practice

“in my previous school we were close in proximity but we didn't do that (collaborate) So it's a mix of, yeah, we've got the spaces but without that push, pedagogically, would you use them that way?” (Sue, 19.5.2021).

The auditorium space (*Figure 6*) offers Sue the ability to collaborate with other subject areas and colleagues. It is a large space and offers the opportunity for large groups to be booked into this space. It allows for groups to work in isolation but still be visible to each other and the teacher(s). These classes are often planned collaborative semester courses.

“it is a space thing...so if we didn't have our theatre space, that would not be possible to blend or do a double level class...” (Sue, 19.5.2021).

The auditorium is situated downstairs and far away from the upstairs drama room, if it is to be used for drama it needs to be booked or timetabled for specific courses.

Sue also described finding opportunistic spaces throughout the school to use for drama.

“We were using that space (an outside stage area) to teach Shakespeare... it's probably a pretty accurate reflection of the Globe Theatre stage space ... I could have done exactly the same exercise here (Figure 3) but the impact that outside space does have on that understanding, it is quite significant” (Sue, 5.7.2021).

4.2.6. Moving through the Architecture

Sue felt her teaching approach is impacted by the architecture of the space. The drama room (*Figure 3*) is one of the few four walled classrooms available in the modern learning environment of school A.

“this (Figure 3) also hasn't got windows. So you haven't got people that are not in your class, kind of looking in... whereas the rest of the school... and it works for and against us.” Yeah, it's nice that it can be so private” (Sue, 5.7.2021).

Sue reflected on the health and safety aspects of the architecture of the drama room. The floor is linoleum over concrete and combined with the structural column (seen to

the right of the exit door in *Figure 3*) these elements pose a hazard for active movement. The flooring is slippery and therefore shoes are required. The exit door leads to an outside staircase and down to the school's car park. In the summer Sue sometimes allows students to work outside. However, use of this fire door is problematic, while Sue would like to prop it open to see students working, management needs it to be kept closed.

Sue also found the acoustics difficult in this sound proofed room (*Figure 3*).

“noise can be an issue...it does get overwhelming...yesterday when I was trying to talk to the groups, and I'm finding myself going louder too, and I'm like, this is a disaster. This space, (indicates Dance room Figure 4) it can be a lot nicer, because it is just bigger and blank so they have a little bit more of a defined area where they are working. Yeah, I think they can get a bit overwhelmed with the noise sometimes” (Sue, 19.5.2021).

4.2.6.1. Moving in groups

Sue's praxis involves students working in small groups in areas of the drama classroom (*Figure 3*).

“most of the time, it has to be just groups in a corner of the room and it's not super ideal. If we're lucky and there's not another class on then we might share rooms....but it's normally just in the class” (Sue, 19.5.2021)

This involves organising space in the classroom for groups to work.

The junior class broke into smaller groups to rehearse after the warmup activity. Sue asked the students to find and organise a space to work, it's part of the routine for Sue, “find a space to work in your group...You know the drill, roll the tables out of the way” (Observation notes 1.6.2021).

I observed four groups of 2-5 students that positioned themselves in the corners of the drama room. Each group tried to negotiate their own space and had little room to move with two metres of space between each group.

A group pulled a table into the room creating a bed for 'sleeping beauty.' Two metres away another group sat on chairs in a circle, sometimes distracted they never got up from their seats. A third group used the door to the classroom as a door in their 'castle.' The two active groups encroached on

each other's space at times. A fourth group sat on the floor at one end of the room and were interrupted by other students coming over to talk (Observation notes 1.6.2021).

Sue is acutely aware of the lack of space for active, noisy students in the drama room (*Figure 3*). Sue feels she needs to utilise space outside this room, what drama teachers term 'breakout space'.

"we've got to (use breakout space), because noise wise it just can get a little bit crazy in this one space" (Sue, 5.7.2021).

Finding spaces to work where students can move and be noisy is difficult as evident when a junior group asked to go to the area beside the lift at the beginning of the lesson (see *Figure 7 for position of group*).

To get to the lift the group walked down the corridor past the dance room and an open learning area, full of other students, including areas where students sat working on the floor. Once at the lift the group had a small area to work. These students were visible to all, and further distractions included musical instruments, a movie being played and various discussions from the surrounding learning spaces. This group took a while to settle in this space. (Observation notes 1.6.2021).

Sue reflected on the choice to let the students work by the lift. In the second interview she explained why she doesn't like to let junior groups go beyond the four walls of the classroom.

"...they can go and work by the elevator and I cannot see them for 20 minutes... and I've got no idea what they're doing...it's not a space that I enjoy putting them in because they are like on show everywhere. The classroom across the air bridge can see where you are and the classroom down that side can see where you are and the constant teacher traffic. And then teachers will constantly be like, who sent you here? ... they can't even probably consistently work. But that's one of the only spaces where there's a bit of space to move, because all the others got all filled with desks and chairs" (Sue, 5.7.2021).

Sue believes there is enough space in the drama class for student groups to work.

“Personally, I think there's enough space in here (Figure 3) and noise wise, like it does get rowdy. But if you're focused in your group, you can block it out” (Sue, 5.7.2021).

Sue acknowledged however, that the students tell her otherwise:

“But they have a thing in their heads where they need space to work. And it sticks with them. Like even my seniors at the moment they all need their own space. And I'm like, ‘why? you work on that side, and you work on that side’. But they're just like, ‘no, we can't, we're distracted by them” (Sue, 5.7.2021).

Sue tends to work with junior students only in the drama space as senior students;

“prefer to avoid working in the main spaces, yeah not in the open. They would prefer to work like in the lighting box, which is a teeny tiny space, and they would prefer to work in there by themselves small, and then come back to the class and translate it into a bigger space, than work in a bigger space where everyone can see” (Sue, 5.7.2021).

Ultimately Sue recognises that the lack of areas for students to go outside the drama room is an ongoing challenge.

“ I find that lack of breakout space hard because they do get a bit overwhelmed...yesterday I was with my year 9's in the drama room...and there was nowhere for them to go” (Sue, 5.7.2021).

Her attitude is to attempt to make her pedagogical endeavours work in the spaces available.

“But we don't have a lot of breakout space, and we've just got to make it work. They might be in corridors if they're not going to be disruptive” (Sue, 19.5.2021).

Sue finds the lack of visibility and time to get to breakout groups restricts the learning. There are no windows in the drama room, access to breakout space is through other, open learning spaces or downstairs where she cannot actively watch groups. (Figure 7).

“I think it's more the walls and the distance that I've got to get to someone in terms of breakout spaces and groups...I can't keep my eyes and ears on all the groups when they go out. (Sue, 5.7.2021)

Sue worked in the smaller green room (Figure 5) at the end of 2020. In this space accessibility and visibility to breakout spaces aided her pedagogy. Sue revisited the

experience of working in this room in both interviews and reflected on why the experience was so positive in having confined space and open space,

“When I was teaching in (Figure 5) ...there was something about being able to come back together really closely but having that big break out space ...I think there is something about being able to access outside and be more isolated in their groups” (Sue, 19.5.2021).

Sue reflected that the fortuitous small space, built relationships and the open area of outside gave her accessible space for the groups to move and create.

“I enjoyed teaching in that so much... is that proximity because they could work out the door? And I can visually see them, they’re, right there...and so they do stay on task and are a bit more connected... I can see that they’re all still working. They can all see that everyone’s on task or not on task” (Sue, 5.7.2021).

4.2.6.2. Moving to Perform

From year 9 Sue is preparing students to perform in front of others in anticipation of performance assessments in years 11-13. Sue uses informal presentations and sharing to bring the classes together within a lesson.

“almost all of the classes will have a performance element within them...getting used to sharing back what you’ve done and performing and being comfortable in front of others” (Sue, 19.5.2021).

Sue likes to give the performers the choice as to how the performance is staged and where the audience is located.

“it’s normally based on the group, ‘where do you want your audience to be’? And we’ll move...it could be where they’ve rehearsed” (Sue, 19.5.2021).

Sue reflected when it came to assessments senior students wanted to rehearse in the space where they would perform. If that was going to be the auditorium space barriers became evident.

“With the production class, at the moment, we’ve decided to do a traverse⁴ stage... it’s quite interesting... ‘miss, we need to get down in that space (Figure 6) so that we know what it looks like..., we need to get down into the

⁴ A traverse stage is configured so that the audience sit on two sides of the stage facing each other.

theatre and we want to have the stage up'... 'I'll make that happen for you'. But actually, I don't know if I can because there's a year 9 PE class in there...and we're going to have one run in the space before they perform. So I told them, we could just stay up here (Figure 3) and do it here...and they're like, 'No, we can't fit enough people'" (Sue, 5.7.2021).

Sue is adamant that she can make the spaces work for performance drama. But this involves substantial negotiation when trying to utilise other areas of the school.

4.2.6.3. Flexibility of Movement

Resources have been added to the drama room to aid flexibility. Sue has added moveable bench seating which can be configured to form an elevated stage.

"that flexibility in terms of, we can have students sitting... we can line them all up and have a stage in here" (Sue, 5.7.2021).

Costumes and props are stored within the seating making these accessible to students. As the school's population has grown a shelf unit has been added to the drama room, aiming for efficiency and safety for bag storage.

"But the shelving is all wrong, and it doesn't work. And it hasn't been fixed. Like they just need to get widened a bit for their bags to fit in properly... But it's also one of those battles that I'm not going to fight because there's bigger ones to pick. (laughs)...But we'll work away at that" (Sue, 5.7.2021).

Sue feels that the drama room as a specialist space for drama has diminished as the school has grown and the room is occupied for a variety of uses. The dance room (Figure 4) is a specialised area because of the flooring and is locked when not being used, the drama space (Figure 3) however, has become a shared space.

"the drama room has had to become a shared space or classroom so the additions of the shelving and the tables and the chairs is to make it a multi purpose space" (Sue, 19.5.2021).

The drama room accommodates other learning resources in this space and as a consequence Sue needs to manage these and her classes.

"So other teachers will come in and they will set up the tables, use the chairs, that storage cupboard there is for their resources...and that drum kit shouldn't really be living in here... the drum kits in here because it's (Figure 3) a breakout music room. So that's always a challenge when my lovely 9's come in, and they immediately gravitate towards the really noisy thing and want to hit it" (Sue, 19.5.2021).

I also observed this ongoing management of other teachers resources.

A group of students sat near some musical equipment and began to turn the dials as Sue was taking the roll... Sue noticed and said to the students “I’ll come and get the senior music students to shift this gear” (Observation notes 1.6.2021).

4.2.7. Moving in Personal Space: Circles

This section examines the interpersonal nature of drama and how it relates to physical space. Sue works with students using relational pedagogy; building relationships by moving in circles is familiar praxis for her.

*“typical of any drama teacher it always starts off together, normally circle...”
(Sue, 19.5.2021)*

At school A this circle is called ‘check and connect’ and this way of working is not exclusive to drama.

“we’ve got a really strong culture of a ‘check and connect’ in this school so it’s not unusual for them to sit in a circle ...rather than us calling it a drama circle, or a warm up it is a check and connect and that language is used across the school” (Sue, 19.5.2021).

I asked Sue if this is a conscious decision to be with the students in the circle?

“... probably in the beginning of my career, it was a deliberate choice. I don’t think you think about it now...that’s all part of that relationship building is that you are meeting them where they’re at...You can’t be collaborative if you’re standing over them” (Sue, 5.7.2021).

4.2.7.1. Using Circles and Agency in the Space

The small physical space of the drama room at School A limits Sue’s development of her pedagogy.

“I do find with our drama room (Figure 3) having chairs and ... these forms in the back they gravitate to sit on those. And it can be an absolute battle to get them on the floor. But our open one (Figure 4) it’s more routine for them to sit on the floor in a circle” (Sue, 19.5.2021).

I observed students as they entered the drama room (*Figure 3*) heading to the benches for the start of the lesson (Observation notes 1.6.2021).

Significantly Sue sat with the students in the 'check and connect' circle and joined in with the group to play the games. She was aware of the drama room (*Figure 3*) restricting these energetic and space consuming exercises.

Sue conducted two warmup activities. The first activity was a game called 'woosh', students stood in a circle and passed a gesture and sounds around the circle. At one point they 'maximised' the circle and the students created a larger circle, standing over their bags. Some students stood on the bench seating, creating a larger circle to accommodate the activity. The second activity; 'Bang' the class was spaced in lines and as numbers were called students ran to the corresponding numbered line in the room. Sue reminded students that this game could be impacted by the space, "watch the people and spacings... don't take them out as you move." (Observation notes 1.6.2021).

Sue also felt that the philosophy of the school, that all areas are multi purpose spaces contributes to the lack of agency over the drama room (*Figure 3*). There seems to be a tension between specialist spaces and the philosophy of the school as a modern learning environment where no one 'owns' space.

"So there isn't really ownership as a department necessarily, or an individual on a space... my classroom, I share that with... there isn't such things as classrooms. So yeah, it's an interesting...conflict for the rest of the school not to have ownership over spaces, but then we kind of have locks on the dance studio, and that's why here...the drama one being used as a space for everybody" (Sue, 19.5.2021).

The Principal recently asked Sue whether the arts students use the drama room as their 'home base'. Sue found this unusual as she didn't feel a connection to the space as her 'space' and felt that if she didn't have a connection why would the students feel that?

With the school now at capacity Sue commented;

"... I can't be the keeper of the keys...Because there's not enough space for everybody" (Sue, 19.5.2021).

Lack of space was reinforced as we settled down in the drama room (*Figure 3*) for interview 2, we were interrupted by another teacher trying to find a space to work with their class.

“I can't give up the space there is nowhere else in the school for me to have a meeting, I'm sorry' (teacher leaves and shuts the door, Laughter)

...and that is a general space issue. (laughter) constant, what do you call it?... collaboration, negotiation, around a use of general personal space? Because this is not my personal space, it is not my personal classroom. And that's just an Ako⁵ group wanting to use it. And I don't even know what's happening in the dance studio. But that is not a dance class” (Sue, 5.7.2021).

4.2.7.2. Moving for safety and trust

Sue's space doesn't allow her to keep an eye on groups all the time so she must trust students to work without her. Sue spends time with the juniors establishing trust so they can move to breakout spaces beyond the classroom in the senior school.

“it's also that high trust model of you have to work in a space without me” (Sue, 5.7.2021).

Sue feels that the seniors, when working in the open learning breakout spaces,

“the seniors just actually put their blinkers on and do what they need to do and they seem to care less about where they are” (Sue, 19.5.2021).

She questioned whether this was a reflection of the school's other open spaces,

“or is it because they've gone through this environment for longer that they've gotten used to the fact that we work in this space, and no one actually cares what we're doing... 'I can just be me and my little corner and no one's watching me'?” (Sue, 19.5.2021).

Although in the second interview Sue argued this, saying that even senior students need a private space to work.

“... is that a reflection of this environment where they sort of crave a little bit of own space, particularly when they're doing something so creative and of themselves?” (Sue, 5.7.2021).

⁵ The Māori word, ako means to both teach and learn (Moorfield, n.d.).

4.2.8. Summary of Sue's Movement

As an experienced drama teacher, Sue has brought her pedagogy with her to the modern learning environment of school A.

"I was doing this in my teaching practice, in my work within drama... Yeah, I was multi level teaching and learners at the centre and designing their own programmes. So my pedagogy was already there" (Sue, 19.5.2021).

Sue felt that learning was "less about the space than about what we do and create together (emphasis added)" (19.5.2021) and that the relationships created were not space dependent.

"Because it's not like they walk into the drama room and then that's different than when we work in the theatre, or if we worked in the library, yeah, moving our class somewhere new doesn't change that dynamic..." (Sue, 19.5.2021).

Sue acknowledged however that to enable students to work in a multiple of different spaces she would need an enclosed classroom first to build trust.

"I also wonder... if I was asked to teach drama in the main space (open learning areas) straight off the bat with the kids, I wouldn't be able to build those relationships and have that trust with them... we need four walls and closed doors, to start with, to build that trust and then they feel a bit better about going out" (Sue, 19.5.2021).

Sue felt that students are overwhelmed when working with drama concepts in the small, enclosed space of the timetabled drama room. The space to move shrinks further when furniture and learning resources are added.

This lack of space extended to the small amount of usable breakout space in school A. The open nature of the school offers few private spaces for groups to create and rehearse. The 'specialised' space for the creative arts is also arguably not 'specialised' and does little to provide for the performance needs of secondary drama at school A.

Sue's is optimistic however about the drama spaces at School A. Her experience teaching in the 'green room' (Figure 5) contributed to this positive outlook.

"and I really loved teaching in there. It's a space that I have for the last 4 years said 'you can't have a class in there, it's too small, there is too much

stuff in the way', and finding all these excuses. That has kind of changed the way that I deal with the other spaces" (Sue, 19.5.2021).

Sue felt her mindset about the spaces is important for developing opportunities with students.

"I think it's more a teacher mindset than the kids... if we just set them up from the beginning, that this is our space ... what fun can we have with it? As opposed to me coming in and being like, great, these are all those tables again, and there's that wall thing that we can't use... all that dead space. If I change my mindset, and my thinking about it" (Sue, 5.7.2021).

As I farewelled Sue for the last time her overriding positive voice echoed as I left. I have heard this narrative before, from my own experiences of moving to a new site (Coleman & Thomson, 2021). Wright (2021) reflects that historically New Zealand teachers work with the spaces they have. Sue though is working in a newly built secondary school, with spaces designed to align with "pedagogical elements" (2021b) and yet in this case she continues to 'make do'. Her optimism and positivity when talking of these drama spaces is admirable.

"you've just got to negotiate spaces and be flexible" (Sue, 5.7.2021).

4.3. Neta: Case Study B

School B is a multicultural state school, of 750 year 7-13 students, built to serve a growing population in the local area in 1975. School B was rebuilt as part of the ongoing infrastructure development in Canterbury after the 2011 Canterbury Earthquakes. The new build was undertaken as the school continued working from 2017-19. During the new school design process, the drama and music teachers, indicated a desire to locate teaching spaces together to foster collaboration. After consultation, the school auditorium and adjacent rooms were refurbished to accommodate these two subject areas.

The school offers Drama from year 7 through to NCEA year 13. The school also undertakes a variety of extracurricular performances hosting other schools for events such as the Shakespeare Globe Centre New Zealand, University of Otago Sheilah Winn Shakespeare Festival and the Ngā Manu Kōrero Regional Speech Competition.

4.3.1. Participant B: Neta

Neta is an experienced teacher of over thirty years, twenty of these at School B. Neta's high school experiences and memories of children's theatre inspire her teaching. Drawing on these early experiences, Neta's focus is to give students chances to see and be involved with drama and theatre.

“What's important to me is giving students opportunities to experience drama. Both as dramatic play and understanding text and going to see plays... we went to children's theatre, often as children...and shortly after I came here, I realized that our contributing schools...the only performances the children ever saw, were things that the high school put on” (Neta, 25.5.2021).

Neta believes that seeing theatre and being involved with drama enriches students' lives.

“It's about the experience of theatre and the richness that brings to your life, this fantasy world, being in another world is what I love about theatre” (Neta, 25.5.2021).

Neta believes the refurbished spaces at school B meet her needs in delivering drama programmes.

“Spaces are important in drama... this space has a feeling as a teacher that there are lots of options” (Neta 25.5 2021).

4.3.2. The Drama Spaces - School B

The following section presents a selection of photographs chosen by Neta in response to my prompt. Neta sent thirty photos of her spaces to me and subsequently chose these to discuss at the first interview.

Figure 8 The drama classroom, School B



This area is a designated timetabled space for drama and measures 10m x 5.4m, 54m². Prior to the refurbishment it served as a storage area for large items of set and staging for the auditorium. This space was repainted, carpeted and a sound system, projector and mirrors added. The small windows to the outside have blackout blinds. There are glass double doors leading to this space from a foyer. The backstage space (*Figure 9*) is accessed via a second set of double doors to the right in this photo (see *Figure 13* for positioning).

“...It is a timetabled space...It's very busy at lunchtime, at intervals as well with people practicing various things and after school... but it's not as big as the old drama room and it doesn't have a full lighting rig or curtains the way

that did. In an ideal world we would have put the old drama room and attached it to the back of the auditorium and had all these things. But our ideal world was not going to happen” (Neta, 25.5.2021).

Figure 9 Photo of backstage breakout space, School B



Figure 9 shows the refurbished backstage area of the auditorium. There are some costumes and properties stored in the cupboards, mirrors on the walls and a piano. This is not a timetabled space but used as a breakout space across the arts learning area.

“The backstage area...was really only used when there were productions. It was dusty, you know, nobody cleaned it regularly, it was a bit of an unloved area. But we use it quite a lot now. We use it for class groups... It's a good breakout space, a little bit noisy...it does mirror the sort of size and shape of the stage, which is quite useful. So if you're facing the piano wall, you can think I'm on the stage. This is the scale that I've got in there too... it is used a lot” (Neta, 25.5.2021).

Figure 10 Photo of outdoor stage, School B



This is a multipurpose outdoor stage available for use in late 2020 by the entire school. It has a shade cloth and steps up to the space. It is situated near the performing arts area of the school (the performing arts buildings can be seen behind the stage in the photo, see *Figure 13* for placement). It has sound available at the stage and school B has hired lights for the use of this 'stage' at night.

“the outdoor stage obviously is weather dependent, because it’s outside. The way the photo is looking is, we’ve discovered, the best place for the audience to be, there’s a little bit of a mound that you can sit. It is easy to hear there because it’s sheltered by the buildings. If you go around the other side and try and project out you’re getting more street noise.....I think it’s a big asset out there” (Neta, 25.5.2021).

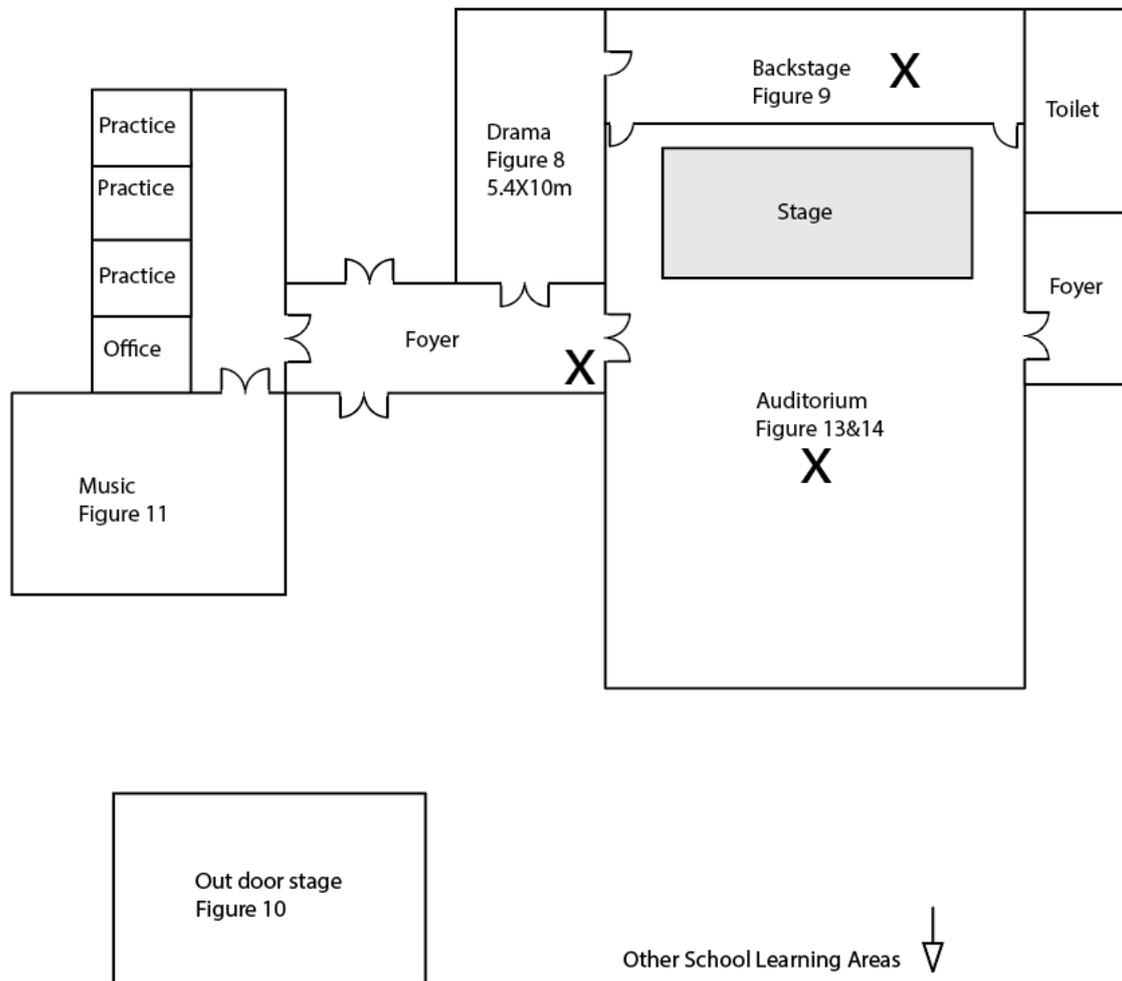
Figure 11 Photo of the Music space, School B



Figure 11 shows the timetabled music space for the school. However, like the ‘drama’ classroom this is a flexible area. Keyboards, drum kits and piano as well as desks and chairs occupy the space. It has windows to the outside, carpet and a high ceiling. This space has a small stage area in one corner and a sound system. If Neta has a large class they may be timetabled into this room.

“(Figure 11) is a performing arts space...It has a number of big tables you can see... but they can be easily moved out of the way. So we went with the big tables, because we can stack the little ones on the top, push them to the edge, and you’ve actually got quite a big open space, a space that you can have a class of 28 or so juniors...and this is a space you can be noisy in...There is no sound insulation in the old buildings, there are drum kits, there are people playing piano, there are people singing, there are people being noisy in drama. And being noisy is not something you can do in the (modern learning environment)” (Neta, 25.5.2021).

Figure 12 Representative diagram of Drama spaces at School B



X indicates breakout groups in observation

4.3.3. Moving Through the Spaces

The next section outlines the data gathered from the evidence of the interviews and my observation. I examine the way Neta talks about her spaces and what I observed. After receiving Neta's photos, I interviewed her in the performing arts office. I observed Neta teaching a year 10 class of 14 students in the drama room (*Figure 8*) and auditorium (*Figure 13&14*). I interviewed her again in the performing arts office. Copies of the photos were available for Neta to reference at both interviews.

I met Neta at the office of School A and she walked me over to the performing arts area of the school for our first interview. We strolled outside along the blocks of new modern learning spaces and the sun gleamed off the glass walls. Students were in groups, seated at the edges of the outdoor stage, eating and chatting as we passed by. The performing arts area is located at the far end of the school. The building is familiar, a reminder of spaces I have taught. Neta leads me to the performing arts office, a small room beside the music space. Musical instruments could be heard playing as we settled to talk.

4.3.3.1. Planning to Move

"We planned the whole space to be collaborative" (Neta, 9.7.2021).

Neta was the only participant to have an active role in planning for the new space. Neta believes having a voice in the planning was important in the preparation for the shift. The overarching goal was to bring the performing arts subjects 'under one roof' in the new build.

"given that I would usually walk through ... and bring my class over here to rehearse at different times, we wanted to be working more closely together. So we offered to move from the old drama room, if they could make a space for us in the auditorium" (Neta, 25.5.2021).

When planning Neta recalls talking with the Music teachers about pedagogy, collaboration and space together.

"we consciously thought about how we would use the space and how we work together as well ...what is the atmosphere we want, what's the flexibility we want, what do we want kids to see when they come in to the spaces too. I'm

confident that those who work in the space enjoy working together in the space, more than when we were separate” (Neta, 9.7.2021).

4.3.4. Moving in Location

Neta feels that the position of the performing arts spaces within the school contributes to its identity, it is a destination on the edge of the school.

“Students ... like coming here because... there's a sense of ‘this is the performing space’. There's the technologies and it's different and they can do different things and maybe just be loud, because you can't be loud in the (open learning areas) ...everybody likes to be loud sometimes and drama is a place you can be loud and move around” (Neta, 9.7.2021).

Neta feels that,

“every space needs an owner. Because an unloved space is treated like a space that can be disregarded” (Neta, 25.5.2021).

In school B the performing arts teachers work to make it a space with its own identity. The buildings are separate from the rest of the school and students can explore, develop, and create away from other learning areas. Neta talks enthusiastically of opportunities for planning collaboratively in this new space.

“I used to stand alone in my own space ... I certainly interacted a lot less with other teachers and I think what I did was probably less visible to other people... we have, consciously and excitedly, we have put more things together...” (Neta, 9.7.2021).

Neta enjoys the collegiality of working with other performing arts teachers who understand the pedagogy and learning that takes place in these spaces. Performing arts teachers may pass by and see students working.

“...and that could be a disadvantage, but I don't find it a disadvantage. I find that people are contributing and watching and commenting and keeping an eye on everybody within the space, whoever's student they might happen to be and that can open up very positive conversations” (Neta, 25.5.2021).

Neta enthuses about the collaborative opportunities that the new spaces have opened up for teachers and students like developing a musical theatre unit in the junior school. More informal connections arise too, like a recent corridor conversation that resulted in learning collaborations between Drama and English students. Neta is

enthusiastic about the creativity instigated by these spaces. She feels that these spaces provide vital connections and are creative and generative for students.

“because the energy of putting different things together in the space is like being in a sand pit where somebody is giving you straws and trucks and some, you know, little ballet dancing dolls... I like the feel and like the energy of collaborating...having three of us (teachers) moving through the space, you see what other people are doing” (Neta, 9.7.2021).

4.3.5. Moving Through the Architecture

There are many different spaces, small and large, accessible to Neta for drama at School A. Neta considers these spaces a whole ‘theatre’ aligning with her philosophy of making performance accessible to all students. Neta finds as students move to different areas of the spaces to work, they learn the vocabulary of the theatre; wings, upstage, backstage, and of drama space; levels, pathways, personal space, general space and proximity.

School B’s drama classroom (*Figure 8*) is named ‘Kākāriki’, the Māori word for green. School B’s drama classroom is therefore aptly named with its proximity to the stage and auditorium.

“It’s not called Kākāriki just randomly...but because the ‘green room’ has a history, a theatre history...it’s part of the theatre as the backstage space and has protocols as well too” (Neta, 9.7.2021).

The performing arts spaces are refurbished and there are issues with the quality of sound and insulation. Neta finds the spaces noisy at times and with a large class the sound reverberates off the hard surfaces and she sometimes finds it hard to hear what the students are saying in the spaces. Noise from music can make concentration difficult.

“I particularly don’t like chopsticks on the piano. Or more than two people playing on drums in one hour (laughter)” (Neta, 25.5.2021).

4.3.5.1. Moving in groups

The timetabled drama room does not provide enough space for all the groups in a larger class to be in there at the same time. After a circle activity the class will break into smaller groups to engage in the task of the day. When Neta has a drama class

in the drama room (*Figure 8*) they will almost always breakout to other areas in the performing arts area so small groups of 3-6 students can work on their own. These spaces are readily accessible and visible from the drama room (see *Figure 13*).

“we use the backstage (Figure 9), we have a foyer that's in front of... the drama room ...There's also a small foyer at the front of the auditorium, and I wouldn't send year 7 and 8's that far away, but it's usually populated with somebody, and more likely to be seniors simply because it's a little more isolated” (Neta, 25.5.2021).

At the observation a group chose to be in the foyer space in front of the drama room:

The students in the foyer sat on a bench seat and read over their script. Neta came out to them and encouraged them to stand or arrange their seats to create the scene they were rehearsing. Neta asked the group if they would like the doors shut to the drama room and auditorium; ‘so you ‘don’t have to listen to the noise coming from there’ (Observation notes 9.6.2021).

Neta also has students utilise outside areas on a fine day. There is a courtyard in front of the performing arts building that is readily accessible and large enough for several groups to work.

“We've got a ... framed courtyard area just outside. We could do with a little bit of furniture there, but we certainly use that space... it could be a nice little performance area itself” (Neta, 25.5.2021).

It is important to Neta that this outside space is at the edge of the school.

“it's not close enough to be intrusive. And it's got, you know, it's got that ... wrapped walls around it on three sides. So, it's got some enclosure in terms of the sound” (Neta, 25.5.2021).

4.3.5.2. Moving to Perform

Neta utilises the drama room (*Figure 8*) or music room (*Figure 11*) for informal presentations and the auditorium for more formal performances and assessments.

Neta finds the small drama space less intimidating for informal sharing of work at the end of a lesson.

“It’s less intimidating, especially for the junior students because you don’t have to be loud, our auditorium requires projection” (Neta, 25.5.2021).

Neta explains that the space is utilised for a variety of informal performance configurations.

“Again it’s thinking about a different space and thinking how that works. It’s a chance... to set it up like a promenade, and that actually works quite well with juniors too..... or you’ve got a semi-circle ...you put a chair there and the rest of us are in the circle watching” (Neta, 25.5.2021).

Neta feels it is an easy quick set up for informal class performances.

“do you need us to be further to the back...so there’s a delineated space?...they are in charge of setting that space up, ‘we need a white board’ or ‘we need a clock, cushion or a coffee table’... ‘put it there quickly and show us your space’” (Neta, 25.5.2021).

For NCEA assessments and more formal performances Neta uses the auditorium space. The auditorium is situated in the performing arts building and as this study progressed this space was revealed as a vital component of teaching and performing drama at school B. Although not chosen by Neta as one of the first photos these photos were taken by Neta and sent to me in my initial call.

Figure 13 Photo of Auditorium School B



Figure 14 Photo of Stage in Auditorium School B



Figures 13 &14: The auditorium is situated alongside the performing arts classrooms, built for the opening of the school in 1975 and refurbished with the rest of the performing arts area in 2019. It comprises a low stage with curtaining at sides and back of the stage. Removable bench seating across a flat carpeted floor and fixed tiered seating comprises the rest of the space. There is a catwalk⁶ accessing lighting and sound equipment, and the ability to project onto a screen at the back of the stage. There is also a portable lighting and sound board situated in the middle of the audience which can be seen in *Figure 13*.

The auditorium is widely used by Neta and the performing arts disciplines. According to Neta other school events are held here like assemblies but it remains predominantly the domain of the performing arts. The performing arts teachers manage this space, and it is sometimes a timetabled space for larger performing arts classes.

“Neta - nobody else can use it unless they run it by us first. We’ve got first dibs (laughter) ...We had it removed from the bookable system... because we prefer to ...work out those issues in a performing arts context, than take them out of the mix of the specialist space” (Neta, 25.5.2021).

If they are doing NCEA assessments or more formal performances, Neta will use the auditorium stage. Neta actively teaches students about the auditorium as a performative space and how to use it.

“as soon as you step into that, the theatre stage space, then it’s performative” (Neta, 9.7.2021).

When assessing ‘Techniques’ for NCEA Neta will sometimes assess students’ scenes in different spaces to reflect the setting of the play itself. Neta notes that at times the large open stage hinders the performance and the proximity of audience to performers can affect the student’s ability to portray character.

“I find when they fall back into the theatre they go a bit ‘proscenium arch’...So going into other spaces, taking literally the same scene...and then taking it into different areas, indoors, outdoors, where will the audience be, changes and how it changes the whole dynamics of it” (Neta, 9.7.2021).

⁶ a narrow bridge that allows technicians to access lighting and sound equipment above the stage and audience in a theatre.

The outside stage is weather dependent, but Neta utilises this space for performances too.

“We have been out there with our Shakespeare team ...there has been quite a lot of time rehearsing out there and in NCEA class because it was easier to take them outside than try and move bigger classes around but also gives you a wonderful sense of space and projection and a whole different feeling...”
(Neta, 25.5.2021).

Recently Neta and the other performing arts teachers have experimented with making technologies like lighting, sound, costume and props readily accessible. The teachers feel this is in part to encourage creative play and experimentation with the technologies and spaces.

I observed Neta’s year 10 class students using the lighting and sound equipment in the auditorium (*Figure 14*).

Two students immediately headed to the lighting board that sits in the centre of the space. They turned it on and proceeded to work the lights for the stage. The students were independently working without Neta in this space
(Observation notes 9.6.2021).

Accessible lighting and sound equipment give students agency over the spaces and confidence in understanding how these technologies can enhance performance. Neta reasoned that early access in the junior years translates to a greater understanding and depth when performing and viewing performances in the senior school.

4.3.5.3. Flexibility of Movement

The Drama spaces available to Neta at school A are not flexible however they are numerous. Neta feels she is able to use the variety of space to address her needs. The performing arts teachers utilise all the spaces and will negotiate which spaces will work best for the students.

“we use all the spaces, the backstage, the foyers the classrooms” (Neta, 25.5.2021).

Neta will change the furniture in spaces to suit the lesson:

“why have you changed things around?’ kids say. ‘Why have we changed things around? ... because we’re doing something different.’ So, the space is always changing...and I consciously think who’s coming in now? I’ll push that chair to there and I’ll push that table back...” (Neta, 9.7.2021).

Spaces can be arranged to learn about diverse theatre practitioners who use space differently from the auditorium style.

“... we look at the principles of Artaud and Brecht, and how they plan to use space and the differences. So, whether you’re up in the lighting gantry, or the audience is there looking down, or people are on wheely chairs turning to different scenes... there’s lots of spaces to play with in that way” (Neta, 9.7.2021).

There is an opportunistic aspect to the use of the architecture at school B. In the auditorium for example, if all the chairs have been moved off the large flat area in the auditorium Neta and the students will take advantage of that space to do large movement activities or ensemble work while it is available.

Using the voice in different spaces is also important to Neta’s work with students. Neta is able to let students experiment with voices and be ‘loud’ in all the spaces including on the outside stage because they are far enough from other learning areas to not interfere with other classes. Learning how to project and create sound and what the architecture does to the voice is a benefit of these spaces for Neta. She finds that the year 7 and 8’s in particular enjoy coming from the quieter open learning environment they are in the majority of their time and be ‘loud’ in this performing arts space. The new drama spaces have opened up a myriad of learning opportunities for Neta offering flexibility because there is a variety of accessible areas for Neta and her colleagues.

“They aren’t just corridors or aren’t just empty spaces...they are learning spaces... everything is potentially performative, and explorative” (Neta, 9.7.2021).

4.3.6. Moving in Personal Space: Circles

Neta explains that no matter what space they are in, her drama classes begin together.

“the circle is our beginning. We can see everybody, everybody can see everybody else...you can be heard and everybody can be seen” (Neta, 9.7.2021)

Neta uses a circle to check in with a class at the beginning and sees the circle as useful for a myriad of focus games and activities. The circle providing a symbolic and physical connection with members of the class

“in drama, we've established more of getting to know each other and doing things together and working in groups...you have to talk to the people next to you who are not necessarily the people you gravitate to in class” (Neta, 9.7.2021).

Neta describes she will be in different positions around the circle at different times. Sometimes this is for management reasons.

“I might sit next to somebody who's particularly talkative for example... that I think is needing a little calming down (laughter)” (Neta, 25.5.2021).

But Neta is conscious of not being in a power position

“I could stand anywhere in the circle... I'm just one of the people in the circle” (Neta, 25.5.2021).

4.3.6.1. Using Circles and Agency in the Space

In the drama space (*Figure 8*) the circle is created sitting on the couches and chairs, with a large class there is not enough space to sit on the floor.

“(Figure 8) it has its own identity. And, you know, we've fostered that in the way we set it up with the cozy sofas, and sort of boho decorations and pot plants. It's not like the new spaces (rest of school), it's got different things, and a different vibe... we work in different ways” (Neta, 25.5.2021).

I observed Neta pull these seats and couches around in a circle so the students could read over text. It was a relaxed, intimate space which helped provide a sense of unity. If Neta wants to 'energise' the class she will take the class either to the

auditorium, the 'music' room (*Figure 11*) or outside where there is more space to move. But no matter where they are any class will begin in a circle together.

4.3.6.2. Moving for safety and trust

Neta talked of the importance of building a safe space for students to work in drama. Neta feels the drama classroom (*Figure 8*) is a 'safe' small, intimate space. Building relationships and trust are encouraged and emphasised in this space with the deliberate addition of couches and comfy chairs.

"it has evolved very much into our cozy space. So that it's... it is of wellbeing and people coming in and feeling warm and comfortable and calm..." (Neta, 9.7.2021).

When class sizes get bigger the breakout spaces behind the stage, the foyer and outside become important to utilise so groups can feel they have their own space to work and create. Even the smallest spaces become important in drama learning for Neta and their students:

"those nooks and crannies are really useful for safely getting into a character, they're not in front of their peers or a lot of people" (Neta, 9.7.2021).

Neta recalled a time last year where junior students were exploring text through drama, and students were comfortable to create in a small space,

"some of the quietest children are quite happy to go into a little room and using their imagination, do lots of little filming...and then they'll share it because they've done it, they can check it over. It's okay. (Neta, 9.7.2021).

Neta felt that the students from year 9 onwards are confident with being in and using the spaces. Neta encourages students to use the spaces with provision that she can see groups working.

"I need to know where they are, usually in sight of where I am...they can go outside...but I need to see... just that classroom management thing" (Neta, 25.5.2021).

Neta finds that senior students want and demand more space to work.

"as children get older, they want more space around them as well...the year 7/8's will literally sit in little huddles with their arms around each other but as they get older, yes, the bubbles get bigger" (Neta, 9.7.2021).

Neta is using the small size of the drama classroom (*Figure 8*) and the range of spaces available to her to build relationships and trust within the drama classes at school B.

“My feeling is...we can see everything that's happening... when we made the shift to having two subjects...there are people who know how it works and how it should be, and who should be doing what” (Neta, 9.7.2021).

4.3.7. Summary of Neta’s Movement:

“coming here is about performance” (Neta, 25.5.2021).

The drama classroom in school B is a small space; 54m². But Neta uses this space as the ‘safe and cosy’ starting point for lessons. She explains the proximity of the performing arts areas in the school, relatively away from other learning areas and the numerous breakout spaces mitigate the size of the drama room.

In the interviews and observation Neta affirmed this space with students as awe inspiring and where the drama happens.

Neta called in the students from the foyer and the drama space to the auditorium. As they entered the lights changed from a white wash to a red wash and a student commented “Wow drama” and Neta replied, “Yes very dramatic isn’t it” (Observation notes 9.6.2021).

This aligns with Neta’s ideals of making performance available and accessible for all learners at school B. It also aligns with the New Zealand curriculum and NCEA assessments where students are creating and performing drama for an audience and as a part of the school community.

As the lesson drew to a close Neta asked the student on the sound and lighting desk to put some music on and asked the students to gather on the stage and move to the music in the space. Students filled the stage space and used the furniture and black boxes to create levels. The class finished with a ‘pose’ on stage and Neta took a photo to share on their online classroom space. Neta: “there are some great interesting shapes there” (Observation notes 1.6.2021).

Creating collaborative opportunities between the performing arts teachers is also an important part of the planning for these spaces. Something that Neta says is now occurring in the physical space, both planned for and opportunistic collaboration.

Throughout this study Neta referred to the drama spaces as special, unique and important for providing students opportunities to perform and learn in this space.

“it is a special space... we need this status in our space...and it's not being the most expensive or the newest, or the flashiest. Because we aren't in the school, we've got new expensive, flashier places, but it has its own personality...It's a privilege to be allowed to come into here...” (Neta, 25.5.2021).

This drama space is 'traditional' in nature, like many New Zealand schools built in the 1970's. It is a refurbished space, rather than built new, but Neta is positive in utilising this space with her pedagogy.

“I have built up a familiarity with the space and I understand it – I understand how it works, I have got to know it” (Neta, 25.5.2021).

4.4. Denise: Case Study C

School C is an independent single sex urban school of 830 students' years 1-13. The school was founded in 1910 and built on its present site in 1949. The Canterbury earthquakes of 2010 and 2011 rendered over 80% of the school's buildings unsafe according to the school's website. As the school continued to operate areas of the school were rebuilt. A black box studio theatre and drama spaces opened in 2016 as part of this rebuild. The two storied building that houses performing arts is at the entrance to the school with the drama area situated upstairs. Downstairs is the school office, cafe and senior leadership area. School C offers drama at all levels of the school including NCEA and the International Baccalaureate programme. The school has an auditorium for larger performance opportunities; however, curriculum drama is primarily delivered in the spaces outlined in this case study.

4.4.1. Participant C: Denise

Denise is an experienced teacher of drama and has been teaching in the new drama spaces for four years. Denise works with the senior school (years 11-13) and is interested in working with students to create original drama.

"I am most passionate...about the collaborative process and devising and creating with the students and I am really interested in the stories that they have to tell" (Denise, 19.5.2021).

Denise considers the facilities in school C as specialist spaces, comparable to a professional drama studio.

"Because of the space having a black box theatre... they get that absolute feeling of the lights on their faces, the energy between the actors and the audiences, just that feeling of being in a professional theatre" (Denise, 19.5.2021).

4.4.2. The Drama Spaces - School C

The following section presents the photographs of drama spaces chosen by Denise in response to my prompt.

Figure 15: Photo of Drama classroom, School C



This space is a timetabled space for junior and middle school drama (year 7-10). It is situated upstairs next to the 'black box theatre' (see *Figure 19* for position) and measures 9x9m. It has carpet flooring and white blinds on the windows. There are storage cupboards along one end for costumes and props.

“(Figure 15) is a multi purpose space that is bookable and at the moment can also be used for yoga, kapa haka⁷ and junior school assembly and things like that. It is a highly used space. Good luck trying to book it out because we book it out mostly but a lot of people do...manage to get a slot. We book things in at the start of the year” (Denise, 19.5.2021).

⁷ Māori cultural performance group (Moorfield, n.d.).

Figure 16 photo of black box theatre, School C

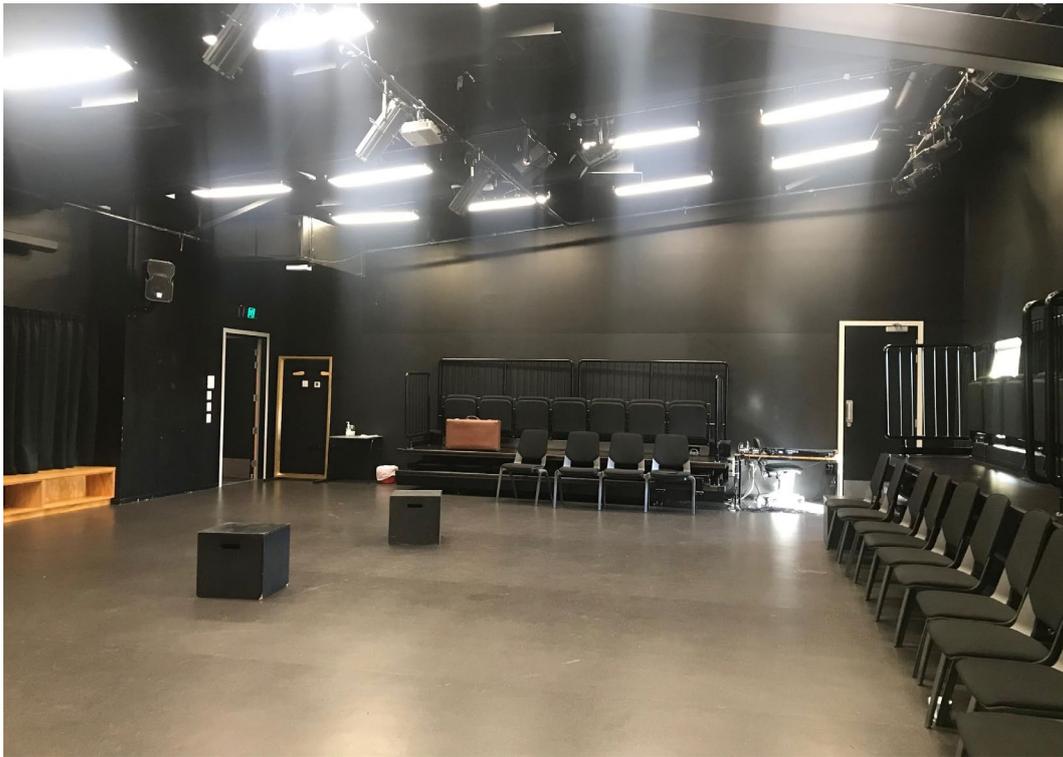


Figure 17 photo of black box theatre, School C



The drama studio space is situated upstairs beside *Figure 15* and measures 13.5m x 9m, 121.5m². It is primarily timetabled for the use of senior drama (years 11-13) and extracurricular activities, dance and some junior drama performances when available. The room is painted black and has a high ceiling that incorporates a lighting rig and sound equipment. The lighting and sound desk is in one corner of the room and can be seen in *Figure 16*. On three sides of the room are moveable tiered seating that can be configured in different ways. On the fourth wall is a window that looks out to a corridor with bench seating below. Black curtains can be pulled across to block this window. Two doors lead from either side of this window to a hallway. A door in *Figure 16* leads to a storage space and beyond to the drama classroom in *Figure 15*. In *Figure 17* the door leads to a corridor. All these doors and walls are soundproof.

“Figure 16 &17 is our little black box theatre space and that is used for senior Drama mostly and sometimes middle school Drama if the timetable doesn’t work and also for tutor group/year group assemblies and it’s also a hired space that gets booked out for other things in the school, sometimes we have staff briefing/meetings in there...this is definitely a teaching space and it works beautifully” (Denise, 19.5.2021).

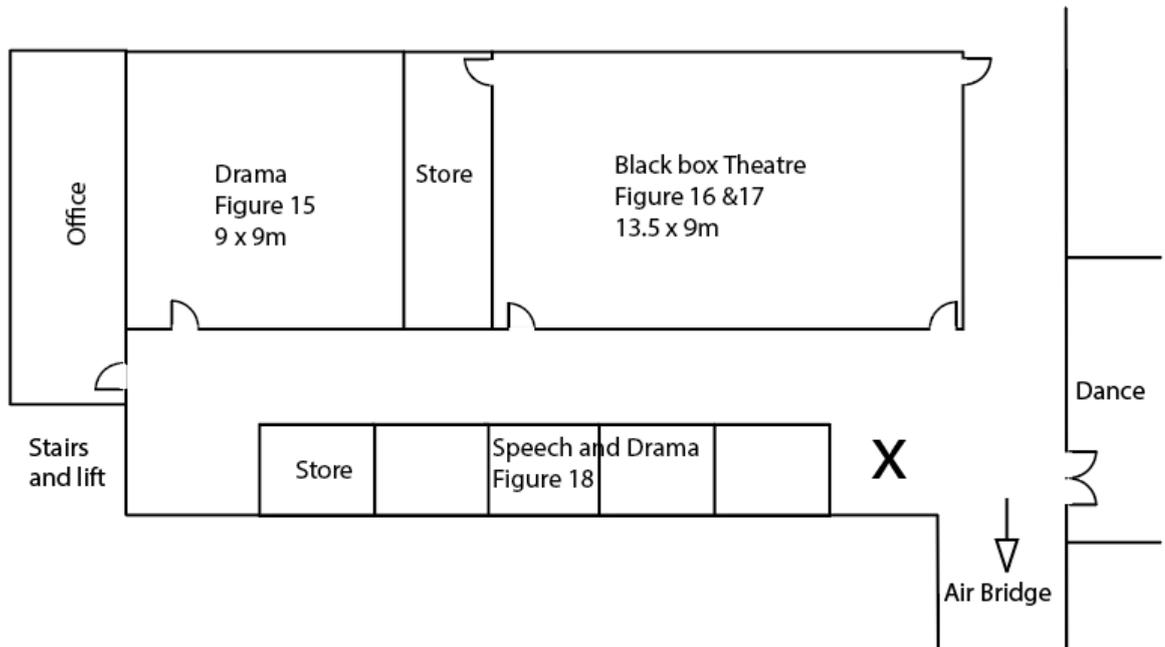
Figure 18 photo of speech and drama space, School C



These small rooms are primarily used by itinerant teachers for speech and drama lessons. They are situated upstairs opposite the black box theatre *Figures 16&17* and the drama classroom *Figure 15*. They each have cupboards and shelving, a carpeted floor, a few chairs and costumes and props. There are windows with blinds to outside. The other wall facing the corridor is floor to ceiling glass with a glass door as entry to the space. These entire spaces are fully visible to the corridor.

*“Sometimes we can sneak groups in there for a time if there is a gap”
(Denise, 19.5.2021).*

Figure 19 Representative diagram of Drama spaces at School C



X indicates breakout groups in observation

4.4.3. Moving Through the Spaces:

The next section outlines the data from the evidence gathered at school C, my observation and two interviews. I examine the way Denise talks about her spaces and what I observed. After receiving Denise's photos, I interviewed Denise in the black box studio (*Figures 16&17*). I observed Denise teaching a year 13 class of 15 students in the black box studio. I interviewed Denise at her home, at her request. Copies of the photos were made available at both interviews.

Denise met me at the entrance of school C and led me directly upstairs to the drama area. A few teachers sauntered past; it was quiet as we walked over the wide airbridge, and glass walls let the light filter in. I saw a dance room to my right and rounding the corner, we came across small glass walled rooms. Some had a teacher and one or two students performing, practicing, rehearsing. Denise entered the drama studio, an open and spacious, black space.

4.4.4. Moving in Location

Denise refers to this area in the school as the performing arts space. A dance room is near the black box theatre (see *Figure 19* for placement) and music is around the corner.

"Sometimes... I'm like, this is a proper performing arts school where there's dance happening here and then speech and drama happening here and devising happening here" (Denise, 12.7.2021).

Collaborative spaces are important for Denise, and she feels the proximity of other performing arts disciplines is conducive to students of all ages collaborating and working together.

"there's a real culture of whoever's in that class teaching there (Figure 15) When we come to perform something or show work in progress, we'll get them through. So whoever's on that line, those year 9's will see the year 13's and the 13's will go and see the year 9's and then the dance class will come and see, so that's quite cool. I like that a lot... it's the Tuākana tēina⁸ thing,

⁸ Māori concept referring to the relationship between an older sibling (Tuākana) and a younger sibling (Tēina) (Moorfield, n.d.).

they will look up to the big ones and the big ones will remember when they did that when they were in year 9..." (Denise, 12.7.2021).

Denise is confident in the opportunistic collaborations that can occur with drama situated near other performing arts disciplines. Other performing arts teachers will engage with groups that are working outside the black box studio.

"Other teachers will wander past and see what is going on – and the other day I came out and saw that another teacher had started working with a group as they wandered past" (Denise, 19.5.2021).

But the location of the drama area above the entrance to the school has disadvantages for students working in small groups outside the classroom.

"they are very much on display, they are not purpose made spaces, it is literally a corridor that they are in... Daily there is four groups and they always bring them into the performing arts spaces to look at because I guess they're impressive, the dance studios and everything to look at. So the students potential barrier to learning is that they are actually on display quite a lot. It's a busy corridor with people coming and going" (Denise, 19.5.2021).

4.4.5. Moving Through the Architecture

Denise highlights that the black box theatre is reserved for the seniors, and they respect the space. The black box theatre is a large open space, soundproof and private. Noise and distractions are easily alleviated. During the observation I saw students take control of the space to manage interruptions.

A student of their own volition got up and closed the door as noises were heard from outside (Observation 28.5.2021).

There is a window in the black box theatre facing the corridor. It has a curtain so Denise can either close it for privacy or open it for visibility of groups working in the hallway.

"That window with the curtain is quite a thing. So sometimes... I will shut it in case people walk past them.... I'm quite conscious of sometimes what's happening in the room might...be what could be misinterpreted as being silly or something but it's actually really important work. So that's good to have that curtain" (Denise, 12.7.2021).

Despite the curtain being open when I observed a class students seemed unphased by people walking past.

As this group rehearsed other students pass by outside - a junior group dragged chairs down the hallway, teachers strolled by and looked in but the students remained focussed. The room is soundproof so we could only see these passersby (Observation 28.5.2021).

Denise was also interested in creatively using the architecture of all the space available to drama for devising performances.

“The year 12 students look at the architecture and devise in the area ... so we have done that, in that building and down around outside. What does the space tell you and how does it influence what you're going to make? We had some cool things done in the ...changing room as well... because there's mirrors...body image type, teenage devise drama” (Denise, 12.7.2021).

Denise felt the two drama rooms and surrounding ad hoc spaces offered opportunities to create, devise and perform.

4.4.5.1. Moving in groups

When Denise divides the class into small groups to work one group will stay in the black box theatre while others disperse around the hallway or other rooms. Denise stays in the black box theatre (*Figure 16&17*) and groups rotate so that each group will get time with Denise in this space.

“...the work always happens in this space in that black box. Good stuff happens” (Denise, 12.7.2021).

Groups find small areas to work outside the classroom and Denise said this is spontaneous.

“So our curriculum groups just break around the corridor and there is like a little air bridge that they break into, there is sort of about three little areas like a foyer and a hallway and the air bridge usually they break into those spaces. Sometimes they break into the dance studio if there is not a class or something in there. But it is fairly spontaneous” (Denise, 19.5.2021).

As students progress through year levels in the school they learn to use all the spaces as working spaces. Denise allows her seniors to work independently in the hallway.

“Because I teach mostly seniors I can let them work independently out in the hallway space... that happens organically and I guess it is just from coming

through middle school they have learnt how that works. But I wont allocate them... they will negotiate as a group. One space is a little bit more desirable, but they are pretty good at sharing” (Denise, 19.5.2021).

Denise indicated that junior students work in the drama classroom in groups, building confidence and trust to work out in the breakout spaces in senior years.

“groups of juniors would usually stay in the room and go to corners of the room to work” (Denise, 19.5.2021).

During the observation one group went into the hallway to work.

They sat in a corner nook of the hallway (see ‘x’ on *Figure 19*). Immediately to their left was a glass walled itinerant speech and drama room, in which a teacher and student were working. On the air bridge a group of junior students were rehearsing a scene and down the other end of the hallway another junior group from the same class was rehearsing. Several teachers (itinerant and other performing arts teachers) wandered past the group. The three senior students sat on the floor and read over their scene for the time they were out in the hallway (Observation notes 28.5.2021).

4.4.5.2. Moving to Perform

The Black Box theatre is where most formal curriculum and assessment performances take place. The room has accessible lighting and sound equipment, and tiered seating which can be pushed against the walls or pulled out to create an audience and stage space. Denise sees performance opportunities are evident in the black box theatre.

“The students here are so lucky...because they get that professional context ...the seating and the lighting. Because of the space having a black box theatre there is always an audience...whether it is parents or teachers or other classes...and they get that absolute feeling of the lights on their faces, the energy between the actors and the audiences” (Denise, 19.5.2021)

Denise feels the small size of the performance space is helpful for student actors.

“The amount of space between the actors and the audience is an interesting one. I feel like it’s a really great space and you can’t really fail in there because of the intimacy effect on an audience so that... you know, some of those things...like projecting...you might need to do if you’re in an actual bigger space they don’t need to do” (Denise, 12.7.2021).

Denise however explained that the design of the space determines the style of theatre they perform.

“ it does dictate what kind of theatre that we do...it’s minimal... it makes the work that we create as that minimalist kind of theatre, because there are no wings...We do the year 12 and 13 Productions in there most years, and they’ve all been very just blackbox kind of bring on a thing, take it off for scene changes...” (Denise, 12.7.2021).

Denise’s students will sometimes rehearse in the black box theatre for larger venues elsewhere. The size of this familiar space sometimes makes the shift to larger theatres difficult.

Denise often reminded students to project their voices and fill the space with their bodies and movement. (Observation notes 28.5.2021).

“I had to work quite hard with them to then just slightly heighten... because we are used to practicing in there (Figure 16&17) So that was a bit of a challenge for them” (Denise, 12.7.2021).

4.4.5.3.Flexibility of Movement

When it comes to flexibility Denise is less enthusiastic about the black box theatre (Figure 16&17). Issues arose using the black box theatre as a performative area when tiered seating was added to the space in 2019.

“The seating installed was not what they imagined and were hoping for an easier more functional multi purpose seating that could be moved around and not dictate the space. The seating can be folded against the wall but it still takes up quite a bit of area and poses a hazard with sharp corners for students” (Denise, 19.5.2021).

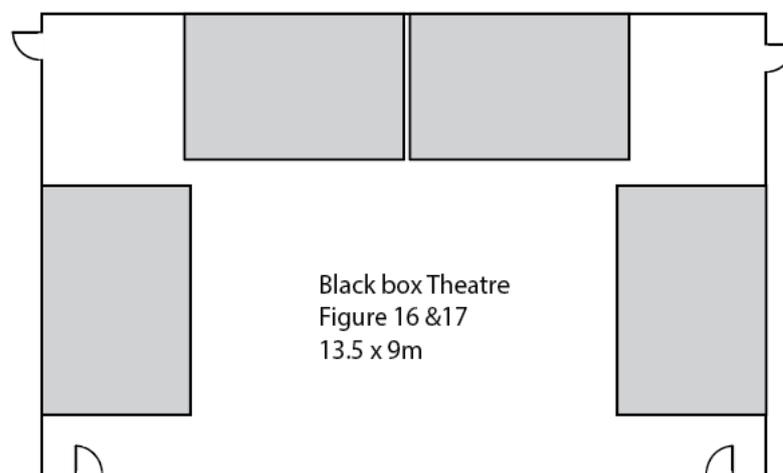
Ease of moving these seats negates their intended flexibility. Secondary school teachers work in time slots of between one to two hours with different classes and year levels. Denise highlights a future production where another drama teacher is changing the layout of the seating for the first time since they were installed. Shifting heavy tiered seating for each class and performance is untenable.

“It requires a lot of work to shift the seating and so they have remained where they have been initially put” (Denise, 19.5.2021).

The audience and stage area in the space is dictated by the tiered seating. The black box theatre is used for informal performances every day and Denise explains that before the tiered seating was installed, informal presentations could happen anywhere in the space. The new seating has created a specific performance area and students automatically perform in the space in front of the tiered seating.

“Potentially there was more freedom before the seats were in there, which is ironic considering the seats are supposed to move so that you can use different audience relationships. It has taken the spontaneity away putting the seating in there” (Denise, 19.5.2021).

Figure 20: Approximate representation of tiered seating extended in Black Box Theatre



Grey shading indicates tiered seating

When discussing the two drama classrooms for informal presentations Denise reflects on always performing in one area of the space.

“we would just bring the chairs around and we would sit and face where they are. We used to do that anywhere in the space but since the seating has been put in we don’t tend to do that anymore...maybe all the cool stuff – the audience relationships has stopped happening because it is just the natural tendency to go there. Caus we used to do a lot of stuff where we would use all the doors and around” (Denise, 19.5.2021).

Denise reiterated this in her second interview.

“I’ve reflected since the chairs have gone in the lack of creative showing...in that little space, they would find little corners, whereas now it’s that sort of quite “into the middle, lights go on, sit in the chairs and off we go. So, it’s

maybe taken away a little bit of the creativity that was there” (Denise, 12.7.2021).

Denise also feels the architecture of the other drama room (Figure 15) dictates where the students perform.

“the room definitely dictates that the performance space is in front of these doors (white doors in Figure 15) and the audience would sit there (indicates in front of white board facing the cupboard doors) so you kind of want a nice neutral background dont you and so those white doors kind of provide that... actually I do know why it’s happened because we have put a lot of curtains on moveable poles and we set them up here and so that became the place to perform in that room” (Denise, 19.5.2021).

The introduction of more formal performance resources such as tiered seating and temporary curtaining has curtailed the flexibility of the spaces.

4.4.6. Moving in Personal Space: Circles

Denise explained that it is important for her to be with the students when she teaches. Lessons start with a circle and students have learnt to do this as part of the routine of being in this space.

“...absolutely on the floor with the (students) in the circle at the start” (Denise, 19.5.2021).

4.4.6.1. Using Circles and Agency in the Space

In the black box theatre everyone, sits in a circle on the floor at the beginning of the lesson.

Denise sat in the centre of the space on the floor, initiating the circle. Students came in and automatically sat on the floor with her...As latecomers entered, the students made space in the circle to accommodate them (Observation 28.5.2021).

Denise will at times conduct more teacher directed learning at the beginning of class and she indicates the tiered seating aids this different style of learning.

“...I’ll use the space to help me though... recently, they just did their statement of intentions before we did the show. And I wanted to go over it with them. So, I pulled the chairs out and I got a whiteboard and slid that across and then

instead of coming into a circle, I directed them straight to the seats. And I did quite a chalk and talk... I'm standing and they're in the raked seats" (Denise, 12.7.2021).

Denise also feels that the teachers here have agency with the spaces.

"I feel complete ownership of the space and I think all the teachers who work in that space do, it's a shared space and we feel like it's respected" (Denise, 19.5.2021).

4.4.6.2. Moving for safety and trust

The creation of a safe environment to learn is important to Denise.

"...the creation of ensemble, whānau⁹ and kawa¹⁰ and tikanga¹¹ in our spaces. It is fundamental to everything" (Denise, 19.5.2021).

Denise uses the term 'company' to refer to her class, a theatrical term for a professional group who produce performances. When creating this 'company' it is important for Denise to be physically amongst the students. She sits in the circle, models with the group, is a member of the 'company'.

While the black box theatre meets the needs of Denise to create with her students, she is aware, that the breakout spaces are not ideal.

"They are very much on display, they are not purpose made spaces, it is literally a corridor that they are in. ...they are not in a necessarily safe room where they are free to be creative and have massive great grand ideas and risk and fail and all that kind of stuff because they are actually working in a fishbowl" (Denise, 19.5.2021).

Denise reflected in the second interview that the seniors sometimes do not work in the ad hoc spaces, but the open, private space of the black box always provided a working space.

"I do know that sometimes when they break up, they don't do the work. And then they'll come in and 'what have you been doing?', 'Aw you know, mucking around probably', 'Okay, well, let's do some work now'. But the work always

⁹ Family group, extended family of Māori society

¹⁰ marae protocol and customs

¹¹ procedure, custom and protocol (Moorfield, n.d.).

happens in this space in that black box. Good stuff happens” (Denise, 12.7.2021).

Denise will sometimes leave a group in the black box theatre acknowledging they need a private area to create, and the black box space enables this.

“I often will go out and work with the people in the corridor and leave those ones in there until they're ready for me...I will move away because I know that me watching them is stopping them from getting on with it... it's just that neutral space... all black” (Denise, 12.7.2021).

4.4.7. Summary of Denise’s Movement

Denise feels that she is privileged to work in a black box theatre. She has a large open space in which to teach her classes, 121.5m² (Figure 16&17). She explained the open, but private space of the black box theatre provides room for active movement and lends itself to developing trust with classes. The space is enclosed, soundproof and part of a group of collaborative performing arts spaces. The whole area is seen by Denise as a performing arts facility with teachers and students able to utilise spaces solely for drama. She refers to her students as a ‘company’ and is excited when she talks of the energy around the performing arts area.

The specialist black box space provides both rehearsal space and quality technology and performance space.

“they get that professional context” (Denise, 19.5.2021).

However, the addition of tiered seating in the black box theatre and moveable curtaining in the drama room, have dictated where students perform in each of these spaces. Denise is aware this has constrained the flexibility and creative opportunities available in the black box theatre.

Denise feels it is necessary for small groups of students to have space of their own when creating. She will leave a group working alone in the black box theatre so that they have private space. The open blank space invites students to create.

The breakout spaces are ad hoc and the proximity to the main entrance of the school means they are not private for creating. However, they are in a performing arts area, relatively quiet, accessible and visible to Denise. In addition to the black box theatre

Denise feels these spaces meet the needs of herself and students when creating drama.

Denise sees these spaces as special and the work that she does within in them as important. She feels it is crucial to have this specialist space to teach about the elements of performing to an audience.

“year 9’s when they came to perform their little devised things... I put the lights on, and they go ‘Oooh’, and then they do really well. It’s just that feeling of the others being in the dark and the lights coming up and then they tried really hard (Denise, 12.7.2021).

In the interviews and observation Denise talked of these spaces as special. The black box theatre she saw as the ideal balance between private safe space, where she could work with her classes on drama understandings, and a technical performance space. For Denise the black box theatre and surrounding drama spaces were meeting the needs of her pedagogy.

“they are sacred spaces of creativity...they are spiritual spaces” (Denise, 12.7.2021).

Chapter 5 Space

5.1. Discussion: Introduction

The purpose of this research is to begin an academic discussion on new build spaces and to give a voice to drama teachers working in New Zealand secondary schools. In attempting to understand participants narratives I hope to offer insights into delivering drama in new spaces and suggest implications for further study. This chapter discusses the findings to my overarching question; 'Are new builds in New Zealand meeting the needs of Secondary Drama teachers?'

In this section I examine participants perspectives using the last element of my metaphorical framework, 'Space'. Space is a dramatic term used to explain the physical area around the actor on stage. An actor understands that the space around them, the style of stage, architecture of the set, proximity of other actors and the audience influence their performance. As a drama educator I could see clear links between the actor on stage and the educator in their classroom. In the second interview the participants discussed their new classrooms with a focus on the dramatic notion of 'Space'. Using this terminology with experienced drama teachers deepened my understanding of their narratives. The physical spaces of the participants are akin to a stage and their pedagogy the text of a script. The inter-relationship of physical space to educational praxis is unavoidable (Benade, 2017a). Physical space impacts pedagogy and the complex world of the drama classroom (Coleman & Thomson, 2021).

5.2. Key Findings

In addressing the question 'are new builds meeting the needs of New Zealand secondary drama teachers?', the following three key findings emerged from the analysis of Sue, Neta and Denise's narratives.

The location of the drama space within the school and proximity to other learning areas affects the ability of participants to develop trust with students and encourage the creation process. The data suggests collaboration can be enhanced by placing

drama in a performing arts space, with teachers who have similar pedagogical aims. Small group learning is also affected by location and proximity of the drama space in the school. The nature of breakout space is important, whether these are purpose built or not, all participants used them for small groups of students working independently. Where these are located and overlooked determines their usefulness as creative spaces.

The architecture of the new spaces their size and how they are configured affects the quality of drama pedagogy explored by participants. Despite these spaces being new, physical elements of the build, such as size and sound quality affected participants work. The ability to deliver curriculum and assessment is determined by participants ability to establish performative areas with access to technologies. In these cases, the performative spaces varied in functionality. Flexibility of the space was also a key factor in determining the needs of these participants. Flexibility of a drama space is important to configure a myriad of purposes, styles and performability in a short space of time. These case studies show that the more furniture you put into a space to make it 'multifunctional', the less flexible it becomes as a drama space.

The third key finding emerged when examining participants ability to establish trust and utilise private space. The key foundational element of any drama pedagogy is the ability to develop trust with a class. (Aitken et al., 2007; Cody, 2016; Coleman & Luton, 2021; Luton, 2016; O'Connor & Dunmill, 2005). Here the data suggests that, even if temporarily, small groups creating drama need their own private space. Agency was important here too; the participants' feelings of ownership and agency of the space determined the amount of innovative pedagogy used. This also became apparent when their view of the spaces was expressed. How participants discussed the space within the context of the school reflected their ability to use the space for teaching drama.

5.3. Location

The data suggests the location of the drama space within the school and proximity to other learning areas affects the ability of participants to develop trust with students and instigate the creation process. Collaboration with other learning areas and group

learning was also affected by location of the drama space in the school in these case studies.

5.3.1. Levels: The Ups and Downs of Access to Space

The drama classroom's location in the school has a direct effect on how the participants used their new space. Similar to early childhood research the location of the dramatic space within the school determined the amount and quality of creative play (Robertson et al., 2020). In the structured and arguably more complex secondary school environment where teachers are asked to not only create but perform, the location of the drama classroom becomes even more important. Sue, Neta and Denise all discussed the location of the drama space as important for the creative process to occur.

Sue's drama classroom is upstairs in a corner of the building and access to breakout spaces is limited. This location is a source of frustration for Sue as she cannot easily access outside space where small groups can work.

“Upstairs there is no space for the groups to go anywhere” (Sue 19.5.2021).

Access to Sue's performance space is also downstairs, away from the drama classroom. This renders her unable to easily marry the rehearsal process to the performance. Time spent negotiating with students and other teachers using the auditorium limits creative time in both spaces. Disruptions to learning are frequent especially in breakout space where other learning areas overlook and walk past. Sue, therefore, tends to keep juniors in the drama classroom and spends time negotiating breakout space for seniors. The time spent in quality creation is restricted by the location of the creative space.

Denise's spaces at School C are also upstairs at the main entrance and office area to the school.

“it's a space that they're always touring prospective students...” (Denise 12.7.2021).

This means when Denise's students are creating in groups they are 'on display' potentially inhibiting the creative process.

In contrast Neta's drama spaces at School B are the other end of the school to the main entrance, a destination space. Neta's view of this area as a unique performance area for students mirrors O'Toole's thoughts on the positives of drama being a destination space (Luton, 2016). The location of Neta's space affords little foot traffic from other learning areas, students, teachers or the public. This renders her space separate, ensuring important creative endeavours are afforded private space (Cody, 2013). Because of the location Neta uses all the spaces in this area including outside, which are visible to her and separate for students to create. Whether the location of the drama space is intentional in a school or not the effect on pedagogy for these participants is considerable.

5.3.2. Proximity

Evidence from this research also points to the need for drama spaces to be situated alongside performing arts disciplines that have an aligned curriculum. New Zealand students of the arts "learn to work both independently and collaboratively to construct meanings, produce works, and respond to and value others' contributions" (2014c, para. 3).

All the participants new spaces were situated near other performing arts learning areas, either music, dance or both. This proximity presented collaborative opportunities for drama, both planned and opportunistic. Performing arts teachers moving through the drama spaces at School B and C were seen as collaborative moments for Neta, Denise and their students. Neta likened the collaborative nature of the spaces at School B to a creative 'sandpit' whereby the elements within the performing arts building add to the opportunities to collaborate and share in pedagogical endeavours.

"...because the energy of putting different things together in the space is like being in a sand pit...having three of us (teachers) moving through the space, you see what other people are doing" (Neta 9.7.2021).

This proximity also aided the development of reciprocal viewing and learning, a concept particularly strong in the performing arts and drama (Cody, 2016). Denise's students learnt between year levels, viewing and sharing of work between her two drama spaces.

“When we come to perform something or show work in progress, we’ll get them through...” (Denise 12.7.2021).

In school A Sue felt that the reason they did collaborate was not that the performing arts spaces were together but that her colleagues held the same pedagogically ideals to use collaborative practice.

“in my previous school we were close in proximity but we didn’t do that (collaborate)” (Sue 19.5.2021).

Sue claims a shared philosophy across the school learnt itself to collaboration between learning areas. However, planned collaborations could only occur in the large auditorium, and the size of the drama room and surrounding areas restricted opportunistic collaboration.

“it is a space thing...so if we didn’t have our theatre space, that would not be possible to blend or do a double level class...” (Sue 19.5.2021).

The small size of the spaces, large numbers of students negotiating for space, along with areas viewed by a myriad of students and staff not familiar with drama learning meant creativity and collaboration is restricted for Sue. This aligns with Coleman and Thomson’s (2021) study where teachers negotiate for time and space, and collaboration is inhibited.

I suggest the proximity of performing arts spaces to the drama classroom aids in the development of a well-rounded drama programme. They are aligned in the curriculum, and I propose performing arts spaces should be aligned physically too. However, attention must be paid to how they are positioned, and the amount of space afforded for arts subjects that all require students to move and make noise.

Akin to a set designer who pays attention to location of the stage, in relation to the whole theatre space, designers and architects must consider the location and proximity of the drama classroom if teaching and learning is to align with the physical space. The arrangement of location must also consider the architecture of the spaces.

5.4. Architecture

The architecture of the drama spaces directly affected the participants pedagogical ability to engage with the performance and creative aspects of Drama curriculum and assessment.

“We do actually actively look at the space in that way, as a technique, and how can we use the architecture, and how can we play...” (Denise 12.7.2021).

The Ministry of Education views Drama as a ‘specialist’ subject area in a new school build, affording it more space than a ‘general classroom’ (2020b). Denise is the only participant teaching in a space larger than the Ministry of Education’s recommendation of 105m². Neta’s space is the smallest at 54m², smaller than recommended for the average classroom of 70m². Neta, however, felt numerous spaces and agency of the auditorium mitigate this issue. In School A the drama room is 78.75m², also well below the recommended size for specialist spaces. Sue is frustrated with the lack of space in the drama room, with no accessible breakout spaces to compensate for the small room. This reminded me of my own struggles when moving to a similar new build, “the restricted spaces have lessened the ability for participants to learn through the body, as their movement is restrained by the space available” (Coleman & Thomson, 2021, p. 116).

Disruptive and overwhelming noise issues were a factor in the physical spaces of Sue and Neta. While Sue’s room is soundproofed Sue and her students are often overwhelmed inside the small space. Neta too found noise an issue with the refurbishment only going skin deep and areas not insulated or soundproofed. Although Neta did suggest that the area is a place where students could be loud, when the open learning environment of the rest of the school didn’t afford this choice. Size and physical elements of the new build are important considerations for drama, and questions of why governing specifications were not adhered to in the case of School A and B only serve as frustrations in Sue and Neta’s day to day delivery of curriculum.

5.4.1. Performative space

Secondary drama teachers have expectations from the curriculum, and I argue their school communities, for students to perform (2014b, Drama, para.3). Accessible performative space both informal and formal are essential. In these case studies informal performance opportunities were unaffected by the physical nature of the spaces. When the participants discussed their formal performance space however, physical space had clear implications for curriculum, assessment and learning.

The large auditorium at Sue's school is clearly set up for performances but has no access to the drama classroom. It is not timetabled for drama and Sue negotiates for performance space with the rest of the school. This is a familiar issue, where large performance spaces are used by the entire school for a myriad of learnings (Carvalho et al., 2020; Coleman & Thomson, 2021). Sue has no useful formal performance area near or in her drama space.

Neta also has a large auditorium space at school B adjacent to the drama classroom and Neta and her colleagues enjoy some autonomy over its use. Neta is excited to be using this performance space much like a community theatre space, so that her philosophy aligns with the drama curriculum where drama students "enrich the cultural life of their schools...by the drama they create and perform" (2017). School B's auditorium is a traditional performance space, similar to many New Zealand schools. This style of staging limits Neta's ability to teach other styles of theatre. Similar to a traditional classroom (Wright, 2021) this fixed style limits the possibilities to understand other forms of performance and relationships of the actor to stage and audience.

As Coleman and Luton (2021) suggest Denise's black box theatre is the most ideal of the three case studies for utilisation of drama pedagogy, and delivery of curriculum. The black box theatre is performance and drama space in one. It is intimate, which benefits student actors when developing skills. It has access to technology and the flexibility to configure in a myriad of ways. It is an effective performance space.

5.4.1.1. Technology

Students require access to technologies to integrate into assessments at the senior level (Ministry of Education, 2014a). Nicholls and Philip's (2012), "storeroom in the corner for resources" therefore, is a vital part of the drama classroom .

Both Neta and Denise can access sound and lighting, while Sue struggles to provide access for students. Neta's junior students actively use the sound and lighting board without prompting and Denise's technology board is freely accessible for students to use within the black box theatre. Denise and Neta feel that their students enjoy the opportunities the technologies give to performance work. In contrast, Sue is not able to access sound and lighting for performance work. The lack of creditable access to these technologies limits opportunities to link them to creative endeavour.

All the participants were able to integrate costume with both Sue and Neta encouraging the use of costume with junior students. Access to storage facilities in bench seating and unlocked wardrobes offered a chance for students to play creatively with this technology at School A and B. Denise chose to use minimal costume in her classes, and she suggested the black box minimalist style limits the use of extensive wardrobe. Similar to issues at Hobsonville Point and Papamoa (Opus, 2015, 2016), lack of storage facilities was an issue for Denise. The provision for access to the technologies can offer opportunity or inhibit the ability for teachers to integrate technologies in their drama programmes.

5.4.2. Breakout Space

All the breakout spaces used by the participants are ad hoc, hallways, behind stages, foyers, in front of lifts, "nooks and crannies" (Neta, 9.7.2021). Breakout space is utilised by small groups so they can rehearse and create drama. The importance of having quality breakout space was a key element for participants in their new spaces. The New Zealand drama curriculum, assessment and drama pedagogy requires students to work in small groups (Luton, 2016). Often 4-6 in the junior school moving to 1-3 in the senior school. Small groups need space to move and create. Breakout spaces become crucial when the classroom is not large enough for engaging in

drama praxis. Sue, Neta and Denise use breakout space beyond the classroom that are not purpose-built, but for differing reasons.

Sue's small classroom requires her to use breakout space. But the lack of viable space for groups to work creatively causes endless compromise and negotiation. The longer term effects from the Coleman and Thomson (2021) study are realised, "The realities of managing the space and its subsequent compromises are likely to result in the narrowing of practice" (Coleman & Thomson, 2021, p. 115). Sue is continually adjusting throughout the day, working through where her groups can work in the school. Pedagogically limiting for Sue and compromising the creative potential of student's work.

"I find that lack of breakout space hard" (Sue 5.7.2021).

Both Sue and Neta discussed senior students needing more space than the juniors. Both in the size of space to work: larger students, larger space and more importantly privacy from other groups. Denise used breakout space with her seniors, despite having a large open space. Denise uses the black box theatre for one on one with a senior group while other groups worked in the corridor and airbridge. Denise feels this is the best way to work, giving some time in the best location for creating collaboratively with her and time in the less-than-ideal spaces working on their own. Denise also said that she will sometimes leave students alone in the open space of the black box theatre suggesting students need private space to create.

"I think it's that when someone's watching you, you can't create" (Denise 12.7.2021).

All the participants suggested that senior students, creating sensitive work required confidential space. This implies that drama teachers need more than an adequate open space, they require private space.

5.4.3. Flexibility

Drama spaces need to be flexible so that a variety of teaching and learning can occur (Nicholls & Philip, 2012). Freedom of movement, establishing performance areas, working easily in small groups and as a class, drama spaces need to be flexible for all types of scenarios. Spaces also need to change rapidly from one class

to another. With potentially five different year levels and classes using the space in a day, the space needs to be flexible for all scenarios. One class may be working on devising, creating in small groups, another may be working with Shakespearean text needing a thrust stage configuration, yet another all needing solo spaces for senior work. Different configurations of the physical space were utilised by each class in this study.

Sue's multi use space has become less flexible for drama. With the addition of furniture and resources it has become what the school considers a multifunctional space. The open space is reduced, rendering it marginally useful for Sue to implement drama pedagogy. It is a multifunctional space with little functionality for the needs of Sue as a creative practitioner of drama. Undoubtedly Denise's black box theatre is the most flexible as a performance space with the ability to configure audience and staging within the large open room. Denise is aware however that she and her students have become less creative with the space after the installation of tiered seating. Time constraints limit her pursuing other staging options and students default the stage area to where the seating dictates. Installing the tiered seating has placed constraints in providing alternative configurations in the black box theatre. Both cases have found that adding furniture, albeit stackable, does not render a space more flexible, in fact it diminishes the creative elements of what is able to be done in the space.

Neta's spaces are numerous, and this gives her options. She has a myriad of different accessible spaces, the small intimate space of the drama room, the music room, large auditorium and a variety of ad hoc breakout space. The individual spaces themselves are not flexible to be configured differently on their own, especially the traditional performance space. Neta has populated the small drama space with furniture rendering it only useful for intimate drama and the music space is also filled with furniture. Like Sue and many drama teachers Neta's routine involves moving furniture (Luton, 2016). This takes time and energy away from teaching and learning. Neta makes spaces work for her purposes, as Wright (2021) suggests she is 'managing' with what is available to her (p.41). The addition of furniture or other resources diminishes the flexibility of the open space for quality drama pedagogy to occur.

5.5. Personal Space

The physical space of new builds is crucial when establishing safety and trust in the drama classroom and participants perspectives on agency is influenced by their spaces. This sense of agency in their spaces either enhanced or restricted their ability to implement pedagogy.

5.5.1. Safety and Circles

“They are very much on display, they are not purpose made spaces, it is literally a corridor that they are in. ...they are not in a necessarily safe room where they are free to be creative and have massive great grand ideas and risk and fail” (Denise, 19.5.2021).

The development of trust and creation of ‘safe space’ is impacted in every case by the physical size and space of the classroom. Aligning with international practitioners (Luton, 2016) Sue, Neta and Denise use a form of physical circle to engage their relational pedagogy, developing trust and safety for their classes. Being amongst the students to connect is central to their pedagogy. This is a vital part of the drama lesson, and their students were familiar with the routine of forming this circle.

Physical space is important to this unity in a lesson. Sue believed a fortuitous, smaller space (*Figure 5*), built the cohesive relationship of the class further by bringing them closer together. Neta in her small drama classroom deliberately edged the space with chairs and couches to create an intimate space, believing it encourages students to work together. Sue and Neta both believe they need this intimate space to develop safety and trust before small groups went beyond the classroom to breakout. Denise’s classes sit in a circle in the middle of the black box theatre and with the soundproof four walls can build her educational version of a ‘company’ (19.5.2021).

I suggest that drama teachers need four walls and private space when initially working with classes to build safety and trust. This also has implications for the creation of original drama. Students in small groups also need to feel safe to offer ideas and create, requiring a secluded space, not overlooked, observed, or disrupted by others (Coleman & Thomson, 2021). Unfortunately, in all the case studies

breakout space was not private and all the participants voiced concerns of not having adequate private space for everyone to create.

5.5.2. Agency

Benade (2017a) suggests that physical space is an ‘enabler’ of agency. The way each of the participants talked of their overall spaces related to their ability to utilise them for their pedagogical needs. New Zealand secondary school arts teachers already believe they have a high autonomy when it comes to deciding on content for programmes and assessment and that they can respond to the needs of their students creatively (Thorpe & Kinsella, 2021). Both Neta and Denise speak of a similar autonomy, believing they also have agency with their new spaces, using them solely and creatively for drama.

Neta’s spaces are part of a destination in the school which afforded her autonomy over even the auditorium. Neta enthused over her refurbished space as a unique and privileged space. Neta felt it was important that the drama spaces were recognised by the rest of the school as vital specialist spaces.

“It is a special space... we need this status in our space” (Neta 25.5.2021).

Similar to repurposed space in Coleman and Thomson’s study (2021), while not ideal, Neta’s spaces have distinction within the school and are recognised as the place of drama creation.

Denise too feels like the performing arts teachers have autonomy over spaces, and she can choose how to configure them as she sees fit for her pedagogical needs. In these two cases the new spaces provided participants ‘a space of their own’ (King, 1972, p. 20).

Sue however, felt no autonomy over the space.

“there isn’t really ownership as a department necessarily, or an individual on a space” (Sue 19.5.2021).

Sue feels this school wide philosophy means her feelings of agency in the drama space are diminished. The school’s decision to make the drama space a ‘multifunctional’ space reduces Sue’s agency. Consequently, Sue is forced to focus

on 'negotiation' and 'making do' rather than teaching and learning. Despite her lack of agency Sue endeavours to make the room feel like a space where drama happens.

"They sort of crave a little bit of own space, particularly when they're doing something so creative and of themselves" (Sue 5.7.2021).

5.6. Further Study

Teachers' practitioner research is under-represented in the world of educational research (Menter, 2011) and this study adds to the voices of drama practitioners and the discussion around educational space. Drama teachers discuss space with their students and colleagues daily and this study begins a dialogue in an academic space.

In seeking perspectives of drama teachers, I sought depth through a sample of small case studies. Each of these three voices and their 'new' spaces were unique. The study focused on their perspectives and future research could focus specifically upon the type of space they inhabited e.g. Black box theatres and the impact upon pedagogy.

The study did not seek student voice, something that came up in interviews with participants and the observation as students grappled with space. Researching student voice would give their perspectives on these findings, such as the effect of new spaces on dramatic agency.

"Interviewer - and the students, do you think they feel ownership of the spaces?"

Sue - it would be interesting to ask them that question" (Sue 19.5.2021).

Further studies might offer other voices such as performing arts teachers, working in a collaborative space, or architects' understandings of drama when designing such specialist spaces. This study may offer a springboard for inquiries on how we can optimise the design of new build drama spaces as this process continues across New Zealand. I intend to share this study with my drama community through the subject association, Drama New Zealand.

Chapter 6 Conclusion

“A learning environment is not just about property. It’s about the social, pedagogical, and physical elements in the whole school aligning and aiming for positive educational outcomes” (2021b, para. 1).

Sue, Neta and Denise are negotiating the complex world of drama teaching. Their narratives and each case show that their pedagogy is formed from years of experience and attention to delivering quality teaching to their students, aligning with teaching and learning for the 21st Century (Luton, 2021). The new physical spaces of their schools do not however, fully align with their pedagogical endeavours, nor I would argue, the aims of building new spaces by the New Zealand Ministry of Education (2021b). Each of the participants responds to the spaces they have been given and the spaces either enable or inhibit pedagogy to occur (Benade, 2017a).

The needs of a New Zealand secondary drama teacher are complex in their physical space. The three key findings of this study point to the importance of location, architecture and personal space when considering the design and construction of new drama builds in our schools.

The three participants voices reflected three unique new builds with the common element: drama pedagogy. All the participants held beliefs in establishing safe spaces to develop student’s abilities to create and perform drama. All were enthusiastic about their praxis and engaged with effective drama pedagogy (Luton, 2021).

Sue is challenged with every aspect of the key findings, location, architecture and personal space. I can hear in Sue’s narrative the results of working in a restricted space long term. Constant negotiation and trying to make the spaces ‘make do’ have diminished the opportunities for Sue to engage with curriculum, placing limitations on pedagogy and a loss of agency.

“you’ve just got to negotiate spaces and be flexible” (Sue 5.7.2021).

Neta’s school, also a modern learning environment, has recognised that the arts need a specialist space separate of their own. While Neta’s refurbished spaces are less than ideal, small, and lacking sophisticated technologies such as insulation and

soundproofing, they are distinct performance spaces, a destination on the edge of the school. Here, despite the limitations, the spaces offered align with Neta's pedagogical approach and consequently the spaces generally meet her needs.

"It is a special space... it's not being the most expensive or the newest, or the flashiest...but it has its own personality" (Neta 25.5.2021).

Denise with a black box theatre and another drama area has room to move and of all the cases this space aligns the most with pedagogy and curriculum. But issues with breakout space and the addition of tiered seating indicate that there are lessons to be learnt here too. Building the 'best' of the drama rooms can be undermined by lack of attention to location and flexibility of the space. Denise is philosophical, she knows that she and her students are 'lucky' to have this space. For Denise, as in any theatre, at times this educational space transcends the physical.

"They are sacred spaces of creativity..." (Denise 12.7.2021).

In Neta and Denise's new spaces there is room to move, the capacity to develop trust, options for students to work in small groups, access to technology, flexibility to configure areas for performance, collaborate with others and simply more 'Space'.

The whispered voices of Sue, Neta and Denise suggest that while their pedagogy is meeting the needs of 21st century learners (Luton, 2021), their new physical spaces are not. Fifty years ago King (1972) outlined his requirements for the teaching of drama; a large open space for free movement, that is flexible to configure for all types of performative work, including the use of technologies, and agency over the space. Sue Neta and Denise know what they need from a physical drama space, yet in their new builds it seems their voices have yet to be heard.

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Appendices

Appendix A: Participants Consent

Consent Form for Participants



THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato

Three Case Studies: Drama Teachers and Their New Build Spaces **Consent Form for Participants**

I have read the **Participant Information Sheet** for this study and have had the details of the study explained to me. My questions about the study have been answered to my satisfaction, and I understand that I may ask further questions at any time.

I also understand that I am free to withdraw from the study at any time, or to decline to answer any questions in the study. I understand I can withdraw any information I have provided up until I have approved the transcripts of the observation and interviews. I understand if I am to withdraw this must be in writing to the researcher or supervisor. I agree to provide information to the researcher under the conditions of confidentiality set out on the **Participant Information Sheet**.

I agree to participate in this study under the conditions set out in the **Participant Information Sheet**.

I agree / do not agree to my responses to be recorded.

I agree / do not agree to my photographs being used

I consent /do not consent to the information collected for the purposes of this research study to be used for other publications and presentations stemming from the original thesis.

Participant's Signature: _____

Participant's Name: _____

Date: _____

Researcher's Name and contact information:

Annette Thomson

Supervisor's Name and contact information: (if applicable)

Appendix B: Questions Interview 1

- A. Tell me a bit about yourself as a Drama teacher
- B. Tell me about the spaces in the photographs you have taken.
- C. How are spaces used for whole class teaching?
- D. How is a class typically in the space at the beginning and end of the lesson?
- E. How are spaces used for group work/ break out spaces?
- F. How are you as teacher positioned in the space(s) during your lessons?
- G. Are there any barriers to learning that the spaces present?
- H. for yourself?
- I. for your students?
- J. Are there opportunities for learning that are presented by the spaces?
- K. for yourself?
- L. for your students?
- M. How much do you as a teacher have ownership over this space?
- N. What about the students?
- O. Can you/Do you use this space for informal/formal performances and how do you set this up?

Appendix C: Neta First Interview Excerpt 25.5.2021

Neta - Okay, so photo 1 is the backstage area of our auditorium. It's not a new building. It's one we've done a lot of refurbishment as part of our rebuilding process. So the backstage area, which originally had a wardrobe, and was narrower than it looks now, was really only used when there were productions. It was dusty, you know, nobody cleaned it regularly, it was a bit of an unloved area. But we use it quite a lot now. We use it for class groups, I had people in there today making working on making masks, there were year 9's rehearsing in there while I was next door with an NCEA class. It's a good breakout space, a little bit noisy. But we also keep, you can see boxes, we've got some costumes and props. We've just started like opening up the cupboard so people can do like dramatic play, really just go 'I've found a wig and a hat and I'm going to do something about a wig and a hat and a pencil', whatever comes out of the boxes. So it's got a couple of mirrors, It's got a piano which is used for piano practice. And it does mirror the sort of size and shape of the stage, which is quite useful for even serious rehearsal. So if you're facing the piano wall, you can think I'm on the stage. This is the scale that I've got in there too.

Interviewer – So it's not a, it's not a timetabled classroom? You negotiate to use it?

Neta - It's not a timetabled classroom. Yeah we do, (negotiate to use it) and then across the performing arts, music drama, people practicing dance even, Pasifika dance or Filipino dances, it is used a lot. So that room goes on, was connected to the room in photo 2, which before our renovations was a storage area, and solely a storage area for the big stage boxes we had which could be moved in and out, the boxes were stacked to the ceiling and took up all the space in the room. The only time of the year we used it was if we were putting on a big musical and we had the boxes set up on the stage. They could build up into multiple levels, and probably were quite state of the art at the time. When we've got photos of them all stacked up there brand new and pristine. But when we were rebuilding, we needed, we did it on site with the school on site. So they moved all the administration and the staff to some old relocatables. And while they were scratching their head about how we fit in this or that the music teacher and I got together and had a chat. And our goal was to bring performing arts under one roof.

Appendix D: School A Observation Notes Excerpt 1.6.2021

1.6.2021 Year 9
School A observation.

7:9

7.5m x 10.5m

speakers/music

cantor

window SAL

desks

projector

7.5

tables rolled out to sides →

You know drill - roll the tables out of the way

students & teacher rolled away desks

students sat around bench seats - at first no windows at all

entry in class & chairs - ~~simply chairs~~

door to outside

Roll taken

Thanks for your understanding & technology "I'll come & get the senior music students to shift this gear"

19 students in class

Come stand in a circle

students readily come into the circle

→ then chatter together → site - about food →

→ teacher correct → generally

- warm ups

- played wood →

- bags in ~~class~~ → so make movement in circle restricted.

Appendix E: Second Interview Discussion Framework

The second semi-structured interview followed this framework on Space usually utilised by drama teachers when analysing an actor's 'space'

Levels - how are you positioned in the space, what part does the space play in your pedagogy and teacher, student relationships

Personal space – (teacher space) your own space, the bubble immediately around your body, how you use this space, space of students, what are their needs? Agency over the space

General space - all other space in the room and surrounding areas, how you use this space.

Architecture - the physical structures of the space you are in and within the space, how you use and interact with these structures. The features of your space as a performative space.

Proximity - (teacher to student and student to student) the amount of distance or space between students, the amount of space between teachers and students and the proximity of other learning areas.

Appendix F: Denise: Second Interview Excerpt: 12.7.2021

Denise –Yeah, that's an interesting... that's a really interesting one and I was noticing that with my year 9 drama class the other day. So yes, we do heaps of group work, and most lessons would be, at some point splitting up into the groups, right. Then they all want to disappear into breakout spaces and sometimes, which is what happened on Friday with the year 9's. There was one group in that massive, big space, and then a whole lot of little groups all around other spaces and tiny little spaces. So I called some of them back in and said ...stay in here you go in this corner. 'Why are we doing this, why are you going into a little corridor, when there's a whole lot of corners... you go here you go here'. I think I had three groups in there, and then two groups somewhere else. But do you know what it is? It's that, I think it's that when someone's watching you, you can't create sort of feeling your vibe and, and there was potentially a little bit of, like residual noise that from the other groups that were stopping that group doing work. So when I do that sort of rotational thing with the seniors, it very much is just one group in that big massive space. Because of I think if there's two of them, sometimes when they're devising or creating whatever, it's quite hard to do that isn't it? And I often will go out and work with the people in the corridor and leave those ones in there until they're ready for me. Because if I sit there, when they're doing it, it just never happens. You know what it's like... it's like someone watching you rehearse, or whatever. But it does seem silly sometimes there's this gorgeous big space, and everyone's going around ...

Interviewer - and going outside and it's interesting, too, because those spaces that they're going to are quite open and people passing through and things like that, but maybe it's Yeah, having a group that is always there in the big space, as opposed to just somebody passing through who might kind of glance over.

Denise - I do know that sometimes when they break up, they don't do the work. And then they'll come in and 'what have you been doing?', 'Aw you know, mucking around probably', 'Okay, well, let's do some work now'. But the work always happens in this space in that black box. Good stuff happens.

now the lights and now we perform, and now we're quiet as well, it helps the audience be quiet.